

# The Mask of Inanna

## Episode 7: “Smoking Monkey”

by Alicia E. Goranson

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Approximate playing time: 1 hour, 15 minutes

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### **CAST OF CHARACTERS**

LEONARD ALLEN/ DAMON CRASK (CURRENT AND TWENTIES)	<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.

CONGREGATION	A modern congregation of Inannites
ROBERT STROUD	The cool prankster in high school, social magnet at 23. Likes to know everybody and likes everybody to know him. Thinks the world owes him favors for all the work he's done. Feels the easy life just within his grasp but can't make it. A hard worker, boundless energy.
GWEN SOMERSET (CURRENT)	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.
PEDESTRIAN	Someone walking by Allen at the marina
EDWARD D. WOOD JR.	Yes, that Ed Wood
NICOLETTE	Lewis' jaded daughter serving the Armed Forces
CHRIS	Scatterbrained young artist, 18 years old, Scottie's boyfriend who she isn't allowed to see anymore

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

[RADIO] GIDEON MOYNIHAN	An old Irish detective on the Boston police force in 1929 - a "Guts" man (played by Leonard Allen)
[RADIO] JANE GRAYSON	Feisty young reporter for the Boston Globe - a "Logic/Research" girl (played by Scottie)
[RADIO] ASHLEY WEISS	Owner of the Weiss' Ice factory, and expert on ice production - an "All Business" woman
[RADIO] DOCTOR SYLVESTER STARK	Head engineer of F.D. Chemical's Research department - a passionate "Grab Life by the Horns" man
[RADIO] MRS. DEBORAH BECKETT	An old woman who lives in the same building as Detective
[RADIO] SCIENTIST	Chemical engineer at F.D. Chemical's Research department – a nutty professor

### ***PRODUCTION NOTES***

- Note 1. The show is divided into two segments – the *After Dark* “minisodes” and the “real world” events around Allen. The “real world” events do not have narration and minimal internal thoughts, to differentiate themselves from the hammy “minisodes”. Thus, audio cues are required to indicate “real world” scene transitions – switches to new soundscapes, fade ins/fade

outs, etc.

- Note 2. The overall tone is “wistful nostalgia.” The *After Dark* show took place between 1952-1955. Allen was 24 in 1952. In 2008, he is 80.
  - Note 3. A separate voice, the “Introducer”, mentions the show’s name at the beginning of each show.
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1 **SCENE 1. — UM, HELLO?** (EXT: Outside Scottie’s House, present, evening)  
 2 • Scottie, Chris

3 /SFX/ SCOTTIE’S CAR PULLS UP, STOPS

4 /SFX/ RADIO IN CAR PLAYS SCENE B FROM PREVIOUS MINISODE

5 /SFX/ RADIO LOWERS AS SCOTTIE WALKS

6 **SCOTTIE:** Okay, my phone has to be inside somewhere. (STOPS) Oh, there it is. Slid out of  
 7 my bag again.

8 /SFX/ CHRIS’ CAR PULLS UP, STOPS

9 **SCOTTIE:** What the hell? Chris?

10 /SFX/ CHRIS GETS OUT

11 **CHRIS:** Hey.

12 **SCOTTIE:** You’ve got to get out of here.

13 **CHRIS:** I wanted to come by. There was something weird in your tunnel.

14 **SCOTTIE:** They can’t find you here.

15 **CHRIS:** You weren’t answering my phone calls.

16 **SCOTTIE:** No. Stop! Get in your car. Drive. Go home. Hurry!

17 **CHRIS:** Why did we break up again?

18 **SCOTTIE:** Oh, not now! This is a really bad time. I’ll call you later, okay?

19 **CHRIS:** Really?

20 **SCOTTIE:** I promise.

21 **CHRIS:** Because I was thinking, I can’t remember why we broke up and I hope it wasn’t  
 22 anything I did.

23 **SCOTTIE:** (PUSHING HIM) It wasn’t. Just get in your car and go.

24 **CHRIS:** Oh. What did you do?

25 **SCOTTIE:** Get going. My family made me break up with you. Don’t try to remember. I’ll get  
 26 back to you in a few days, okay? Things are bad here.

27 **CHRIS:** Okay. (BEAT) I still like you, you know.

28 **SCOTTIE:** This isn’t the time!

- 29 **CHRIS:** Okay. I'll, uh, see you then.
- 30 /SFX/ CHRIS GETS IN HIS CAR
- 31 /SFX/ CHRIS' CAR DRIVES OFF
- 32 **SCOTTIE:** (REALIZES) How the hell did he get by the Speed Bump?

33 **INTRODUCTION.**

34 •Introducer

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

36        /MUS/ \_\_\_\_\_ OPENING THEME

1 **SCENE 2. — THE HERETIC SPEAKS** (INT: Inanna’s Inner Sanctum, present, evening)  
 2 • Allen, Lewis, Scottie, McAlister, Nicolette, Congregation

3 /MUS/ INANNA CHURCH THEME, PLAYS AND ENDS

4 **LEWIS:** You can go.

5 /SFX/ SPEED BUMP GRUNTS

6 **MCALISTER:** Any other business before we disband? No? Great Prayer tonight, folks.

7 **LEWIS:** One ritual left. We’re close.

8 **CONGREGATION:** (MURMURS IN AGREEMENT)

9 **LEWIS:** Before we go. I want to. (SWALLOWS) I want to remind us why we’re all here. I  
 10 received another letter from Nicolette yesterday. I’ll let you see it. I don’t want to  
 11 read it. (SWALLOWS) I’ll read some. There’s a lot she doesn’t say in it.

12 /SFX/ LOW MODERN HELICOPTER/AIRFIELD AMBIENCE

13 **NICOLETTE:** (READING) Hi, Dad.

14 **LEWIS:** That’s how she always starts.

15 **NICOLETTE:** (READING) Thanks for the last care package. Donna definitely appreciated the  
 16 coffee.

17 **LEWIS:** I hid some funeral incense in a package of coffee. Donna was a friend of hers,  
 18 killed by a mortar shell on their base. Nicolette doesn’t have many people she  
 19 can talk to in the field.

20 **NICOLETTE:** (READING) I forgot we had a holiday already. Summer Solstice came and went.  
 21 It doesn’t mean much over here. We have the time to celebrate but none of us  
 22 do. I helped the guys prep for another thunder run to Ramadi last week. They  
 23 didn’t have to fire at anyone, so I guess it went well. I know you still don’t want  
 24 me here. I know you say you do, but it’s making it hard to read anything you  
 25 write. I kept your last letter a week before I could open it.

26 **LEWIS:** She’s arguing with me here. I’m going to skip this part.

27 **NICOLETTE:** (READING) But, it’s okay. Keep writing. Ask Jessie to send more of her spiced  
 28 buns and some dip. I need a few favors on the base.

29 **LEWIS:** I don’t want to know what those are for.

30 **NICOLETTE:** (READING) I still love you and mom. It sounds like the Church is keeping you  
 31 busy. I can’t wait to come home. Love, Nicolette.

32 /SFX/ LOW MODERN HELICOPTER/AIRFIELD AMBIENCE ENDS

33 **LEWIS:** (SIGHS) One ritual left. Thanks for listening. We’ll see you tomorrow night.

34        /SFX/        DOORS BANG OPEN, ALLEN MARCHES IN

35        **ALLEN:**                David! Jessie!

36        **MCALISTER:**            How'd you get in here?

37        **ALLEN:**                Your magic locks don't work on me.

38        **SCOTTIE:**                Guys, you have to stop the ritual. It's an insult to Inanna!

39        **LEWIS:**                What's Len been telling you?

40        **ALLEN:**                Nothing. She and I heard it from that spirit I was telling you about. The one who  
41        sent me back to Adams. The one who flipped the lighthouse today. It's been  
42        trying to tell me that your ritual is going to piss the dickens out of Inanna!

43        **SCOTTIE:**                Iraq is Her home. It doesn't matter that no one is worshipping Her there. It's like  
44        we're asking Her to start killing people in Her own home town.

45        **ALLEN:**                Remember what you told me happened the night you asked Inanna if you should  
46        finish the ritual?

47        **LEWIS:**                (ANNOYED) She sent me the thunderstorm after I finished praying.

48        **ALLEN:**                And what happened after I performed my first show at the lighthouse?

49        **MCALISTER:**            We had another thunderstorm.

50        **ALLEN:**                It blew in my front door. Jessie had to clean up the mess. A thunderstorm is not  
51        approval! Inanna is shouting "No" to you.

52        **LEWIS:**                (TAKEN BACK) She's a warrior goddess. She doesn't send rainbows and  
53        unicorns to show Her favor.

54        **MCALISTER:**            She sends dreams and demons. (BEAT) But not thunderstorms.

55        **LEWIS:**                Jessie.

56        **MCALISTER:**            I know how She works.

57        **LEWIS:**                (PURSES LIPS) I don't believe it.

58        **MCALISTER:**            We should look into it. How are you sure that the voice came from the same  
59        spirit?

60        **ALLEN:**                The wing creatures tried to kill it twice. They got it on the second try.

61        **MCALISTER:**            Was Gwen with you both times?

62        **ALLEN:**                Yes.

63        **MCALISTER:**            How do you know the voice wasn't hers?



64 **ALLEN:** Because she was holding back the wing creatures while the voice spoke to me.  
65 We weren't in the same room.

66 **MCALISTER:** She could fake the wing creatures too.

67 **ALLEN:** Not when they took her face off! (QUIET) Humor me. Can you change the ritual?  
68 Ask for a magic shield or something?

69 **MCALISTER:** Changing the ritual at this stage is very difficult.

70 **ALLEN:** But you can do it?

71 **MCALISTER:** Not in two weeks.

72 **LEWIS:** I want to see more proof. I'm sorry. I can't take your word on this.

73 **ALLEN:** Then come to the lighthouse. Do whatever you have to do.

74 **LEWIS:** But you said the spirit is gone. We can't bring it back.

75 **ALLEN:** Then ask another. There must be more of them in there.

76 **LEWIS:** (SIGHS) I can try. But what guarantee do I have that any of them will tell the  
77 truth?

78 **ALLEN:** You don't have a choice. Until you find a way to change the Prayer, I quit.

79 **MCALISTER:** We've been through this before.

80 **ALLEN:** No. I have gone through Hell for you. Your Bump attacked me. Your rivals  
81 kidnapped me. And my Gwen almost died trying to make sure I heard this  
82 message. For all I have done for you, the least you can do is give me the benefit  
83 of the doubt.

84 **SCOTTIE:** I helped carry Gwen to the water. See? I have her mucus on my shirt. We have  
85 to change the ritual. I don't want my brother to get hurt by it.

86 **LEWIS:** I'm not changing it.

87 **MCALISTER:** Look, Len. Inanna would have spoken to us.

88 **ALLEN:** Like the thunderstorms.

89 **MCALISTER:** Yes.

90 **ALLEN:** Then you have a problem. Because I'm not setting one foot in the lighthouse until  
91 you change your ritual to something Inanna approves of.

92 **LEWIS:** You're condemning my daughter. All our children.

93 **ALLEN:** Would I raise this much of a stink if I didn't think the alternative was worse?

94 /SFX/ AMBIENCE FADES TO QUIET

95 **LEWIS:** (IN MAGIC VOICE) I think you imagined the spirit's voice. Gwen was using you.

96 **ALLEN:** Come off it. I'm a dead man. The Mammons couldn't mind-game me.

97 /SFX/ AMBIENCE RETURNS TO NORMAL

98 **ALLEN:** I've said my piece. I'm going out.

99 **LEWIS:** You're going to stay here. You can't leave us with that. You haven't read my  
100 daughter's letters. You don't have anyone you love in the war. Maybe you can sit  
101 by and do nothing but how can you expect the same of me?

102 **SCOTTIE:** Hey!

103 **MCALISTER:** Let him leave. He needs to burn off steam.

104 **LEWIS:** He does? What about us?

105 **MCALISTER:** We'll talk tomorrow, Len.

106 **ALLEN:** I'm not scared of you or your talk. I'm scared of what I heard tonight. The  
107 lighthouse spirits and the storms. None of this is right. You're headed for disaster  
108 and I won't be part of it. Unless you can scare me more than your Goddess does.

109 /SFX/ ALLEN AND SCOTTIE WALK OUT

110 /SFX/ DOORS SLAM

111 **SCENE 3. — ALLEN COMFORTS** (EXT: Town street, evening)

112 • Allen, Scottie

113 /SFX/ ALLEN AND SCOTTIE WALK ON SIDEWALK

114 **ALLEN:** (TO HIMSELF) You don't see him caring what happened to Gwen, do you?

