

The Mask of Inanna

Episode 8: “The Black Velvet Ribbon”

by Alicia E. Goranson

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Approximate playing time: 1 hour, 5 minutes

CAST OF CHARACTERS

- LEONARD ALLEN/ DAMON 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 Damon Crask for the AfterDark program, which he has assembled and maintains the business side.
- ROBERT STROUD** 80 year old, jaded Hollywood executive with enough money to remain a sexist pig into the 2000’s. Likes to know everybody and likes everybody to know him. Thinks the world owes him favors for all the work he’s done. A hard worker, boundless energy.
- Allen’s partner and voice actor for the AfterDark program. He also helped run the business.
- 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.
- ATTENDANT** Flight attendant of a major airplane, focused on serving dinner to all the passengers crammed into the cabin

DOT	A confident, charismatic 40ish contractor, born to lead, part of the Cult of Mammon. She is very mad at Allen and Scottie for ruining her attempt to kidnap Allen, but subverts it for her job's sake.
HUGINN	Small calm light demon, speaks exclusively in XTC lyrics
MUNINN	Small calm light demon, speaks exclusively in XTC lyrics
DRIVER	Stroud's professional driver, polite but relaxed
CLERK	Bored liquor store clerk, passing time in the afternoon lull
CUSTOMER	Mendocino County gun nut, in his twenties
MR. OBOLER	A terrifying Nephilim, or adorable pussycat
ORSON	A terrifying Nephilim, or adorable pussycat

CAST OF CHARACTERS (AFTER DARK MINISODE)

DON	An older Marlon Brando from "The Wild Ones", leader of the bike gang "The Rolling Stones"
PIG	Smaller, big-eared biker, right-hand man of Don's (speaks "lingo" as if he has no idea how it is used in real life)
ROSIE	Gruff, no-nonsense biker, right-hand woman of Don's
JOHN SMITH	1950's polite everyman, a good office worker and lover of driving
JIM O'BRIEN	Leader of the "Black Mesas", a biker syndicate so large, he drops kickbacks to the highway commissioner to help him smuggle goods; always feels like things are trickling from his grasp, bull in charge of a china shop
LITTLE MAC	Snide, bully biker, member of the "Black Mesas"
FREDDIE	Dependable biker, right-hand man of O'Brien
CARLSON	Commissioner of the state highway department, willing to look the other way for some "harmless" corruption
DUSTER	Member of the Duster bike gang
DEREK	Spooked gang leader of the Dusters

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

1 **SCENE 1. — CAT'S PLAY** (INT: AIRPLANE CABIN, PRESENT, MORNING)
 2 • Allen, Scottie, Attendant

3 /SFX/ PRESSURIZED CABIN AMBIENCE

4 **ATTENDANT:** I have your meal, sir.

5 **ALLEN:** (STARTLED) Huh? Oh. Thank you. Put it on the tray.

6 **ATTENDANT:** And for you, miss?

7 **SCOTTIE:** I'm fine, thanks. (NERVOUS) I brought my own sandwich.

8 **ATTENDANT:** Enjoy your meal.

9 /SFX/ ATTENDANT WALKS AWAY

10 /SFX/ ALLEN OPENS CHICKEN DINNER

11 **SCOTTIE:** (TO ALLEN) I can't even drink the bathroom water. And we're flying on a major
 12 carrier. Do you know how bad that is to Inanna?

13 **ALLEN:** Mr. Lewis said he flies all the time.

14 **SCOTTIE:** He rents a private jet. (PRAYS, NERVOUS) Forgive me, Inanna, for being on this
 15 plane. It's only to serve you. (SIGHS)

16 **ALLEN:** I'll never understand you folks.

17 **SCOTTIE:** *This* is the Great Machine. (THINKS) I'll be okay when we land.

18 **ALLEN:** You're sure? All right. You may want to look away while I eat this processed blob
 19 of chicken they brought me. (HUMS)

20 /SFX/ ALLEN CUTS CHICKEN

21 /SFX/ SUDDENLY LOUD SNAP LIKE A MOUSETRAP ON FLESH

22 /SFX/ ALLEN DROPS HIS FORK ON THE TRAY

23 **ALLEN:** (IN PAIN, LIKE HE SLAMMED A DOOR ON HIS HAND) Ow! Jesus. Where's the
 24 lid?

25 **SCOTTIE:** The attendant took it.

26 **ALLEN:** It bit my hand. Look.

27 **SCOTTIE:** Oh, wow. What did that?

28 **ALLEN:** The chicken. It bit me.

29 **SCOTTIE:** It's not moving.

30 **ALLEN:** Don't poke it. Look. See the bumps? Those are teeth marks on my fingers.

31 **SCOTTIE:** (SURPRISED) There's something out the window.

32 **ALLEN:** Where? I can't see around you.

33 **SCOTTIE:** It's gone now. It was this black fuzz (BEAT) watching us.

34 /SFX/ ALLEN PRESSES THE 'REQUEST SERVICE' BUTTON, 'DING'

35 **ALLEN:** (TO ATTENDANT) Excuse me, miss? (TO SCOTTIE, ANNOYED) They're busy.

36 **SCOTTIE:** (PANIC) I can't take my hand off the window. It feels stuck. I swear I didn't touch
37 anything.

38 **ALLEN:** Let me help you.

39 **SCOTTIE:** (PANIC) Ow. No. Don't. It's like grabbing an electrified fence. I can't let go.

40 **ALLEN:** (TO ATTENDANT, LOUD) Excuse me, miss? We need to see you right now.

41 **SCOTTIE:** (PANIC) Oh. Oh. No. Mr. Allen. (HER TONGUE BEGINS TO FILL HER MOUTH)
42 Mithter Allen? I can'th thalk. I can'th. My tongue. Uth. Uth.

43 /SFX/ ATTENDANT APPROACHES

44 **ATTENDANT:** Sir, if you could wait until these passengers have been served.

45 **ALLEN:** (ANGRY) She's having a medical emergency!

46 /SFX/ SCOTTIE BANGS HER SEAT

47 **SCOTTIE:** (PANIC) Uth! Uth!

48 **ALLEN:** Help me pry her hand off the window.

49 **ATTENDANT:** I'll try. (LEANS OVER, GRUNTS) She's stuck.

50 **ALLEN:** Come on! Wedge a spoon in there or something!

51 **SCOTTIE:** (HYPERVENTILATING) Uth! Uth!

52 /SFX/ LOUD CRACK

53 /SFX/ SCOTTIE'S HAND POPS OFF WINDOW

54 **SCOTTIE:** (BREATHING SLOWS) Uth. Oh. (HER TONGUE SHRINKS) I can breathe. I can
55 breathe.

56 **ALLEN:** Easy. Settle down. It's all right.

57 **ATTENDANT:** Is she all right?

58 **ALLEN:** (TO ATTENDANT) I think we'll be fine. Take my dinner away.

59 **ATTENDANT:** Sure, sir. Had she touched it at all?

60 **ALLEN:** No. It did *this* to my hand.

61 **ATTENDANT:** (CONFUSED) I'll. I'll get you some first aid for that.

62 /SFX/ ATTENDANT TAKES TRAY, WALKS AWAY

63 **SCOTTIE:** I want an aisle seat.

64 **ALLEN:** I'll move for you. Do you think Mr. Lewis is after us?

65 **SCOTTIE:** Yeah, but he wouldn't hurt us. I mean, not like this.

66 **ALLEN:** I know. It smells fishy. That's all. I'll watch your back to Los Angeles. One step at
67 a time.

68 /SFX/ PRESSURIZED CABIN AMBIENCE FADES OUT

69 **SCENE 2. — DOT RETURNS** (EXT: Front gate of Stroud’s mansion, afternoon)
 70 • Allen, Scottie, Dot, Huginn, Muninn

71 /SFX/ FOREST AMBIENCE

72 /SFX/ FADE IN TO CAR RUNNING

73 **ALLEN:** Eighty, ninety, one ninety-five. There you go, sir. Thanks for the ride.