115 **SCOTTIE:** I messed up.

116 **ALLEN:** (CONCERNED) What's the matter?

117 **SCOTTIE:** I should have recorded the voice.

118 **ALLEN:** Ha. Jessie would have said it was faked anyway.

119 **SCOTTIE:** I guess.

120 **ALLEN:** Christ, Main Street's dark at what, a quarter to ten? Is there anywhere you can  
121 get coffee and a burger?

122 **SCOTTIE:** (ANNOYED) Everything closes at nine. Nobody's supposed to have a life.

123 **ALLEN:** I'm hungry. I wish Gwen was around. She used to make the juiciest burgers. And  
124 now she's gone. I don't know if I'm going to last long enough to see her again.

125 **SCOTTIE:** I'm sorry.

126 **ALLEN:** I'm sorry, too. (PATS HER) You'll get through this. You're strong.

127 **SCOTTIE:** I try.

128 **ALLEN:** (THINKS) I need to get off the island. Mr. Lewis and Ms. McAlister are going to  
129 grind me down until I change my mind.

130 **SCOTTIE:** Where would you go?

131 **ALLEN:** Around. Do you want to do something for me?

132 **SCOTTIE:** Sure.

133 **ALLEN:** Do you have any walkie-talkies?

134 **SCOTTIE:** At my house? (AMUSED BY ANACHRONISM) Yeah.

135 **ALLEN:** Let's get them. Then drive me to the marina. I want to try something.

136 **SCENE 4. — ANOTHER TRESPASS** (EXT: Town marina, evening)  
 137 • Allen, Scottie, Pedestrian

138 /SFX/ BEACH AMBIENCE, QUIET LAPPING OF WATER ON BOATS

139 /SFX/ ALLEN WALKING ON SIDEWALK

140 **ALLEN:** (INTO SPEAKER) Scottie?

141 **SCOTTIE:** (SPEAKER) I'm in the tunnel.

142 **ALLEN:** Good. Keep your eye on the Bump. I'm going for a boat.

143 **SCOTTIE:** (SPEAKER) Aye, aye.

144 /SFX/ ALLEN TURNS OFF WALKIE-TALKIE, PEDESTRIAN APPROACHES

145 **PEDESTRIAN:** Evening.

146 **ALLEN:** Evening.

147 /SFX/ PEDESTRIAN FADES AWAY

148 /SFX/ ALLEN LIFTS A CORNER OF CHAIN-LINK FENCE, SLIDES THROUGH HOLE

149 /SFX/ ALLEN WALKS ON SIDEWALK TOWARDS WATER

150 /SFX/ ALLEN WALKS DOWN WOODEN RAMP ONTO FLOATING DOCK, STOPS

151 **ALLEN:** Which boat? Ah ha. No oars, but should work.

152 /SFX/ SPEED BUMP'S GROWL

153 **ALLEN:** Right on time.

154 /SFX/ SPEED BUMP'S GROWL

155 **ALLEN:** Okay. I'm leaving. Watch me. I'm going.

156 /SFX/ ALLEN WALKS UP RAMP, WALKS UP SIDEWALK

157 /SFX/ ALLEN CLIMBS THROUGH CHAIN-LINK FENCE

158 /SFX/ ALLEN TURNS ON WALKIE-TALKIE

159 **ALLEN:** (IN SPEAKER) It's here. It's watching me.

160 **SCOTTIE:** (SPEAKER) It vanished while I had my light on it. Now it's back.

161 /SFX/ FINGERS ON CHAIN-LINK FENCE

162 **ALLEN:** It'd gone now. So it can't be in two places at once.

163 **SCOTTIE:** (SPEAKER) But it can travel pretty far.

164 **ALLEN:** We're done tonight. Do you have a guest room I can use?

165 **SCOTTIE:** Sure. Dad won't mind.

166 **ALLEN:** Come pick me up. I'm beat. I want Gwen back. I want to sleep.

167 /SFX/ BEACH AMBIENCE FADES OUT

168 **SCENE 5. — REMINISCENCE ON THE CLIFF** (EXT: Lighthouse cliffside, morning)  
 169 • Allen, Scottie

170 /SFX/ CLIFFSIDE AMBIENCE

171 **ALLEN:** (SNIFFS)

172 /SFX/ SCOTTIE RUNS UP HILL, PANTING, STOPS

173 **SCOTTIE:** There you are.

174 **ALLEN:** Morning.

175 **SCOTTIE:** You weren't in your room when I checked on you.

176 **ALLEN:** I woke up early. I wanted to wait for Gwen.

177 **SCOTTIE:** You should have left me a note.

178 **ALLEN:** I'm sorry. I will next time.

179 **SCOTTIE:** (LISTENS TO WAVES) Has Gwen come yet?

180 **ALLEN:** No.

181 **SCOTTIE:** It's weird. Ms. McAlister hasn't shown up to chew me out.

182 **ALLEN:** She's scared of us. You know why. You're a prophet now.

183 **SCOTTIE:** I don't feel prophetic.

184 **ALLEN:** Go back to your Church. Tell them everything. See the looks you get.

185 **SCOTTIE:** I know.

186 **ALLEN:** (CHANGING SUBJECT TO SOMETHING MORE COMFORTABLE) How much  
 187 have I told you about my days in the movie business?

188 **SCOTTIE:** Not much.

189 **ALLEN:** I met quite a few big names. I met. Um. Someone you've heard of. I met Ed  
 190 Wood.

191 **SCOTTIE:** Really?

192 **ALLEN:** Sure! I was helping a friend of mine on his set when I ran into Ed.

193 **SCENE 6. — ED WOOD** (INT: Movie studio, 1950)

194 • Allen (50's), Edward D. Wood Jr.

195 /SFX/ LOW KEY, LOW-BUDGET SET AMBIENCE

196 **ALLEN (TWENTIES):** Hm. We can move the dialogue here. Hey, you!

197 **EDWARD D. WOOD JR.:** Yes, sir?

198 **ALLEN (TWENTIES):** Get me a cup of coffee.

199 **EDWARD D. WOOD JR.:** Right away, sir!

200 **SCENE 7. — REMINISCENCE ON THE CLIFF (CONT.)** (EXT: Lighthouse cliffside, morning)

201 • Allen, Scottie, Lewis, McAlister

202 /SFX/ CLIFFSIDE AMBIENCE

203 **ALLEN:** At least, I was think he was Ed Wood.

204 **SCOTTIE:** I think I bumped into one of the guys from Aerosmith at the farmer's market.

205 **ALLEN:** Oh! Mutiny on the Bounty. Bora-Bora. Tahiti. 1962. I was there.

206 **SCOTTIE:** I've never seen it.

207 **ALLEN:** You should! Incredible sets. Took weeks to build. Music that would bring a tear to  
208 your eye. Marlon Brando at his height. And (CHUCKLES) so many women. Miles  
209 of scantily clad women extras.

210 **SCOTTIE:** So this is a guy movie.

211 **ALLEN:** I suppose so. Now Rosenberg, the producer, wasn't happy with the script so they  
212 brought me in to give the principals some better lines. Harris, Griffith, Howard.  
213 Nobody you've heard of. I couldn't touch Brando's. Of course, Milestone, the  
214 director, didn't want me there so he shuffled me off to help manage set design.

215 **SCOTTIE:** So you met Brando?

216 **ALLEN:** No. I couldn't get near him. Anyway, he was spending the studio's money like it  
217 was water. He had crates of meat and booze flown in every other day. He'd call  
218 the set crew whenever he needed a project done. He had them design a friend's  
219 wedding once. Since I was watching the books for the set crew, I kept having to  
220 get my friend Rick out of the jams that would come up. One day, Rick gets a  
221 notice from on-high that Brando has ordered himself one of those smoking  
222 monkeys and needs a cage for it.

223 **SCOTTIE:** For a plastic monkey?

224 **ALLEN:** No, a real one. Like they had at a circus. A chimpanzee that someone had taught  
225 how to smoke a cigar.

226 **SCOTTIE:** Chimps aren't monkeys. And, ew.

227 **ALLEN:** Well, it was a different time. The order says Brando wants the cage on a patio  
228 outside his bedroom window. He's off the island for a few days and the chimp's  
229 on its way, so we don't have a lot of time to build it. We're sinking the supports,  
230 laying the flats down and making good progress. Then, it occurs to Rick and me  
231 that Brando has a very beautiful view of the ocean. And when he gets back and  
232 looks out his window, expecting a beautiful view, he's going to see a  
233 chimpanzee, probably dressed like him, smoking a cigar in a cage instead.  
234 Brando was putting on some weight and we get to thinking, maybe Brando didn't  
235 order the chimp. Someone else on-high is trying to send him a message. And  
236 Brando's going to tear us a new one when he finds out.



237 **SCOTTIE:** What happened to the chimp?

238 **ALLEN:** I race down to the airport and have it sent back to the States. I was screaming at  
 239 the delivery people, telling them Brando was out for their blood. (AMUSED) But  
 240 Rick still has to deal with the cage. It has a concrete floor ten feet over the  
 241 ground. We don't have time to take it down properly. And then, Rick owes me  
 242 forever for this. I say, we make it into a barbecue pit. Brando had all that food  
 243 coming, right? He's not thrilled but he was grilling up pork on it, last I heard.

244 **SCOTTIE:** I would have.

245 **ALLEN:** Exactly! Mmm. I'm wanting barbecue now. Those ribs Mr. Lewis brought the  
 246 other day were good.

247 **SCOTTIE:** I love the place that makes them.

248 **LEWIS:** We should go sometime.

249 **ALLEN:** Jesus! David. How long have you been there?

250 **MCALISTER:** You were telling the story so well. We didn't want to interrupt.

251 **ALLEN:** (MELODRAMATIC) And you, Jessie?

252 **MCALISTER:** Any sign of Gwen?

253 **ALLEN:** No. She said she needed a few days to herself.

254 **LEWIS:** (SIGHS) About last night. You really caught me in a bad spot. I lost my temper  
 255 and I was too hard on you.

256 **ALLEN:** I'm just the messenger. I know what people do to messengers.

257 **LEWIS:** We spoke with our inner circle after you left. We have a ritual for re-awakening  
 258 memories. We'd like to see what you two saw.

259 **ALLEN:** Sure. Crack open the old coconut and have a look.

260 **MCALISTER:** We want Scottie.

261 **SCOTTIE:** Oh.

262 **LEWIS:** It's not an easy ritual. You don't have to do it.

263 **SCOTTIE:** I will. It was last night. I'm sure it'll come back clear.

264 **MCALISTER:** Then we should start preparing. I'm make sure it's safe, honey.

265 **LEWIS:** We'll be done before noon. Will you still be here?

266 **ALLEN:** I might be at the library. They're showing me how to use the internet.

267 **MCALISTER:** I can drive you.

268 **ALLEN:** Lead on.

269 /SFX/ FADE OUT

270 **SCENE 8. — LEWIS AND MCALISTER DOUBT** (INT: Inanna's Inner Sanctum, morning)  
 271 • Scottie, Lewis, McAlister, The Mouse (prerecorded), Gwen (prerecorded), Allen (prerecorded)

272 /SFX/ PEOPLE HUMMING

273 **MCALISTER:** One more time, hon.

274 **SCOTTIE:** Okay.

275 **THE MOUSE:** (FROM EPISODE 6, SCENE 20, FILTERED) Kills Her children in Her house.  
 276 This is what will be asked. Death on Her doorstep. A grave insult!

277 **GWEN:** ( FROM EPISODE 6, SCENE 20, FILTERED, BUBBLING, DEEPER) They got  
 278 me pretty bad. Did you find out what you needed?

279 **THE MOUSE:** (FROM EPISODE 6, SCENE 20, FILTERED, BASS) Teach her worshippers a  
 280 lesson they'll never forget. (NORMAL PITCH) You cannot ask if this is the  
 281 answer.

282 **GWEN:** (FROM EPISODE 6, SCENE 20, FILTERED, BUBBLING, DEEPER) I'm  
 283 bleeding.

284 **ALLEN:** (FROM EPISODE 6, SCENE 20, FILTERED) Why doesn't David know about  
 285 this?

286 **THE MOUSE:** (FROM EPISODE 6, SCENE 20, FILTERED) Does not listen! Like you!

287 **LEWIS:** (PAINED) That's enough.

288 **MCALISTER:** Relax and return, hon. Don't hold on.

289 /SFX/ PEOPLE HUMMING FADES

290 **MCALISTER:** That wasn't too bad?

291 **SCOTTIE:** Wow. I couldn't focus at all and I kept hearing Gwen.

292 **MCALISTER:** It's fine. Just sit up.

293 **LEWIS:** (FRUSTRATED) I need some water.

294 /SFX/ LEWIS DRINKS, SLAMS THE GLASS DOWN, SIGHS

295 **SCOTTIE:** Can I go?

296 **MCALISTER:** Yes. Just wait in the foyer for us.

297 **SCOTTIE:** Okay.

298 /SFX/ SCOTTIE WALKS TO DOOR, OPENS IT, WALKS THROUGH, CLOSSES IT

299 **MCALISTER:** (ANGRY) What are you trying to do to her? You already lied to her about Len's  
300 dosages and you can't even thank her for sharing her thoughts?

301 **LEWIS:** I couldn't hold it in. I don't get why the spirit said I'm not listening. I have been  
302 listening. Do you think it was Gwen?

303 **MCALISTER:** She'd have had to do a heck of a good job.

304 **LEWIS:** Of course.

305 **MCALISTER:** I'll tell Scottie to go home.

306 **LEWIS:** This is a test, isn't it?

307 **MCALISTER:** It's a problem.

308 **LEWIS:** Did you believe the spirit?

309 **MCALISTER:** Yes. But that's what you get from mind-reading voices. They can make anything  
310 sound true.

311 **LEWIS:** Why didn't we hear something sooner? Why did She save this trial for last?

312 **MCALISTER:** Sleep on it. See what you think tomorrow.

313 **LEWIS:** No. This spirit is clever. It's insidious. We should call the inner circle in. Let  
314 Scottie go home.

315 **MCALISTER:** All right.

316 /SFX/ JESSIE WALKS TO THE DOOR

317 **LEWIS:** You're sure you've been listening to Inanna closely?

318 /SFX/ JESSIE STOPS WALKING

319 **MCALISTER:** I've been lied to by more spirits than you. I don't trust the nice ones as far as I  
320 can throw them.

321 **LEWIS:** Good.

322 **MCALISTER:** But Len has a point about the thunderstorms.

323 **LEWIS:** (SIGHS) Dammit.

324 /SFX/ FADE OUT

325 **SCENE 9. — IF EVERYONE JUMPED OFF A CLIFF** (EXT: Town street, afternoon)

326 • Allen, Scottie, Lewis, McAlister

327 /SFX/ FADE IN, SCOTTIE WALKS DOWN STEPS OUTSIDE CHURCH

328 **SCOTTIE:** Hey!

329 **ALLEN:** Hello.

330 **SCOTTIE:** Waiting long?

331 **ALLEN:** No. How did the inquisition go?

332 **SCOTTIE:** Mr. Lewis almost threw a fit.

333 **ALLEN:** We have ourselves quite a smoking monkey.

334 **SCOTTIE:** I'm thinking about going to my mom's.

335 **ALLEN:** Could you wait a couple days? Do me another favor. It's right up your alley.

336 **SCOTTIE:** I don't want to be anywhere near Mr. Lewis.

337 **ALLEN:** I'll keep them busy. Now, humor me. Could you lift up your sneakers?

338 **SCOTTIE:** (LIFTS A FOOT) What for?

339 **ALLEN:** Oh good. See that black streak?

340 **SCOTTIE:** Eugh. Yeah.

341 **ALLEN:** Touch it. I think you know what it is.

342 **SCOTTIE:** Okay. (TOUCHES IT) Ugh. It's like a dried slug molt.

343 **ALLEN:** That's the best news I've heard in a while. We're close. We can fix this. I can  
344 taste it.

345 **SCOTTIE:** What are we doing?

346 **ALLEN:** I can't say here. But listen. I found some contacts on that internet thing. There's  
347 someone who can help us but I can't get there without you.

348 **SCOTTIE:** Someone who can change the ritual.

349 **ALLEN:** Yes. For certain.

350 **SCOTTIE:** Who?

351 **ALLEN:** Shh.

352 /SFX/ JESSIE AND LEWIS WALK DOWN THE STEPS, STOP BEFORE ALLEN

353 **LEWIS:** You're back early.

354 **ALLEN:** The library isn't too far.

355 **MCALISTER:** Do you have a minute?

356 **ALLEN:** Mmm hmm.

357 **LEWIS:** We're calling the inner folks in to discuss changing the Prayer.

358 **MCALISTER:** We'll ask that the Speed Bumps disable their victims, not kill them.

359 **SCOTTIE:** Why didn't you do that before?

360 **ALLEN:** How long will that take?

361 **MCALISTER:** We can do it tonight.

362 **LEWIS:** It's a small change.

363 **ALLEN:** That's very good news.

364 **MCALISTER:** I thought so.

365 **LEWIS:** So, will you perform the final show?

366 **ALLEN:** (THINKS) Yes.

367 **LEWIS:** Thank Inanna.

368 **MCALISTER:** We'll take every precaution we can. There won't be any misinterpretations to  
369 come back to bite us.

370 **ALLEN:** May I help?

371 **LEWIS:** It's fine. We have the training.

372 **ALLEN:** Well then. (FLOORED) Thank you. This is a weight off me. I won't keep you. I'm  
373 taking Scottie to lunch to celebrate while the restaurants are open.

374 **LEWIS:** You have a good lunch.

375 **SCOTTIE:** Thanks.

376 **ALLEN:** Let me know how the meeting goes.

377 **MCALISTER:** Take care.

378 /SFX/ JESSIE AND LEWIS WALK UP THE STAIRS, FADE

379 **SCOTTIE:** That was fast.

380 **ALLEN:** They're lying. They won't change a thing.

381 **SCOTTIE:** Too much to hope for.

382 **ALLEN:** But they're humoring us. I can take that. Now, where the nearest Home Depot  
383 knock-off?

384 **SCOTTIE:** Not far.

385 **ALLEN:** Good. I need you to hire some of their contractors. I'll give you the money. How  
386 much do you know about electrical currents?

387 **SCOTTIE:** What do you want to do?

388 **ALLEN:** Paralyze, not kill.

389 /SFX/ SCOTTIE AND ALLEN WALK OFF, SCENE FADES OUT

390 **SCENE 10. — NEW SCRIPT** (INT: Scottie' guest room, morning)  
 391 • Allen, Scottie, Lewis

392 /SFX/ LEWIS KNOCKS ON DOOR

393 **LEWIS:** Len? Are you up?

394 /SFX/ ALLEN OPENS DOOR

395 **ALLEN:** (TIRED) Hm. Morning.

396 /SFX/ LEWIS WALKS IN

397 **LEWIS:** I have the new script for you. (RUSTLES PAGES) I've marked the changes in  
 398 red.

399 **ALLEN:** Let me see. (TAKES PAPER, READS) Uh huh. Hmm. Mmm. That's a good one.  
 400 You don't mind if I hang onto this?

401 **LEWIS:** It's your copy.

402 **ALLEN:** I heard the original with Scottie yesterday. Jessie was out and I had her key. Are  
 403 we recording a new one?

404 **LEWIS:** (EXCITED) I'd like to.

405 **ALLEN:** We tried recording ourselves on the player yesterday. It works.

406 **LEWIS:** On the reel-to-reel?

407 **ALLEN:** Yes.

408 **LEWIS:** Excellent. I'll gather the troops at Jessie's after lunch and we can make a party of  
 409 it.

410 **ALLEN:** Oh, I'll look forward to it.

411 **LEWIS:** Then, see you there. I have some things to take care of.

412 **ALLEN:** By all means.

413 /SFX/ SCOTTIE WALKS IN

414 **SCOTTIE:** (TIRED) Morning, Mr. Lewis.

415 **LEWIS:** Good morning. See you there.

416 **SCOTTIE:** Where?

417 **ALLEN:** Ms. McAlister's. (TO LEWIS) Aw, river!

418 /SFX/ LEWIS WALKS OUT



419 **LEWIS:** Aw, river.

420 **SCOTTIE:** Is that the new script?

421 **ALLEN:** Take a look.

422 **SCOTTIE:** (RUSTLES PAGES) That's a lot of changes. They didn't touch your lines.

423 **ALLEN:** Funny, that.

424 **SCOTTIE:** They aren't really going to play this one for the ritual.

425 **ALLEN:** Who knows.

426 **SCOTTIE:** (THINKS) Come on.

427 **ALLEN:** Are we going somewhere?

428 **SCOTTIE:** They may have tampered with the broadcasting equipment at the lighthouse. It  
429 may not matter what they play on it.

430 **ALLEN:** Good thought.

431 /SFX/ ALLEN AND SCOTTIE WALK OUT, FADE OUT

432 **SCENE 11. — HACKED** (INT: Lighthouse foyer, afternoon)  
 433 • Allen, Scottie

434 /SFX/ FRONT DOOR OPENS, ALLEN STEPS IN

435 **ALLEN:** No chimes. It's right-side up.

436 /SFX/ KNOCKS HARD ON WOOD

437 **ALLEN:** No wing-things. Yet.

438 /SFX/ SCOTTIE WALKS IN, STRAIGHT TO RADIO ROOM

439 **SCOTTIE:** I'm going for the radio room. Shout if you see anything.

440 /SFX/ SCOTTIE OPENS RADIO ROOM DOOR, STEPS INSIDE, RUSTLES CABLES

441 **ALLEN:** (THINKING) There's something odd about this room.

442 /SFX/ ALLEN WALKS INTO KITCHEN, STOPS, OPENS REFRIGERATOR

443 **ALLEN:** Food seems good. (SNIFFS) Eggs are fine.

444 /SFX/ TWO CAT MEOWS

445 **ALLEN:** Hello Orson. Hello Mr. Oboler. Did you want some milk?

446 /SFX/ TWO CAT MEOWS

447 /SFX/ ALLEN SHUTS FRIDGE, POURS MILK IN BOWL

448 **ALLEN:** There you are. You'll have to share. Focus. Pray. Offer.

449 /SFX/ CATS LAP MILK

450 **ALLEN:** Oops. I got some on you. I'll wipe it off. There.

451 /SFX/ SCOTTIE RUNS INTO KITCHEN, STOPS

452 **SCOTTIE:** (EXCITED) I knew it! Behind the wall, they tampered with the wiring. It's a lousy  
 453 job but they probably wanted to get out of here fast.

454 **ALLEN:** Show me.

455 **SCOTTIE:** It's hard to see. There's a patch that feeds another line into your mike line. And  
 456 the output from the reel-to-reel player is looped back.

457 **ALLEN:** What would that do?

458 **SCOTTIE:** You would hear whatever was on the player in your headphones, but that track  
 459 wouldn't be broadcast. The new patch going into your mike line could feed in  
 460 another track.

461 **ALLEN:** The original show.

462 **SCOTTIE:** Yeah. You'd hear the new version but they'd be playing the original.

463 **ALLEN:** And none of my lines are changed. Mr. Lewis is a sneaky son of a gun.

464 **SCOTTIE:** He'll want to do the show tonight. The home and garden people can't come until  
465 tomorrow.

466 **ALLEN:** That's fine. I have that covered. You can fix the wiring?

467 **SCOTTIE:** Sure.

468 **ALLEN:** Thanks. (BEAT) Does the air feel strange to you?

469 **SCOTTIE:** No.

470 **ALLEN:** I know. That's not right. I'll check upstairs.

471 **SCOTTIE:** Okay. (HUMS AN UPBEAT VERSION OF INANNA THEME)

472 /SFX/ FADE OUT

473 **SCENE 12. — HACKED (CONT.)** (INT: Lighthouse foyer, afternoon)

474 • Allen, Scottie

475 /SFX/ RUSTLE OF WIRES

476 **SCOTTIE:** (FINISHES HUMMING HER TUNE) That should do it.

477 /SFX/ ALLEN APPROACHES, STOPS

478 **ALLEN:** That sneaky guy.

479 **SCOTTIE:** Mmm?

480 **ALLEN:** I found the secret door in my bedroom. It took a while but I found it. I was just in  
481 the cellar.

482 **SCOTTIE:** (DISBELIEVING) How'd you do that?

483 **ALLEN:** The Mask of Inanna is gone. They probably moved it for safekeeping.

484 **SCOTTIE:** (PANICKED) But what do we do when we come back?

485 **ALLEN:** The altar's still there. We might have to use Jessie's 'arcane connection' instead.

486 **SCOTTIE:** Um, *you* can.

487 **ALLEN:** I know. (SURPRISED) Look at the time. The reading starts soon. Pack up. I'll let  
488 the cats out. We have to hurry.