74 /SFX/ ALLEN STEPS BACK, TAXI DRIVES AWAY

75 **ALLEN:** How are you doing?

76 **SCOTTIE:** (GLUM) I’m better. (LOOKS) I don’t see his name on the gate. Are you sure he’s
 77 here?

78 **ALLEN:** He should be. He bought the place thirty years ago and the postal service never
 79 returned my Christmas cards.

80 **SCOTTIE:** I don’t see any cameras.

81 **ALLEN:** Stay back, anyway. I’ll hit the buzzer.

82 /SFX/ ALLEN WALKS TOWARD THE BUZZER

83 **SCOTTIE:** Just be careful when you do.

84 /SFX/ HIGH PITCHED “EEE”, ALLEN STOPS

85 **SCOTTIE:** What’s wrong?

86 **ALLEN:** Something is watching me. (FEARFUL) I can’t do it.

87 /SFX/ ALLEN WALKS BRISKLY BACK TO SCOTTIE, HIGH PITCHED “EEE” STOPS

88 **SCOTTIE:** Where was it?

89 **ALLEN:** (SCARED) Everywhere. It was huge. All around the gate.

90 **SCOTTIE:** Let me see.

91 /SFX/ SCOTTIE WALKS TOWARD THE BUZZER

92 **ALLEN:** Wait! Come back here!

93 /SFX/ HIGH PITCHED “EEE”, SCOTTIE STOPS

94 **SCOTTIE:** (TERRIFIED) Oh. Oh no.

95 /SFX/ SCOTTIE RUNS BACK TO ALLEN

96 **SCOTTIE:** Oh my Gods. I felt it. In the trees. Everywhere. Is it coming this way?

97 **ALLEN:** Maybe if we stay too long.

98 **SCOTTIE:** Don't you have his phone number?

99 **ALLEN:** It hasn't worked for years. He probably changed it.

100 **SCOTTIE:** (SCARED) I should call the taxi back.

101 **ALLEN:** Wait. It's looking at us again.

102 **SCOTTIE:** Yeah. It's like those lamps are its eyes.

103 /SFX/ HIGH PITCHED "EEE"

104 **SCOTTIE:** It's coming! Run up the road!

105 /SFX/ SCOTTIE RUNS AWAY

106 /SFX/ ALLEN TRIES TO FOLLOW, SLOWER

107 **ALLEN:** (EXASPERATED) Slow down! Wait for me!

108 **SCOTTIE:** (SHOUTS BACK) It's going to engulf me.

109 **ALLEN:** Get back here! Give me a hand!

110 /SFX/ SCOTTIE RUNS BACK

111 **SCOTTIE:** Put your arm over my shoulder.

112 /SFX/ GATE SQUEAKS OPEN, HIGH PITCHED "EEE" STOPS

113 **SCOTTIE:** It's gone. Come on. I'll call the taxi.

114 **ALLEN:** Okay.

115 **DOT:** Holy sh--. (SHOUTS FROM GATE) Hey, you two!

116 /SFX/ SCOTTIE AND ALLEN STOP WALKING, TURN AROUND

117 **ALLEN:** (TO DOT) Yes?

118 **DOT:** (INCREDULOUS) Allen? Harper?

119 /SFX/ DOT WALKS TO THEM

120 **SCOTTIE:** (LOW TO ALLEN) That's the woman who kidnapped you.

121 **ALLEN:** (LOW TO SCOTTIE) Just who I'm looking for. (TO DOT) Dot, was it?

122 **DOT:** (STUNNED) That's right. What are you doing here?

123 **ALLEN:** We came to see Bob.

124 **DOT:** (FLUMMOXED) Is there anyone else with you?

125 **ALLEN:** No.

126 **SCOTTIE:** But my Church is looking for us.

127 **DOT:** (SHELLSHOCKED) Are you crazy? (BEAT) You'd better come in.

128 **ALLEN:** What about that monster you have? In the gate?