489 /SFX/ ALLEN AND SCOTTIE WALK OUT, FADE OUT

490 **SCENE 13. — SKOAL!** (INT: Jessie's guest room, afternoon)

491 • Allen, Scottie, Lewis, McAlister

492 /SFX/ REEL-TO-REEL PLAYER RUNNING

493 /MUS/ (THROUGH SPEAKERS) TRIUMPHANT END

494 **ALLEN (as CRASK):** So it ends, my friends, and the world grows a little darker. Who knew such  
 495 scandal lay in the pipes of the humble refrigerator? Or that man would cheat,  
 496 frame and murder to ensure that you use their products over others? And who  
 497 knows if these CFCs are truly the miracle gas they seem to be? Perhaps we'll  
 498 find out in a few decades. But for now, I'd worry. I don't know about you, but after  
 499 tonight's tale, I wouldn't be caught dead out... After Dark!

500 /SFX/ REEL-TO-REEL PLAYER STOPS

501 /SFX/ LEWIS, SCOTTIE AND JESSIE CLAP

502 **MCALISTER:** That's a wrap!

503 **LEWIS:** (APPROVAL) Scottie! Great job. I was impressed.

504 **SCOTTIE:** (DEER IN HEADLIGHTS) I had some practice.

505 **ALLEN:** The tape goes off and I can think like myself again.

506 **MCALISTER:** The day's not over yet. You have to do it again tonight.

507 **ALLEN:** We have a few hours to celebrate.

508 **LEWIS:** My plate's full. You'll have to celebrate for me.

509 **ALLEN:** Fine. Can you drop us at the lighthouse? I want to see if Gwen shows up.

510 **MCALISTER:** (DISBELIEVING) If you want.

511 **ALLEN:** And is there something different with the lighthouse?

512 **LEWIS:** What do you mean?

513 **ALLEN:** It seems (BEAT) stable inside.

514 **LEWIS:** (REALIZES) We took the Mask out for safekeeping.

515 **ALLEN:** That would do it. None of the wings attacked you?

516 **LEWIS:** Nope.

517 **ALLEN:** Do you have to put it back? (LAUGHS)

518 **MCALISTER:** We'll have to. It needs to be on the altar.

519 **LEWIS:** Like peas in a pod.

520 **ALLEN:** Then I won't keep you. Goodbye!

521 **LEWIS:** Goodbye.

522 /SFX/ LEWIS STARTS TO WALK OUT

523 **ALLEN:** I'll start the celebrations. Hair o' the dog that bit you.

524 /SFX/ ALLEN GLUGS DOWN A BOTTLE OF WHISKY

525 **LEWIS:** Enjoy. (STOPS, REALIZES) Get that bottle out of his mouth!

526 /SFX/ JESSIE PULLS AWAY THE BOTTLE

527 **MCALISTER:** (HORRIFIED) You know what that does to you.

528 **ALLEN:** Just having a nip. I had it left over from what Scottie brought me.

529 **MCALISTER:** A nip isn't half the bottle!

530 **ALLEN:** (BECOMING DRUNK) It's only two. Three. Four inches.

531 **SCOTTIE:** Should I get him a pillow?

532 **MCALISTER:** (SIGHS) You'd better. (TO LEN) What are you thinking?

533 **ALLEN:** (DRUNK) I was thinking I was having a party for all four of you. I was going to  
 534 sing a song. (TO THE TUNE OF O TANNENBAUM) Oh After Dark, Oh After  
 535 Dark! Don't let the door hit you there!

536 **LEWIS:** Crap.

537 **SCOTTIE:** He isn't doing the show tonight, is he?

538 **MCALISTER:** (COLD) No.

539 **ALLEN:** (DRUNK) I wouldn't be drunk if you weren't giving me B.

540 **LEWIS:** (ANGRY) Cancel the ceremony. I'm going to dinner.

541 **ALLEN:** You'll have a surprise tomorrow. Oh yeah. A big one. Whee!

542 **SCENE 14. — DREAM TRANSITION** (INT: Dream state, night)

543 • Allen

544 /SFX/ FADE IN TO MUFFLE OF VOICES

545 **ALLEN:** (ECHOING) The only way to get out of a smoking monkey is to lie, cheat, steal  
546 and cover the evidence. If they find out, it's too late anyway.

547 /SFX/ FADE OUT

548 **SCENE 15. — THE WALK** (INT: Jessie's kitchen, morning)  
 549 • Allen, Scottie, Lewis, McAlister

550 /SFX/ SMALL CLOCK TICKING

551 /SFX/ JESSIE DRINKS

552 /SFX/ DOOR OPENS

553 **MCALISTER:** You're finally up.

554 **ALLEN:** Morning.

555 **MCALISTER:** There's some coffee left.

556 **ALLEN:** I'm good. (SMACKS LIPS) I'm going to walk off this hangover.

557 /SFX/ ALLEN WALKS TO SCREEN DOOR, OPENS IT, LEAVES

558 **MCALISTER:** Hold on!

559 /SFX/ JESSIE HURRIES AFTER HIM

560 /SFX/ OUTSIDE NEIGHBORHOOD AMBIENCE

561 /SFX/ ALLEN SHUFFLES DOWN STREET

562 /SFX/ JESSIE CATCHES UP WITH HIM IN BARE FEET

563 **MCALISTER:** Where do you think you're going?

564 **ALLEN:** Around.

565 **MCALISTER:** You're looking to get yourself in trouble?

566 **ALLEN:** No. I'm walking.

567 **MCALISTER:** (PANTS) Wait a minute. I need to get my sandals.

568 **ALLEN:** I wait for no man or woman. I've read the maps. The main street's one big circuit.  
 569 I'm going around and around until my hangover's gone.

570 /SFX/ JESSIE STOPS, CATCHES BREATH

571 /SFX/ ALLEN WALKS OFF

572 /SFX/ JESSIE OPENS HER CELL PHONE, DIALS

573 **MCALISTER:** David. I need a tail on Len. He's walking east up my street. (PAUSE) That's right.  
 574 I think he'll be walking all day. Station a team around the island.

575 /SFX/ FADE OUT



576 **SCENE 16. — THE WALK ENDS** (EXT: Quiet neighborhood, afternoon)  
 577 • Allen, Lewis, McAlister

578 /SFX/ FADE IN, ALLEN PANTS

579 /SFX/ ALLEN WALKS TO BENCH, ALLEN COLLAPSES ON BENCH

580 /SFX/ DAVID AND JESSIE APPROACH HIM

581 **ALLEN:** (EXHAUSTED) Just another hour. Maybe another sandwich. I'll have my (BEAT)  
 582 fifth wind.

583 **LEWIS:** I can't figure out why you're destroying yourself.

584 **ALLEN:** Good! Progress!

585 **LEWIS:** No. Len, that's bad.

586 **MCALISTER:** (SYMPATHETIC) You take the time you need to recover.

587 **ALLEN:** (PANTS) I've seen you all watching me. When's old Len going to crack? I  
 588 cracked a while ago. Maybe it was when I saw Gwen. This is a beautiful island  
 589 you have. I've seen its bright sides, its dark sides. Fields, forests and downtown.  
 590 I'm going to miss it. But I ain't beat yet!

591 /SFX/ QUIET, LEWIS' CELL PHONE RINGS

592 **LEWIS:** Hello? (PAUSE) WHAT? (PAUSE) All around the lighthouse? When did they  
 593 leave? (PAUSE) Who was watching the lighthouse? (PAUSE) I know I told you to  
 594 watch Len.

595 **ALLEN:** And my surprise.

596 **LEWIS:** We'll be there.

597 /SFX/ LEWIS SHUTS PHONE

598 **MCALISTER:** (ANNOYED) I'll get my car. You can tell me on the way.

599 **ALLEN:** All watching me go around and around and around.

600 **LEWIS:** They spotted three trucks leaving the lighthouse. Hired contractors. They built  
 601 something up around it.

602 **ALLEN:** I spend all the money you gave me on this. I'm broke.

603 **LEWIS:** Get up. (ANGRY) Come on!

604 /SFX/ CAR STARTS, FADE OUT

605 **SCENE 17. — BUNKER** (EXT: Outside the lighthouse, evening)  
 606 • Allen, Scottie, Lewis, McAlister, Stroud (prerecorded), Gwen (prerecorded)

607        /SFX/     CLIFFSIDE AMBIENCE

608        /SFX/     CAR PULLS UP, STOPS

609        /SFX/     LEWIS AND JESSIE OPEN DOORS, STEP OUT

610 **MCALISTER:**        (MAD) Crud. Crud. Len!

611        /SFX/     ALLEN STEPS OUT

612 **ALLEN:**            Don't touch the razor wire. I had Scottie electrify it.

613 **LEWIS:**            You put it all over the front gate. How are we supposed to get to lighthouse?

614 **ALLEN:**            That's the idea.

615 **MCALISTER:**        Go through the bushes.

616        /SFX/     JESSIE RUSTLES AS SHE GOES THROUGH THE BUSHES

617 **MCALISTER:**        For the love of Jasmine. They put sandbags all around the lighthouse! You're  
 618                          paying for us to remove all this.

619 **ALLEN:**            Make me. I have no money left.

620        /SFX/     ALLEN AND LEWIS RUSTLE THROUGH BUSHES

621 **ALLEN:**            There's razor wire on the sandbags. It's electrified too. And I had Scottie nail up  
 622                          the lighthouse.

623 **MCALISTER:**        (SHOOTS) Scottie? Are you back there?

624 **LEWIS:**            This is insane.

625 **ALLEN:**            I told them to floodproof the heck out of the lighthouse.

626 **MCALISTER:**        It's sixty feet over sea level!

627 **ALLEN:**            Scottie showed them my state credentials. They took my money. They didn't ask.

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

629 **ALLEN:**            I was thinking that for one day, you couldn't make me do the radio show if you  
 630                          tried. (LETS IT SINK IN) It's all powered by the lighthouse's generator. You'll  
 631                          have to wait for the gas to run out and Scottie should have a good supply in  
 632                          there.

633 **MCALISTER:**        Scottie! Len, you call to her.

634 **ALLEN:** I promised her I'd take the blame for this. You won't touch her.

635 **LEWIS:** I'll call a crew. They'll have this down tonight.

636 **ALLEN:** I know you were lying about the show. You weren't going to change anything,  
637 David. But Jessie, why did you go along with him? You see gods and devils  
638 where he doesn't. You know faith. And this is faith.

639 **MCALISTER:** This is a mess that I'll have to explain to the Park Service.

640 **ALLEN:** That's how it is? Inanna Herself could come down and say, "Len's right" and you  
641 would say, "Stay out of this?"

642 /SFX/ LEWIS WANDERS LEFT AND RIGHT

643 **LEWIS:** It goes around as far as I can see. Those trucks are never going to come on the  
644 island again.

645 **ALLEN:** What happened to our little family? I used to me, you, you and Scottie against the  
646 world.

647 **MCALISTER:** You stopped behaving.

648 **ALLEN:** How does it go? "Nice guys don't make history." This is history. And you thought  
649 you were setting me up but you fell for it. You should see yourselves.

650 **LEWIS:** (SHOUTS) Scottie! Turn off the juice! I know you can hear me.

651 **ALLEN:** You want a sign? Here's one, all around the lighthouse. Inanna doesn't want you  
652 in there.

653 /SFX/ BACKGROUND AMBIENCE BECOMES QUIET, SLOWS DOWN

654 **LEWIS:** Len, I can't forgive you for this. I'm slowing down your perception of time. It's  
655 going to take Jessie two seconds to notice what I'm doing and another three to  
656 stop me. That means I have five seconds and I can turn them into fifty years if I  
657 concentrate. Four days ago, you said you would do the show. What changed?

658 **ALLEN:** I believed the spirit. Nothing changed. It took a while to tell me what it wanted to  
659 say.

660 **LEWIS:** Why didn't it come to me?

661 **ALLEN:** Did you hear it in Scottie's memory? Maybe it did. It said you didn't listen.

662 **LEWIS:** I wake up every morning with my wife and we see Nicolette's picture on the  
663 mantle, in her combat fatigues, smiling like she's got the world ahead of her.  
664 You've read the papers. You know how many service people die in their own  
665 compounds from explosives thrown over the walls. You're telling me that my  
666 Goddess, who I have known longer than you, has a vengeance planned for me  
667 worse than that? Then fine. Bring it. That's between me and Her. But you will not  
668 come between me and my daughter. Understand?

669 **ALLEN:** You're not listening.

670 **LEWIS:** What do you fear? The way Gwen left you?

671 **GWEN:** (FILTERED) I'm sick of chasing you. You're a wreck. I have to go away and  
672 think.

673 **LEWIS:** The way Bob Stroud treated you?

674 **STROUD:** (FILTERED, FROM EP. 3, SCENE 6) Come with me. I'll drive you home. I'll tuck  
675 you in bed. You'd like that, wouldn't you?

676 **LEWIS:** I'm not making those voices. They're all inside you. I can wake them up. They  
677 don't do a thing to me. We have fifty years together. Can you make it?

678 **ALLEN:** (RELENTS) No.

679 **LEWIS:** Will you do the show tonight?

680 **ALLEN:** You let Scottie go. Don't hold her responsible for any of this.

681 **LEWIS:** We've made this deal before.

682 **ALLEN:** I don't have enough time left to break it again.

683 **LEWIS:** All right. I won't hold her responsible. But you will do the show tonight.

684 **ALLEN:** And if you see one thundercloud, you pull the plug.

685 **LEWIS:** Of course. Jessie and I were planning to do that all along. I don't want to anger  
686 my own Goddess. Why would I do that? If a thunderstorm or anything like it  
687 appears, I promise we'll stop the show.

688 **ALLEN:** Let me out of here.

689 /SFX/ SEASIDE AMBIENCE RETURNS TO NORMAL

690 **MCALISTER:** (PANICKING) David! What are you doing? Stop it.

691 **LEWIS:** It's all right.

692 **MCALISTER:** No! Absolutely not. You have crossed a line.

693 **LEWIS:** He's going to do the show tonight.

694 **ALLEN:** I will. But you leave Scottie alone.

695 **LEWIS:** I promise.

696 **MCALISTER:** You of all people should know to keep your paws off his mind.

697 **LEWIS:** It worked, didn't it? He's isn't hurt.. He's so thick-headed.

698 **MCALISTER:** There's too much going on. I will talk to you later. (SHOUTS) Scottie! You're not  
699 in trouble for this. Mr. Allen has agreed to do the show tonight.

700 **SCOTTIE:** (SHOUTS BACK) I can come out now?

701 **LEWIS:** (SHOUTS) Yes. I would have done the same if I were you. You can turn off the  
702 power now.

703 **ALLEN:** Jessie?

704 **MCALISTER:** What is it?

705 **ALLEN:** (LOW) You saw what he did to me. He said he would keep me like that for fifty  
706 years. (QUIET) Fifty years, he said.

707 **MCALISTER:** He should know better.

708 **ALLEN:** (LOW) Do you still want to go along with him? He'd lead you into a minefield if he  
709 could. You see that.

710 **MCALISTER:** (STUNG) Watch what you say. (SHOUTS) Scottie! How do we get in?

711 **SCOTTIE:** (SHOUTS BACK) Only Mr. Allen.

712 **LEWIS:** (SHOUTS) And someone to put the mask back.

713 **SCOTTIE:** (SHOUTS BACK) Fine.

714 **LEWIS:** (SHOUTS) Tonight, let him in and do the show. If we don't hear it, we'll be back  
715 to ask why.

716 **SCENE 18. — THE LAST TIME** (INT: Inanna’s Inner Sanctum, evening)  
 717 • Lewis, McAlister, Don, Congregation

718 /SFX/ SEASIDE AMBIENCE FADES INTO PEOPLE BUSTLING IN THE SANCTUM (SAME  
 719 SFX AS IN EP. 3. SCENE 2)

720 /MUS/ CELEBRATORY INANNA THEME

721 **LEWIS:** Five minutes to showtime.

722 **MCALISTER:** I’m on the line to Fallujah. I’ll be here when it goes through.

723 /SFX/ SPEED BUMP GROWLS

724 **MCALISTER:** Len and Scottie are in the lighthouse. We’ve confirmed they went in and the  
 725 light’s on. The transmitter is jamming the FM channels.

726 **LEWIS:** Great. Robes on, folks. (PUTS ROBE ON) Everyone, be quiet.

727 /SFX/ LEWIS CLAPS HIS HANDS. COMMOTION STOPS

728 **LEWIS:** I want to say, Goddess bless you whether or not you have a loved one in the  
 729 service. I know everyone’s had a million things their plates the last few months. I  
 730 had to skip out on two clients to keep us going. Believe me, my wife and my  
 731 checkbook remind me how much we’ve sacrificed every day. Be we’re finally at  
 732 the end. This is the last tale. We’re about to ask Inanna’s favor and it will be in  
 733 Her hands. We’ve had to herd mountains but hail Inanna, we made it.

734 **CONGREGATION:** (CLAPS)

735 **MCALISTER:** Remember though, we have people stationed all around the coast looking for  
 736 thunderstorms. A hint of Inanna’s displeasure and the alarm will ring. If it  
 737 happens, snuff your candles, ask Inanna for forgiveness and book the heck out  
 738 of here.

739 **LEWIS:** But this isn’t high school and we aren’t waiting for a fire drill. Please, focus your  
 740 prayers. Light your candles.

741 /SFX/ MANY CANDLES ARE LIT

742 /MUS/ THEME OF INANNA, SAME AS IN SCENE 1

743 **LEWIS:** Blessed Inanna, hear our plea. Please protect my daughter, Don’s son, and the  
 744 others who believe in You. In supplication, we present the final tale for Your  
 745 pleasure. We offer to You, AfterDark.

746 /MUS/ STOPS

747 /SFX/ LEWIS TURNS THE RADIO ON

748 **SCENE 19. — THE RED HOT ICEBOX** (INT: A recording studio, 1955/present day)  
 749 **INTRO.**  
 750 • Stroud, Matt, Allen (as Crask)

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

752 /SFX/ THE QUIET NIGHT WITH CRICKETS

753 /SFX/ FEET WALKING ON A SIDEWALK

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

756 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

758 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

760 /SFX/ FEET RUNNING ON A SIDEWALK

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

764 /SFX/ A WOMAN SCREAMS IN MOCK-TERROR

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

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

768 /MUS/ AFTER DARK THEME (OUT)

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

770 **ALLEN (as CRASK):** Hello my friends! Let's have a listen to a sponsor from days gone by...

771 **COMMERCIAL.**  
 772 •Marie, Pelvis, Announcer, Allen (as Crask)

773 **MARIE:** (STARSTRUCK) Oh, wow! Oh wow! Excuse me, sir?

774 **PELVIS:** What's the matter, little darlin'?

775 **MARIE:** You're that famous pop star!

776 **PELVIS:** I'm a simple country boy, ma'am. These big boots done a lot of walkin' but they  
 777 never take me too far from where I came from.

778 **MARIE:** I heard you're playing in town tonight! Can you sign my tickets?

779 **PELVIS:** For a pretty gal like yourself? Anything. I hope I ain't steppin' outta line by callin'  
 780 you pretty.

781 **MARIE:** Of course not! Wow! You're so polite for such a wild pop singer.

782 **PELVIS:** It's 'cause my mamma raised me right. She was a hard-headed woman but she  
 783 didn't have no wooden heart. And she fed me like a king. You want to know her  
 784 secret?

785 **MARIE:** I sure do!

786 **PELVIS:** It was that big sack of Winsley Wheat flour she kept in the kitchen. It went in the  
 787 flapjacks I had in the morning, the grilled cheese I had for lunch and the meat  
 788 loaf I had for dinner. I was first in line at the dinner table, ready-teddy for that  
 789 down home Winsley flavor. Anyplace is paradise with a meal like that. I'll tell you,  
 790 I've had the finest cuts of steak and the sweetest racks of lamb. But at my table,  
 791 that rich hearty aroma of Winsley Wheat buttermilk biscuits always comes out on  
 792 top. I've had the finer things in life, little darlin', and I don't need 'em. My heart's  
 793 in my mamma's house and Winsley Wheat keeps it there.

794 **MARIE:** I'll remember that! I think I'll go down to the Memphis diner and get some of  
 795 those Winsley Wheat pancakes they make.

796 **PELVIS:** You got the right idea. I'll, uh, see you tonight. Now, if you'll excuse me, I got a lot  
 797 o' livin' to do. Don't be cruel, hon, and get yourself some o' that...

798 /MUS/ WINSLEY WHEAT JINGLE

799 **SINGERS:** (HARMONIZING) ♪ Winsley Wheat! What a treat! Gets your—  
 800 **MAN:** —boy—  
 801 **SINGERS:** —or—  
 802 **WOMAN:** —girl—  
 803 **SINGERS:** —upbeat! ♪

804 (PAUSE)

805 **ALLEN (as CRASK):** A fine evening, my good visitors, and the finest of all. Tonight is the last episode  
 806 of "AfterDark"; the grand finale, the one hundredth tale I've brought for you.



807 Many's the night you and I have wandered these dark halls, exploring every  
808 room, scullery and pit. It's a shame that it must end. Our Ragnarök is upon us.  
809 But I will always be here, tending the garden and keeping the old stories alive.  
810 And I have a special treat for you. My good friend Scottie and I will be playing the  
811 lead roles tonight.

812 **SCOTTIE:** Hey guys. We're overdubbing the original tape.

813 **ALLEN (as CRASK):** Now, we end on a special note; a tale full of action, suspense, mystery and  
814 darkness. A tale called, The Red Hot Icebox!

815 **MATT:** The roaring twenties! When our washing machine was a crank and bucket, our  
816 vacuum cleaner was a clothes line and a rug beater, and our refrigerator was the  
817 humble icebox. Is it so long ago when the ice man on his horse and cart was a  
818 staple of our lives, like the milkman or the postman? Tonight, Detective Gideon  
819 Moynihan is about to learn the terrifying truth behind the demise of this once-  
820 popular appliance. He's been a part of the Boston force since the teens. His  
821 apartment is almost as cold as the outdoors this winter, 1929. He's about to have  
822 to the most rude awakening from a fellow tenant.

823 **SCENE A.** (INT: Outside Moynihan's apartment, early morning)

824 • Detective, Grayson, Mrs. Beckett

825 /SFX/ LOUD KNOCKING ON A DOOR

826 **MRS. BECKETT:** Detective Moynihan! Detective!

827 /SFX/ DOOR OPENS

828 **DETECTIVE:** (YAWNS) What is it, Mrs. Beckett? It's barely six and I've been up half the night.

829 **MRS. BECKETT:** Sir, you must come and see. I was waiting on our back porch for the ice man to  
830 come, and I found the most horrid thing in the ice depository.

831 **DETECTIVE:** Let me get a shirt on. I'll be down.

832 /SFX/ DOOR CLOSSES

833 **DETECTIVE:** (TO AUDIENCE) Nothing wakes you up faster than finding a frozen, severed  
834 head on your doorstep. Mrs. Beckett had found it first, chipped out from foul-  
835 smelling ice. Its bloated face was curled in the most grotesque manner as if the  
836 poor devil inside had witnessed some ghastly horror before he was decapitated. I  
837 called the boys in to investigate. We had no worries of it melting, as cold as the  
838 air was, outside and in. Of course, news of the severed head brought another  
839 nasty shock with it.

840 /SFX/ POLICEMEN MUTTERING

841 **DETECTIVE:** (TO POLICEMEN) That's it, lads. Check for footprints. I want you to interview all  
842 my neighbors. I've drawn up a list for you. See if anyone heard or saw the one  
843 who brought this head in.

844 /SFX/ GUNSHOT, POLICEMEN ARE STARTLED

845 **DETECTIVE:** Get down! Who is shooting at us?

846 **GRAYSON:** Sorry. That's my fault. My camera does that when I don't put the battery in right.

847 **DETECTIVE:** Who are you, miss?

848 **GRAYSON:** Jane Grayson, reporter for the Boston Globe.

849 **DETECTIVE:** Ha! You're awful quick to the scene.

850 **GRAYSON:** I have my sources.

851 **DETECTIVE:** You'll have to wait out with the others. Take her outside, boys.

852 **GRAYSON:** Sir, you have to give me this scoop. My editor's on my case for a story and if I  
853 don't get this one, I'm out on the street.

854 **DETECTIVE:** I've heard it all before.

855 **GRAYSON:** I can help you, sir. I'm a scrapper. Look how fast I learned of your investigation.

856 **DETECTIVE:** All right. But you keep out of the way, and if I read a bad word about the force,  
857 you're out of this town.

858 **GRAYSON:** You can count on me, detective.

859 **DETECTIVE:** Now, let's see what we can learn about this head.

860 /MUS/ TRANSITION

861 **SCENE B.** (INT: Weiss' warehouse, afternoon)  
 862 • Detective, Grayson, Weiss

863 **DETECTIVE:** (TO AUDIENCE) You want to know about ice, you go to the expert. Ashley Weiss  
 864 was the owner of Weiss' Ice Company, the largest in Boston. She was as rich as  
 865 the men who bring the oil or the electricity. She knew ice intimately; too intimately  
 866 some said.