129 **DOT:** (CONFUSED) Monster? We don't have a monster. Oh. (SNAPS FINGERS)
130 Huginn! Muninn! Stand down.

131 **HUGINN:** (HIGH PITCHED, EAST LONDON ACCENT) His hammer falls fear nothing.
132 Reign of breaks afloat, sailing.

133 **MUNINN:** (HIGH PITCHED, EAST LONDON ACCENT) A thousand Yorkshire cabbage are
134 all the same to Mrs. Progress.

135 **SCOTTIE:** That's coming from the lamps. (REALIZES) They're light demons. I've heard of
136 them.

137 **HUGINN:** (HIGH PITCHED, EAST LONDON ACCENT) No insect-headed little Nelson
138 fizzles out like that.

139 **MUNINN:** (HIGH PITCHED, EAST LONDON ACCENT) Awaken the lemurs. Fame and
140 fortune over all remorse.

141 **ALLEN:** Those were the things making the (BEAT) thing? They're so small.

142 **DOT:** (DEFENSIVE) They don't hurt anyone. Not like your black blob. You know it
143 killed both my men. I had to listen while it crushed them and you just (BEAT) you
144 didn't do a thing.

145 **ALLEN:** Well (THINKS) I'm sorry, Dot. May we come in?

146 **DOT:** (REGAINS COMPOSURE) Sure. Why're you here?

147 **ALLEN:** That's between Mr. Stroud and us.

148 **DOT:** Fine. Follow me.

149 **ALLEN:** After we're past your pets. Get behind us. (REASSURING) Humor me. I don't
150 want the urge to run away again.

151 **HUGINN:** (HIGH PITCHED, EAST LONDON ACCENT) Why hear the butcher boy's
152 screaming earth?

153 **MUNINN:** (HIGH PITCHED, EAST LONDON ACCENT) Jump up over this chalkhills'
154 roundabout!

155 **DOT:** They're saying they won't scare you.

156 **ALLEN:** Are they now?

157 **HUGINN:** (HIGH PITCHED, EAST LONDON ACCENT) Just like a fossil, your dandelions
158 push over Norway.

159 **ALLEN:** And goo goo ga jooob to you, too.

160 /SFX/ THE THREE OF THEM WALK FORWARD

161 **SCOTTIE:** The Speed Bump could eat those two in a bite.

162 /SFX/ FOREST AMBIENCE FADE OUT.

163 **SCENE 3. — IT'S BEEN A LONG TIME** (INT: Stroud's sitting room, afternoon)
 164 • Allen, Scottie, Dot, Stroud

165 **DOT:** (ANNOYED) Mr. Stroud is on his way down.

166 **ALLEN:** (CLAPS HANDS) Perfect. Do you need to be there?

167 **DOT:** You don't get to dismiss me.

168 **ALLEN:** As soon as Bob's here, you're gone. (SETTLES DOWN) How long have you
 169 been on his staff?

170 **DOT:** I'm not on his staff. I'm working my way back up the ranks after we flubbed *your*
 171 mission.

172 **ALLEN:** And that's my fault, how?

173 **SCOTTIE:** (RUBBING IT IN) We would have just come with you if you'd asked.

174 **DOT:** (SNIDE) I'm sure. Please, sit anywhere.

175 **ALLEN:** I'll stand for now.

176 **SCOTTIE:** (ENTHRALLED BY THE LEATHER COUCH) Oh, wow. I want a couch like this
 177 someday. Mmm. It's so soft.

178 **ALLEN:** Is that an original Picasso over the mantle?

179 **DOT:** Yes.

180 **ALLEN:** They don't paint like him anymore.

181 **SCOTTIE:** Are you sure this is the right Stroud? He's got China plates there and jade
 182 Buddhas there.

183 **ALLEN:** (CHUCKLES) He's mine all right.

184 **DOT:** (ANNOUNCING) Leonard Allen, Mr. Stroud.