867 **WEISS:** Good afternoon, Detective. How can I help you?

868 **DETECTIVE:** Ma'am, you don't mind if this reporter listens in on us, do you?

869 **GRAYSON:** Hello, ma'am.

870 **WEISS:** Not at all.

871 **DETECTIVE:** Thank you. This morning, a neighbor of mine found this delivered to my back  
 872 porch.

873 **WEISS:** (UNFAZED) My word. That's terrible.

874 **DETECTIVE:** I'm sorry if this is upsetting, We haven't been able to identify the fellow. We were  
 875 wondering if you could tell us where the ice around him came from.

876 **WEISS:** Let me see. (SNIFFS) Oh, foul. (SNIFFS AGAIN) Yes. There's a reason we don't  
 877 take ice from the Charles River any more.

878 **GRAYSON:** The Charles?

879 **WEISS:** Upstream from Cambridge, to be precise. I know the factories that operate on  
 880 that stretch of the river.

881 **DETECTIVE:** We appreciate your time, ma'am.

882 **WEISS:** Do me a favor?

883 **DETECTIVE:** Anything.

884 **WEISS:** Don't tell me what you find.

885 /MUS/ TRANSITION

886 **SCENE C.** (EXT: Charles River, afternoon)  
 887 • Detective, Grayson

888 **DETECTIVE:** (TO AUDIENCE) The Charles River was as frozen as the stiff we were looking  
 889 for. The river was crisscrossed with the footprints of drunks who didn't know  
 890 enough to find a bridge. We soon found the hole where they'd chipped the head  
 891 from the ice. We were lucky. The body was underneath.

892 /SFX/ BODY IS PULLED FROM WATER, DRIPS

893 /SFX/ BODY IS DROPPED ON GROUND

894 **GRAYSON:** (SNIFFS) Love that dirty water.

895 **DETECTIVE:** You lot! Check his pockets. Hmm. His sweater's a little dryer than I'd expect.

896 **GRAYSON:** Do you think he was killed before last night?

897 **DETECTIVE:** And given time to freeze? I do. No way to tell when he died though. Get his  
 898 sweater off. Check for marks, blows, anything.

899 **GRAYSON:** I don't see any bruises.

900 **DETECTIVE:** What's that on his shoulder?

901 **GRAYSON:** Those blue smears? (STRAINS) They look like letters. They're not tattoos. "E  
 902 eight oh dash I Z W."

903 **DETECTIVE:** Mean anything to you?

904 **GRAYSON:** Not offhand.

905 **DETECTIVE:** All right. Get his pants off.

906 **GRAYSON:** My word. He. Oh.

907 **DETECTIVE:** Yes, he evacuated himself after death.

908 **GRAYSON:** Might I take a picture?

909 **DETECTIVE:** You think your rag's going to run that?

910 **GRAYSON:** Just of that key poking out.

911 **DETECTIVE:** (SURPRISED) Good eyes! That is a key in there. He must have hidden it inside  
 912 him before he was iced.

913 /SFX/ SILENCE AT THE STUPIDITY OF HIS JOKE

914 **DETECTIVE:** What? He was iced, wasn't he?

915 **GRAYSON:** It says, "F.D. Chemicals" on the hilt. And there's a number.

916 **DETECTIVE:** Then we know our next step.

917 **GRAYSON:** Let's go!

918 **DETECTIVE:** Tomorrow.

919 **GRAYSON:** Oh.

920 /MUS/ TRANSITION

921 **SCENE D.** (INT: F.D. Chemicals, afternoon)  
 922 • Detective, Grayson, Stark

923 **DETECTIVE:** (TO AUDIENCE) We arranged to meet Doctor Sylvester Stark, head researcher  
 924 at F.D. Chemicals. He was a dapper fellow, not at all the science type I assumed.  
 925 He permitted us to try our key in his facility to see which door it opened.

926 **STARK:** I took a complete count of our employees this morning, detective. We had a few  
 927 absentees but they've been accounted for. Whoever your victim is, he didn't work  
 928 here.

929 **DETECTIVE:** I understand, sir. No one's accusing you of anything. Does "E eight oh dash I Z  
 930 W" mean anything to you?

931 **STARK:** I can't say it does.

932 **DETECTIVE:** Thank you, sir.

933 **GRAYSON:** What is your company working on now?

934 **STARK:** Good heavens. So many projects. Military. Civilian. Explosives, solvents,  
 935 catalysts.

936 **DETECTIVE:** Trade secrets that might be worth dying for?

937 **STARK:** Our security is top notch, as you've seen yourself on your way in.

938 **DETECTIVE:** There's one place your security didn't search us, sir. And that's exactly where we  
 939 found this key.

940 /SFX/ KEY IN LOCK, CLICKS AS IT TURNS

941 /SFX/ DOOR OPENS

942 **GRAYSON:** Shazam. You found it.

943 /SFX/ BEAKER'S BUBBLING INSIDE

944 /SFX/ SCIENTISTS MUMBLE, STOP

945 **DETECTIVE:** Don't mind us, fellows. Official police work. (TO STARK) What are they working  
 946 on?

947 **STARK:** Aerosols. Spreading chemicals in gaseous form.

948 **GRAYSON:** The door says, "Department CFC."

949 **STARK:** A convoluted naming convention.

950 **DETECTIVE:** I'll need to question your men in here.

951 **STARK:** (PLEASED) Of course. I'll leave you to it.

952 **GRAYSON:** Excuse me, sir? Do you have the time?

953 **STARK:** Why, yes. Nearly eleven.

954 **GRAYSON:** Thank you. That's a very nice watch.

955 **STARK:** It was a gift. Come and see me if you have more questions, detective.

956 /SFX/ STARK WALKS OFF

957 **DETECTIVE:** May I have your attention gentlemen? I must speak with all of you. There's been  
958 a murder and I need your help in identifying the victim. I have a photograph of his  
959 face. It's not for the squeamish, but if this young reporter beside me can snap it  
960 with a still hand, I trust you fellows can handle it.

961 /MUS/ TRANSITION



962 **SCENE E.** (INT: F.D. Chemicals, afternoon)

963 • Detective, Grayson

964 **DETECTIVE:** (TO AUDIENCE) Not a one of them knew anything. They were nervous, though,  
 965 and stammered. Its incredible how men can become blind and deaf if a crime  
 966 happens in front of them. The last scientist we interviewed was the most useless  
 967 of the lot. When I shook his hand though, he slipped a piece of paper into mine. I  
 968 read it after Jane and I had left the building.

969 **GRAYSON:** What does it say?

970 **DETECTIVE:** (READS) “Come to Ball Industries, Building A2 tonight. Espionage!”

971 **GRAYSON:** Ball Industries? That’s F.D. Chemical’s greatest competitor around here.

972 **DETECTIVE:** (WORRIED) I know. By the by, I read that report of yours about the case in the  
 973 paper.

974 **GRAYSON:** (NERVOUS) Oh? Well, I did my best.

975 **DETECTIVE:** You kept clean and to the point. (BEAT) Perhaps I’ll need that camera of yours  
 976 tonight.

977 /MUS/ TRANSITION

978 **SCENE F.** (INT: Ball Industries warehouse, night)  
 979 • Detective, Grayson, Scientist

980 **DETECTIVE:** (TO AUDIENCE) At Ball Industries, the night watchman knew where his bread  
 981 was buttered. I flashed him my badge and he let Jane and me in without  
 982 question. All sorts of deals happen at these factories and they know better than  
 983 to hide it from the police.

984 /SFX/ CREAKY DOOR SHUTS

985 **GRAYSON:** This is Building A2? It's huge. All these conveyer belts and drums. I hope that  
 986 scientist doesn't expect us to find him in here.

987 **DETECTIVE:** Aye. We'll wait. (BEAT) So why are you keen on following me around? Most  
 988 reporters would wait until morning to get the facts from me.

989 **GRAYSON:** It's my father. He was a private detective. I loved hearing about his work. I'd  
 990 made up my mind to follow in his footsteps when I was a little girl. But there's no  
 991 work for a woman detective. So I became a reporter.

992 **DETECTIVE:** I thought so. You have the eye about you.

993 /SFX/ DISTANT MOTOR STARTS AND STOPS

994 **DETECTIVE:** Did you hear that?

995 **GRAYSON:** It came from that end of the factory.

996 **DETECTIVE:** It's a signal. Come on.

997 /SFX/ TWO SETS OF FEET RUNNING

998 **GRAYSON:** Do you see him?

999 **DETECTIVE:** Not yet.

1000 **GRAYSON:** Watch out. The ground feels slippery.

1001 **DETECTIVE:** I know what you mean.

1002 /SFX/ SLAP OF HEAVY RUBBER HOISTED OFF GROUND

1003 **DETECTIVE:** Aaah!

1004 **GRAYSON:** (SCREAMS)

1005 /SFX/ CONVEYER BELT TURNS ON

1006 **DETECTIVE:** A trick! We're caught in this giant rubber net!

1007 **GRAYSON:** They must have been watching us. They led us here and turned on the net when  
 1008 we were on it.

1009 **DETECTIVE:** Look where the belt is carrying us!

1010 **GRAYSON:** The fires of the incinerator! Quick! Do you have a knife?

1011 **DETECTIVE:** Aye, but the net is too tough. I only have time to cut one of these crisscrosses.

1012 **GRAYSON:** Then climb! Cut one up by the hook. We might be able to squeeze through!

1013 **DETECTIVE:** I'll try.

1014 /SFX/ KNIFE SAWS ON RUBBER

1015 **DETECTIVE:** Break, you blasted thing.

1016 **GRAYSON:** Hurry! I can feel the flames' heat already.

1017 **DETECTIVE:** I'm only halfway through.

1018 **GRAYSON:** We should we do now?

1019 **DETECTIVE:** We pray the end comes quick.

1020 /SFX/ CONVEYER BELT SHUTS OFF

1021 **GRAYSON:** Or that.

1022 **SCIENTIST:** (OUT OF BREATH) Are you all right?

1023 **DETECTIVE:** You! You're the fellow that slipped us the paper to come here.

1024 **SCIENTIST:** The spies from Ball Industries found out. They set up a trap to catch you. I  
1025 managed to stop the belt, but there'll be heck to pay if they catch me.

1026 **DETECTIVE:** Settle down. Free us from the net.

1027 **SCIENTIST:** Oh, right. That should do it.

1028 /SFX/ TWO BODIES FALL TO THE GROUND

1029 **GRAYSON:** We're in your debt, sir.

1030 **SCIENTIST:** Hurry, before they return. I must show you their office, quick!

1031 /MUS/ EXCITED TRANSITION

1032 **SCENE G.** (INT: Ball Industries offices, night)  
 1033 • Detective, Grayson, Scientist

1034 **SCIENTIST:** Open this file cabinet.

1035 **GRAYSON:** It's locked.

1036 **DETECTIVE:** Not to my master key, it isn't.

1037 /SFX/ DRAWER IS UNLOCKED, DRAWER OPENS

1038 **SCIENTIST:** Good. Now. (THINKS) See?

1039 **DETECTIVE:** (RESERVED) This is serious business. Papers from F.D. Chemicals in a drawer  
 1040 of their competitor's.

1041 **GRAYSON:** Spread them out. I'll photograph them.

1042 **DETECTIVE:** Do you know who stole these?

1043 **SCIENTIST:** No. But we suspected Ball as soon as they went missing. My bosses sent their  
 1044 lawyers here, on other business of course. And the lawyers found the papers.

1045 **GRAYSON:** I'd have thought Ball would have hidden then better.

1046 **SCIENTIST:** Our lawyers know how Ball thinks.

1047 **DETECTIVE:** All right. Photograph these papers and then we run.

1048 /MUS/ TRANSITION

1049 **SCENE H.** (INT: Police offices, evening)

1050 • **Detective**, Grayson

1051 **DETECTIVE:** (TO AUDIENCE) We escaped without further incident. The papers were labeled  
 1052 “Department CFC”, but we still had no leads on how the victim was connected to  
 1053 them. I began interviews at Ball. I’d learned my lesson at F.D. Chemicals. You  
 1054 want answers, you don’t go to the men up top. You ask the little guys. The  
 1055 factory workers. The maintenance men. The office girls. A pity that they didn’t  
 1056 know a lick more about the victim, though.

1057 **GRAYSON:** Any luck, Detective?

1058 **DETECTIVE:** A waste of my time. There’s a crime here somewhere but I’m not going to find it.

1059 **GRAYSON:** I’ve been following Dr. Stark around. Remember that watch he had at F.D.  
 1060 Chemicals? He said it was a present. A solid gold watch, and he’s wearing it to  
 1061 his job.

1062 **DETECTIVE:** I didn’t think nothing of it.

1063 **GRAYSON:** Well, he has an awfully ritzy life to go with it. I followed him to some pretty  
 1064 glamorous parties downtown. He’s as in with the ‘in’ crowd as Porter, Berlin and  
 1065 gin.

1066 **DETECTIVE:** So who’s giving him the cash?

1067 **GRAYSON:** You’re the detective.

1068 /MUS/ TRANSITION

1069 **SCENE I.** (INT: F.D. Chemicals, afternoon)  
 1070 • Detective, Grayson, Stark

1071 **DETECTIVE:** (TO AUDIENCE) We met with the dapper Dr. Stark again. I was a little less  
 1072 pleasant to him this time.

1073 **STARK:** Detective? I'm busy. What's on your mind?

1074 **DETECTIVE:** Espionage, Dr. Stark. You and your fat wallet and your fine watch, along with  
 1075 your company's trade secrets at your rival's. Show him the pictures, Jane.

1076 **GRAYSON:** You can keep these, Dr. Stark. I have the negatives.

1077 **STARK:** No, thank you. I ordered our lawyers to visit them, to find the papers. There.  
 1078 (RUFFLES PAPERS) That's my signature on the order.

1079 **DETECTIVE:** Hmm. That does check out.

1080 **STARK:** And as for the suggestion that I might be in the pocket of another, F.D.  
 1081 Chemicals has laboratories across the country while Ball has only the one in this  
 1082 town. They're our rivals in a limited sense. I am well compensated for what I do. I  
 1083 have papers for that, too, if you want to inspect them.

1084 **DETECTIVE:** (SIGHS) Thank you. We'll be in touch, Doctor.

1085 **GRAYSON:** Don't you want to ask him about [the parties]?

1086 **DETECTIVE:** (INTERRUPTS) Another time. We'll show ourselves out.

1087 /MUS/ TRANSITION

1088 **DETECTIVE:** (TO AUDIENCE) That night changed everything. I was beat from all the  
 1089 interviews. The newspapers were still hounding for the killer's name. My name  
 1090 was on the front page, and the Commissioner never liked that. I decided to treat  
 1091 myself to a halibut that had been in my icebox since yesterday. I floured down  
 1092 the counter like my mum used to, and opened my icebox. That's when it  
 1093 exploded.

1094 /SFX/ SHATTERED GLASS AND MUFFLED EXPLOSION

1095 **SCENE J.** (INT: Hospital, morning)  
 1096 • Detective, Grayson

1097 **DETECTIVE:** (TO AUDIENCE) I was in the hospital a few days. The doctors said I was lucky.  
 1098 Jane came to see how I was doing, with a bouquet and a vase.

1099 **GRAYSON:** You're holding up?

1100 **DETECTIVE:** Oh, sure. The union's paying for the finest painkillers they've got.

1101 **GRAYSON:** I'm sorry this happened to you.

1102 **DETECTIVE:** (GLUM) Comes with the territory. I'm dropping the case. It's been two attempts  
 1103 on my life already. I'm quitting while the quitting's good.

1104 **GRAYSON:** Detective, please. You should see the letters in the news room. They want to  
 1105 know who the killer is.

1106 **DETECTIVE:** Then they can look for him themselves.

1107 **GRAYSON:** What if I can find some clear, damning evidence that connects Stark to the  
 1108 murder?

1109 **DETECTIVE:** It'd have to be enough for his own mother to hang him.

1110 **GRAYSON:** That's a yes?

1111 **DETECTIVE:** I'd have to see the evidence first.

1112 /MUS/ TRANSITION

1113 **SCENE K.** (INT: Hospital, morning)  
 1114 • **DETECTIVE, Grayson**

1115 **DETECTIVE:** (TO AUDIENCE) I'd come to regret those words. Sure enough, she brought it to  
 1116 me.

1117 **GRAYSON:** Detective!

1118 **DETECTIVE:** (EXHAUSTED) Aw, what is it?

1119 **GRAYSON:** I was thinking about how you say, if you want answers, you ask the little guys.  
 1120 Stark said that F.D Chemicals has laboratories across the country. So I figured  
 1121 I'd start visiting them until I found an engineer with a loose yap.

1122 **DETECTIVE:** And you found one.

1123 **GRAYSON:** There's another Department CFC in Jersey. All the guys there knew the victim!  
 1124 He was the liaison between the Jersey and Boston branches. They're willing to  
 1125 send someone to identify the body.

1126 **DETECTIVE:** Sweet Mary.

1127 **GRAYSON:** It gets better. They said that Department CFC is working on a new chemical  
 1128 called chlorofluorocarbons that's supposed to revolutionize the icebox market.  
 1129 This scientist Thomas Midgely developed it for the Army but the Boston  
 1130 department is researching its use in the home market. They say it freezes without  
 1131 ice and won't harm you if it springs a leak.

1132 **DETECTIVE:** I don't recall any chlorofluoro-whatever at the papers we found at Ball's.

1133 **GRAYSON:** Which means they were fakes! Someone planted them to throw us off the scent.  
 1134 The Jersey guys said the reports coming out of Boston were strange. The CFCs  
 1135 were failing tests they shouldn't have.

1136 **DETECTIVE:** And this means?

1137 **GRAYSON:** What if Stark is being paid to falsify the tests?

1138 **DETECTIVE:** And this liaison found out about it, so he was killed.

1139 **GRAYSON:** Exactly. And who has something to lose if these tests pass?

1140 **DETECTIVE:** You said CFCs freeze without ice?

1141 **GRAYSON:** Yes.

1142 **DETECTIVE:** By St. Peter. The ice factories.

1143 **GRAYSON:** I took a picture of Stark with Ashley Weiss at one of her parties.

1144 **DETECTIVE:** It's still not enough. She has friends in the courts.



1145 **GRAYSON:** You found the victim's body with her help though. Someone even sent you the  
1146 head right on your doorstep.

1147 **DETECTIVE:** (FURIOUS) They wanted this publicized. They're trying to scare someone. But  
1148 they've left nothing to tie the murder back to them.

1149 **GRAYSON:** How did you describe the head when you found it?

1150 **DETECTIVE:** Curled in the most grotesque manner.

1151 **GRAYSON:** As if he had witnessed some horror. What would you say the cause of death  
1152 was?

1153 **DETECTIVE:** Decapitation.

1154 **GRAYSON:** Without the mark of a struggle on him? What if he was killed beforehand?

1155 **DETECTIVE:** I'd thought of that. Mustard gas would do it but it leaves traces.

1156 **GRAYSON:** And if he was frozen to death? What of the mark on his shoulder? "E eight oh  
1157 dash I Z W." What if that came from the place he was frozen in?

1158 **DETECTIVE:** If he was locked in a freezer, no light, no way to escape. He'd feel along the wall  
1159 until he feels a bump. Desperate to leave a clue to his murderer, he presses his  
1160 shoulder against it. He freezes the mark onto his skin. But it'd be backwards.

1161 **GRAYSON:** So it's really "W S I dash zero eight three."

1162 **DETECTIVE:** W S. Weiss. "I" for Industries. Probably tank eighty-three.

1163 **GRAYSON:** We've got her!

1164 **DETECTIVE:** If we can find that tank on her property. But I don't think she'll let us in if we  
1165 announce ourselves.

1166 **GRAYSON:** So?

1167 **DETECTIVE:** So we won't.

1168 /MUS/ INTERLUDE

1169 **SCENE L.** (EXT: Outside Weiss' warehouse, night)

1170 • Detective, Grayson

1171 **DETECTIVE:** (TO AUDIENCE) Of all the men under me, I had only four I could trust to be  
 1172 above corruption. You knew them by how direct they were. They drank straight  
 1173 from the bottle instead of the glass. The judge gave me a warrant quick enough.  
 1174 My men and I hurried to the ice factory before Weiss' lawyers could alert her.  
 1175 Each took an armful of torches and stood on one side of her compound. They lit  
 1176 one torch and hid it under a painted milk bottle. I told them, on my signal, to cast  
 1177 the bottle over the wall, followed by as many torches as they could light. (TO  
 1178 GRAYSON) Are you ready, Jane?

1179 **GRAYSON:** My camera's loaded and my flash is charged.

1180 **DETECTIVE:** Then we do it.

1181 /SFX/ POLICE WHISTLE, FOLLOWED BY OTHER WHISTLES

1182 /SFX/ BREAKING GLASS

1183 /SFX/ FIRE CRACKLES

1184 /SFX/ RUNNING SHOES

1185 **DETECTIVE:** Hurry inside! The poor guards inside should be confused plenty.

1186 /MUS/ EXCITED TRANSITION

1187 **SCENE M.** (INT: Weiss' warehouse, night)  
 1188 • Detective, Grayson, Stark, Weiss

1189 **DETECTIVE:** (TO AUDIENCE) We rushed into the ice factory while the chaos reigned outside.  
 1190 Wouldn't you know it, they had the freezers numbered on a chart on the wall  
 1191 inside. Eighty-three was closest to the offices. We didn't have to be as quiet as  
 1192 we'd thought. There, on the office steps, Doctor Stark was arguing with Miss  
 1193 Weiss.

1194 **STARK:** The Jersey office found out about the liaison's murder too soon! They're putting  
 1195 the heat on me. I'll need more money to smooth this over.

1196 **WEISS:** I've given you enough already. You waste it at your parties. Pawn one of your  
 1197 watches if you need to.

1198 **STARK:** If the true results of my tests come out, I'm as ruined as you'll be.

1199 **WEISS:** Wait! I thought I saw movement. Shine your light there.

1200 **DETECTIVE:** Jane! Get back!

1201 **STARK:** You two! Come out! I've my pistol trained on you.

1202 **GRAYSON:** Fine. Fine.

1203 **DETECTIVE:** Don't shoot.

1204 **STARK:** You! You did this to me! Put your hands up now!

1205 **DETECTIVE:** They're up, Stark.

1206 **WEISS:** Well, well. Boston's finest has a brain after all.

1207 **DETECTIVE:** That's right. And you've threatened an officer of the law. No judge will forgive  
 1208 that, no matter what you pay them.

1209 **WEISS:** Don't be so sure.

1210 **DETECTIVE:** The station knows where we are. If I don't come back, they'll [come looking for  
 1211 us.]

1212 **WEISS:** (INTERRUPTS) Find a nice check waiting for them. I know how to do business in  
 1213 Boston.

1214 **GRAYSON:** What about you, Dr. Stark? Why did you sell out your company?

1215 **STARK:** Me? Because there is no other way up in this world. I understand this, like Miss  
 1216 Weiss. I am a scientist. A truly great scientist, at the level of Thomas Midgeley  
 1217 himself. But my peers and my bosses do not respect my ideas! Instead, they  
 1218 banished me to this backwater hole, mired in stinking water and corruption. But  
 1219 I'll show them! I'll show them all, with my ambition! For a truly great scientist not  
 1220 only lusts after the thrill of discovery, but the power that discovery brings!

1221 Someday, once I discredit Midgeley and prove the superiority of my chemicals to  
 1222 his CFCs, I shall be a great as Edison! Sparing the ice industry of course.

1223 **WEISS:** You're a smart man, Stark.

1224 **STARK:** I must thank you, Detective, for playing your part well. I had the liaison's head left  
 1225 on your doorstep. I left the key in his body to lead you to my department. Your  
 1226 arrival struck fear into the hearts of my scientists. Imagine what they thought  
 1227 when you showed them the ghastly severed head of one of their own! They had  
 1228 no proof, but they knew I had done it. And I could do the same to any of them. So  
 1229 they co-operate and fudge their data as I have asked.

1230 **WEISS:** But alas, you know too much. My lawyers have informed me you are looking for  
 1231 freezer eighty-three, before I have the chance to hide it. Perhaps I should show it  
 1232 to you. I can give you a real thorough tour.

1233 /SFX/ DETECTIVE SNEEZES, COVERING THE CLATTER OF A GUN ON METAL

1234 **STARK:** Keep your hands up.

1235 **DETECTIVE:** You dirty, no-good, son of a snake.

1236 **STARK:** I wouldn't run. I'm a good shot, but not good enough to make a quick kill from a  
 1237 distance. It'll take you hours to bleed to death. The tank will be a faster death.  
 1238 How did Emily Dickenson put it? "As freezing persons, recollect the Snow – First  
 1239 – Chill – Then Stupor – Then the letting go-."

1240 **GRAYSON:** I'm fast.