185 /SFX/ STROUD IN SLIPPERS WALKS IN

186 **STROUD:** (IN 80 YEAR OLD VOICE) Len? (LAUGHS) Hot dog! It is you! (LAUGHS)

187 /SFX/ STROUD FORCIBLY EMBRACES ALLEN AND PATS HIM ON THE BACK

188 **ALLEN:** Bob! It's been a while. You look like (TRIES TO THINK OF SOMETHING NICE)
 189 a piece of work.

190 **STROUD:** Aw, you're too nice. I've got "Presidential wrinkles", they call them. I don't care.
 191 You're no spring chicken either.

192 **ALLEN:** Comes with the territory.

193 **STROUD:** Hey, how's old Crask?

194 **ALLEN (AS CRASK):** Well, I got caught dead out After Dark.

195 **STROUD:** (LAUGHS) This guy! I love him.

196 **ALLEN:** How've you been?

197 **STROUD:** Oh, I'm dying.

198 **ALLEN:** I'm dying too!

199 **STROUD:** (LAUGHS, CLAPS ALLEN'S ARM) How about that? I got the cancer. Liver.
200 Colon. Brain. Even the prostate. I bet that started it all! (LAUGHS)

201 **ALLEN:** The Wild Maidens have me on a drug that's burning out my metabolism.

202 **STROUD:** I heard about that. Cinnamon-B. All the rage with the Wall Street kids these days.
203 Well, the kids in the know. Sit down! Who's the young lady with you?

204 **ALLEN:** Scottie Harper.

205 **SCOTTIE:** How do you do?

206 **STROUD:** (LAUGHS) A little firecracker, I hear. You put one up on old Dot. You have a
207 future, kid.

208 **SCOTTIE:** (IRONICALLY) I sure hope so.

209 /SFX/ STROUD, ALLEN AND SCOTTIE SIT

210 **STROUD:** How old are you, Scottie? Nevermind. Dot! Brandy for me. (TO ALLEN AND
211 SCOTTIE) What are you two having?

212 **ALLEN:** I can't. I'll be drunk in seconds.

213 **SCOTTIE:** I'm good.

214 **STROUD:** Nothing? Not even a screwdriver without the vodka? (LAUGHS)

215 **SCOTTIE:** I'm fine.

216 **STROUD:** You're probably worried it got squeezed out the rear end of the Great Machine.
217 Like the computers and the pens and the medicine you all use.

218 **ALLEN:** Stop teasing her. (TO SCOTTIE) Bob used to be an Inannite, too.

219 **STROUD:** Then I got a better offer. Dot! The brandy!

220 **DOT:** Coming, sir.

221 /SFX/ DOT WALKS AWAY

222 **STROUD:** It wasn't bad working for Inanna. I know. (EXCITED) But check out the size of
 223 this mansion! This is the sitting room and I bet you could fit your house in here!
 224 You should see my wife. Va-va-va-voom! I'd introduce you to her, but she's out,
 225 you know, shopping. (LAUGHS)

226 **SCOTTIE:** (QUIET, SNIDE) Heh heh heh heh.

227 **ALLEN:** I never doubted you'd make it.

228 **STROUD:** Really? I did. Especially at the beginning. Aw, after I lost you, I wanted to bring
 229 you back again. I took a lot of heat from the higher-ups because of you. You
 230 remember, don't you?

231 **ALLEN:** Sure. "Len, Len. Go on the radio, Len."

232 **STROUD:** (LAUGHS) Thank Mammon we didn't put you on television back then! You have
 233 a radio face if there ever was one!

234 **ALLEN:** And you would have ripped that off me, too.

235 **STROUD:** (LAUGHS) You're killing me! (SETTLES DOWN) It was fun, though. Working on
 236 the old After Dark show. And I got you out of Pennsylvania, didn't I?

237 **ALLEN:** I always appreciated that.

238 **STROUD:** That's good. You always believed in me. It broke my heart to string you on like I
 239 did.

240 **ALLEN:** (SERIOUS) I wouldn't blame you except you tried to do it again. When you sent
 241 Dot and her cronies to take me.