1241 **DETECTIVE:** Don't be a fool, girl. Not with all her men outside. (WHISPERS) Trust me.

1242 **GRAYSON:** All right.

1243 **STARK:** Good girl. I'll just pat the detective down.

1244 /SFX/ PATS DETECTIVE DOWN

1245 **STARK:** Excellent. No gun on him. Jump into that freezer in the floor. Once I close the lid  
 1246 over you, it'll all be over.

1247 /MUS/ EXCITED TRANSITION

1248 **SCENE N.** (INT: In freezer, night)  
 1249 • Detective, Grayson

1250 **DETECTIVE:** (TO AUDIENCE) We dropped into the freezer with its smooth metal walls. Dr.  
 1251 Stark locked the door over us and Miss Weiss turned the compressor on.

1252 /SFX/ REFRIGERATOR HUM

1253 **GRAYSON:** Why didn't we run?

1254 /SFX/ SCOOPS GUN OFF METAL FLOOR

1255 **DETECTIVE:** I tossed my gun in here when I pretended to sneeze.

1256 /SFX/ WATER POURS ONTO METAL

1257 **GRAYSON:** Gah! They're pouring water in. It's freezing.

1258 **DETECTIVE:** Stand back and hold your ears. They'll be gone in a minute and I can shoot our  
 1259 way out.

1260 **GRAYSON:** But it's pitch black.

1261 **DETECTIVE:** My gun's fully loaded. Six shots, standard police issue.

1262 **GRAYSON:** That's all? And if all six miss the lock?

1263 **DETECTIVE:** (ANNOYED) I didn't think that far ahead!

1264 **GRAYSON:** Listen to the wall! Shoot the compressor out. It won't be able to freeze us and  
 1265 we'll have more time.

1266 /SFX/ GUNSHOT REVERBERATES IN CHAMBER

1267 **DETECTIVE:** Missed. I can't see a blasted thing.

1268 **GRAYSON:** I'll use my camera flash. Ready?

1269 **DETECTIVE:** Do it!

1270 /MUS/ EXCITED, STOPS

1271 **SCENE O.** (INT: Weiss' warehouse, night)  
 1272 • Detective, Grayson, Stark, Weiss

1273 /SFX/ OUTSIDE FREEZER, TWO SHOTS

1274 /SFX/ REFRIGERATOR HUM STOPS

1275 **WEISS:** They've shot out the compressor! I thought you checked him for a gun.

1276 **STARK:** He must have hidden it somehow.

1277 /SFX/ THREE MORE MUFFLED SHOTS

1278 **WEISS:** He's shot out the lock.

1279 **STARK:** You heard, didn't you? Six shots. Six bullets in his gun. Standard police issue.  
 1280 Since your equipment's ruined, I'll finish them off myself.

1281 /SFX/ STARK WALKS OVER, STOPS

1282 /SFX/ FREEZER DOOR CREAKS OPEN

1283 **STARK:** You think you're very clever Detective?

1284 **DETECTIVE:** Not really. The girl's not so bad though.

1285 **STARK:** What?

1286 **GRAYSON:** When I put the battery in wrong, my camera sounds like a gun .

1287 **STARK:** You mean?

1288 /SFX/ GUNSHOT

1289 /SFX/ STARK COUGHS

1290 **DETECTIVE:** The last shot was her camera light. I had one bullet left, waiting for you.

1291 **STARK:** You. (COUGHS) Ow.

1292 /SFX/ STARK FALLS INTO THE WATER, DEAD

1293 **GRAYSON:** You got him! He's dead!

1294 **DETECTIVE:** Quick, on my shoulders before Weiss gets away!

1295 /MUS/ EXCITED TRANSITION

1296 **SCENE P.** (INT: Weiss' offices, night)  
 1297 • Detective, Grayson, Weiss

1298 **DETECTIVE:** Do you see her?

1299 **GRAYSON:** No. She's not in the offices.

1300 **DETECTIVE:** Did you try this storeroom here?

1301 /SFX/ DOOR OPENS

1302 /SFX/ DETECTIVE AND WEISS STRUGGLE

1303 **DETECTIVE:** (STRUGGLES) Ah!

1304 **WEISS:** Hold steady, Detective. I have you by your neck.

1305 **GRAYSON:** Miss Weiss! Dr. Stark is dead. The police have you surrounded. Let him go.

1306 **WEISS:** Come one step closer and I slit his throat.

1307 **DETECTIVE:** She has a knife.

1308 **GRAYSON:** It's clear. It's made of ice!

1309 **WEISS:** And it grows duller by the second as I press it against the Detective's throat. Go  
 1310 to that storage closet, Miss Reporter. I'll spare you for now, if you lock yourself in,  
 1311 long enough for me to leave the country.

1312 **GRAYSON:** What about him?

1313 **DETECTIVE:** I'm an old man, Miss Grayson. The force will be fine without me.

1314 **GRAYSON:** (THINKS) That closet there? The one beside those gas canisters?

1315 **WEISS:** Yes. It's open.

1316 **GRAYSON:** I'm not leaving without an ending to my story.

1317 /SFX/ HISS OF GAS FROM CANISTERS

1318 **WEISS:** (HORROR) What have you done?

1319 **GRAYSON:** I've opened the valves from your canisters. Soon, you'll breathe the same toxic  
 1320 chemicals that CFCs will someday replace! Ammonia! Sulphur dioxide! You want  
 1321 them so much, you can have them!

1322 /SFX/ WEISS AND DETECTIVE COUGH

1323 **WEISS:** Shut them off!

1324 **GRAYSON:** Do it yourself! Release him!

1325        /SFX/        PAUSE, DETECTIVE IS THROWN TO FLOOR

1326        /SFX/        HISSING STOPS

1327        **WEISS:**                (PANTS) The seals must be tight. They must be extra tight.

1328        **GRAYSON:**            Good choice. Detective, (GRUNTS) I've got her. You can arrest her now.

1329        **WEISS:**                You haven't won, Miss Reporter. You forget how well I know how to survive!

1330        /MUS/        EXCITED TRANSITION



1331 **SCENE Q.** (INT: Courthouse, afternoon)

1332 • Detective, Grayson, Weiss

1333 **DETECTIVE:** (TO AUDIENCE) They put Ashley Weiss on trial but a fat lot of good it did. In a  
 1334 crooked town like Boston, a suitcase full of bills will induce forgetfulness of the  
 1335 law in most judges, even if a policeman's been threatened. She pinned it all on  
 1336 Dr. Stark and that was that. It's the way of the twenties, I suppose but we are on  
 1337 the cusp of a new decade. Miss Grayson and I confronted her as she left the  
 1338 courthouse.

1339 **WEISS:** I have nothing to say to the two of you. Go away.

1340 **DETECTIVE:** You haven't won, you know.

1341 **WEISS:** The judge would beg to differ.

1342 **DETECTIVE:** You won the battle, not the war. I know desperation. You know your racket is on  
 1343 the way out.

1344 **GRAYSON:** Science, Miss Weiss, will ultimately win. With all the innovation that floods the  
 1345 pages of my paper, you and those like you, who try to stagnate research, will be  
 1346 swept aside. Scientists will create another chemical and then another, each  
 1347 better than the last, like a modern hydra! Even with all your money, you'll never  
 1348 stop progress.

1349 **WEISS:** We shall see, Miss Reporter. We shall see.

1350 /MUS/ TRIUMPHANT END

1351

1352 **SCENE 20. — THE LAST TIME (CONT.)** (INT: Inanna's Inner Sanctum, evening)

1353 • Allen, Allen (as Crask), Scottie, Lewis, McAlister, Congregation

1354 /SFX/ RADIO FILTER FROM PREVIOUS SCENE CONTINUES

1355 **ALLEN (as CRASK):** (RADIO) So it ends, my friends, and the world grows a little darker. Who knew  
 1356 such scandal lay in the pipes of the humble refrigerator? Or that man would  
 1357 cheat, frame and murder to ensure that you use their products over others? And  
 1358 who knows if these CFCs are truly the miracle gas they seem to be? Perhaps  
 1359 we'll find out in a few decades. But for now, I'd worry. I don't know about you, but  
 1360 after tonight's tale, I wouldn't be caught dead out... After Dark!

1361 **SCOTTIE:** (RADIO) Wooo! (CHEERS)

1362 **CONGREGATION:** (CLAPS)

1363 **LEWIS:** (SIGHS) Blessed is Inanna.

1364 **MCALISTER:** Here here.

1365 **ALLEN:** (RADIO) And so it ends. I want to thank Mr. Lewis and Ms. McAlister for hosting  
 1366 me these past weeks! It's been a hoot. And thanks to Scottie for her help tonight  
 1367 and all she's done for me. Say good night, Scottie.

1368 **SCOTTIE:** (RADIO) Good night, Scottie. Hey, Mr. Allen. Do you think we should wait to see  
 1369 if Inanna comes to give Her presents to all the good little boys and girls?

1370 **ALLEN:** (RADIO) I do, Scottie. This is the last show, after all. (PAUSE) At least it would  
 1371 be if we were still here.

1372 **LEWIS:** Wait.

1373 **ALLEN:** (RADIO) Should we tell them?

1374 **SCOTTIE:** (RADIO) Sure. They'll find out anyway.

1375 **ALLEN:** (RADIO) Yes, my friends. I believe your Prayer has a certain minor clause in it. I  
 1376 need to perform it live for it to work. But alas, if you are hearing this, then Scottie  
 1377 and I already ducked out at the beginning of the show.

1378 **LEWIS:** Someone get on the phone! Check the roads! You, find them!

1379 /SFX/ COMMOTION RETURNS TO STUDIO

1380 /SFX/ SPEED BUMP GROWLS

1381 **ALLEN:** (RADIO) Yes, she and I are off the island. This whole tape has been pre-  
 1382 recorded. Hide in plain sight, isn't what magicians say?

1383 **SCOTTIE:** (RADIO) So, if Mr. Allen and I performed the show ourselves, you'd think we  
 1384 were still here. Even when we're not. Ta da!

1385 **MCALISTER:** Everyone's on the beaches! It'll take time to get them in.

1386 **ALLEN:** (RADIO) I know what you're thinking. You saw me go in the lighthouse and the  
1387 island's only escape route is guarded by a big black blob.

1388 **SCOTTIE:** (RADIO) And a hoard of charms. None of which are resistant to the power of a  
1389 pair of pliers.

1390 **ALLEN:** (RADIO) That's right. If all goes as planned, I should have a little fortress around  
1391 the lighthouse which made it hard for anyone to see us sneaking out the back.

1392 **SCOTTIE:** (RADIO) And guess what? Remember how we were wondering how my  
1393 boyfriend Chris got by the Speed Bump? That sure was a pickle.

1394 **ALLEN:** (RADIO) That rascally Speed Bump. I guess he does leave his post sometimes.  
1395 What was that you were saying, Jessie, about having another arcane connection  
1396 to Inanna? If it's not the Mask, it has to be the Speed Bump. I bet you have to call  
1397 him into your secret sanctuary whenever I perform an AfterDark show. And that's  
1398 how Chris made it on the island. He was lucky enough to arrive while I was doing  
1399 a show!

1400 **SCOTTIE:** (RADIO) I stepped in one of the Speed Bump's moltings when you brought me  
1401 into the sanctum for questioning. You probably don't keep them around for  
1402 ambience!

1403 **MCALISTER:** He's gone! They just checked the radio room.

1404 **ALLEN:** (RADIO) So I don't think he'll be there when we escape. If he is, well, I've got egg  
1405 on my face then.

1406 **SCOTTIE:** (RADIO) I wouldn't come looking for us. We'll be staying in nice public places  
1407 with lots of witnesses.

1408 **ALLEN:** (RADIO) I don't suppose it'll spoil anything to tell them where we're going. We  
1409 already ordered our tickets to our flight to California! Since you won't tell us how  
1410 to change the Prayer, we're going to the only other person who knows. My old  
1411 friend Bob Stroud!

1412 **SCOTTIE:** (RADIO) From the frying pan into the fire! Love you, dad. We'll be back in a few  
1413 days.

1414 /SFX/ TAPE CUTS OFF

1415 **LEWIS:** (SHOUTS) Somebody find Len!

1416 **MCALISTER:** Calm down. He's gone.

1417 **LEWIS:** Move it! Get on the roads! Scry the airports! Get someone out there now! We  
1418 have to find Len!

- 1419 **CREDITS.**  
1420 •Introducer
- 1421 /MUS/ CLOSING THEME
- 1422 **INTRODUCER:** (CLOSING SPIEL AND CREDITS)