242 **STROUD:** (SIGHS) What can I say? I don't have a lot of time left. If I had known Inanna
 243 would have let you finish the After Dark prayer after all these years, I would have
 244 asked you sooner. You wouldn't believe the strings I had to pull to get my people
 245 in your enclave at short notice.

246 **SCOTTIE:** You already tried to take our Prayer with your horror show.

247 **STROUD:** Master Stroud's Grimoire of Horror? That was a copy. Cloned for Mammon. And
 248 finished. That's more than we can say about After Dark.

249 **ALLEN:** What did you ask Mammon for, at the end?

250 **STROUD:** Oh, the usual. Power. Influence. Va-va-va-voom! We were trying to get even
 251 more by finishing your show, too.

252 **ALLEN:** And you still want to do that?

253 **STROUD:** Finish your show? Yeah. I want to live. With a healthy, long-lasting body that
 254 doesn't need so many pills. And maybe something more, too. A few hundred
 255 million and a bit of the foresight. (HUMS LIKE A THERAMIN) "Your rival for the
 256 big contract is about to step on your foot." Only for dangerous stuff. Seeing

257 ahead to avoid faux-pas at parties. (SERIOUS) You have a lot of power in that
258 Prayer of yours.

259 **ALLEN:** That's why we came.

260 **STROUD:** Ah-huh?

261 **ALLEN:** Scottie and I want to change the Prayer's request. Inanna doesn't like them
262 asking for Her to kill people on Her home turf. I figured, you'd changed it before.

263 **STROUD:** Ah-huh.

264 **SCOTTIE:** Can you help us?

265 **STROUD:** What are you offering?

266 **ALLEN:** What do you need?

267 /SFX/ DOT WALKS IN, STOPS, HANDS BRANDY TO STROUD

268 **STROUD:** Ah, my brandy. Thanks, Dot. (DRINKS)

269 **DOT:** My pleasure, Mr. Stroud.

270 **STROUD:** You can save my life. I've got an After Dark script all ready. You perform it,
271 Mammon fries my cancer and I give you whatever you want.

272 **ALLEN:** We went through this in the fifties. No. This is their Prayer, not yours. They want
273 to help their kids overseas. You can't blame them. You remember the war.

274 **STROUD:** I remember the food stamps, the can drives, and bringing my cash down to the
275 post office to buy bonds. We all gave up something to keep the boys going. The
276 war was *real*. Everyone was giving to it. This isn't a war. It's a God-damned TV
277 show.

278 **SCOTTIE:** It's not a TV show when my brother has to live in it!

279 **ALLEN:** Bob! Scottie. (WAITS FOR THEM TO SETTLE, TO BOB) You have us over a
280 barrel. We can add your cure to the new Prayer ending. How's that?

281 **STROUD:** You can't do that. Extending your life is a huge deal. It's up there with coming
282 back from the dead. You've got to be the best trick a God's seen in millennia to
283 pull that off. I'm used up. The club doesn't need me anymore. There's nothing to
284 save me except your Prayer, and that doesn't leave much space for anything
285 after you throw a resurrection in there. Maybe the money and the foresight but
286 not saving a bunch of kids in the warzone.

287 **SCOTTIE:** What about force fields? Mirror illusions?

288 **STROUD:** Miss, you know how much power it takes to make something physically manifest.
289 If it was that easy, you would have done it already.

290 **ALLEN:** Let's say we come up with something that works this afternoon. Would you be
 291 able to put it in the Prayer for us?

292 **STROUD:** Sure. But you'd be dead by then. Me too. It takes weeks for all this tedious
 293 rhythm and linguistics nonsense. I don't even understand it all.

294 **SCOTTIE:** So Ms. McAlister was right.

295 **ALLEN:** I know. (THINKS) I don't care. It's good to see you, Bob.

296 **STROUD:** You too. I'd been thinking about what to say if they had brought you in.

297 **ALLEN:** I know what I would have said to you.

298 **STROUD:** You scare me worse than any of these guys. You knew me when I was a
 299 nobody. You knew my mother.

300 **ALLEN:** She was a saint.

301 **STROUD:** I know. You're a good guy.

302 **ALLEN:** You're not so bad either.

303 **STROUD:** Ha! I do seven rotten things before breakfast. You're the only guy left who'd say I
 304 was decent. And that includes my wife.

305 **ALLEN:** Do you want to make up for it? Help us. Maybe there's a shortcut.

306 **STROUD:** Maybe. You're sure I can't get you anything to drink?

307 **ALLEN:** Not for me.

308 **SCOTTIE:** We should probably leave.

309 **STROUD:** Oh? What makes you think I'd let you? (BEAT, LAUGHS) You can go whenever
 310 you want.

311 **ALLEN:** We're not in a rush. I'd love to see more of your house.

312 **STROUD:** I would, too!

313 /SFX/ STROUD STANDS, ALLEN AND SCOTTIE FOLLOW

314 **STROUD:** Dot! Go warm up the media room for us.

315 **DOT:** Yes, Mr. Stroud.

316 /SFX/ DOT WALKS OFF

317 **STROUD:** I have every episode of After Dark ever made. They're great for cleansing the
 318 mental palate. Do you want to hear one for old times?

319 **ALLEN:** That'd be nice.

320 **STROUD:** Miss Harper? Sure you want to come? We're just going to make old man chit-
321 chat.

322 **SCOTTIE:** It's fine. Do you have a laptop I can borrow?

323 **STROUD:** (SHOUTS) Dot! Get her a computer. Come on, Len. Let's hear the old gang
324 again.

325 **ALLEN:** (TO SCOTTIE) Come get me if you need help.

326 **SCOTTIE:** Will do.

327 **STROUD:** This way. You have to see the media room. The one time I had Sinatra over, it
328 made him jealous.

329 /SFX/ STROUD'S SLIPPERS AND ALLEN WALK OUT

330 **SCENE 4. — AFTER TAROT** (INT: Stroud’s media room, afternoon)

331 • Allen, Stroud

332 /SFX/ STROUD’S SLIPPERS AND ALLEN WALK IN, ROOM IS SLIGHTLY ECHOING

333 **STROUD:** This is the life. Surround speakers everywhere. Look at all my records. You won’t
334 find a damned compact disc anywhere.

335 **ALLEN:** Where’s the Ella [Fitzgerald]?

336 **STROUD:** Top shelf. You have to look up to see it.

337 **ALLEN:** (SEES) Oh, yes. I had this album once. I wish I never sold it.

338 **STROUD:** I’ve got people like Dot who can find anything for you. Hell, I used to be one of
339 them. Now I’m a king. I wish you could have been here with me.

340 **ALLEN:** Matt never got another job after you left town. You could have sent him a little
341 something.

342 **STROUD:** Naw. He wouldn’t have accepted it.

343 **ALLEN:** He still needed it.

344 **STROUD:** He doesn’t need it anymore. The gang’s gone except you and me.

345 /SFX/ STROUD’S SLIPPERS WALK TO SHELF, PULLS OUT A BOX WITH A REEL INSIDE

346 **STROUD:** There we are. You remember this one?

347 **ALLEN:** ‘The Shivers on Highway 61.’ Oh, yeah.

348 **STROUD:** I’ll spool it in the player.

349 /SFX/ STROUD OPENS THE BOX

350 /SFX/ STROUD SLIDES OUT THE REEL

351 /SFX/ STROUD PLACES THE REEL IN THE PLAYER

352 /SFX/ STROUD RUNS THE PLAYER TO SPOOL THE ‘TAPE’ THROUGH, STOPS THE
353 PLAYER TO ATTACH THE TAPE TO THE SECOND REEL

354 **ALLEN:** Why this one?

355 **STROUD:** I pick After Darks like I read my Tarot cards. They help me figure where I’m
356 going. I have someone mix up the order every week and I close my eyes before I
357 pick them.

358 **ALLEN:** Does it work?

359 **STROUD:** Usually. Before I proposed to my wife, I picked out “The Heart-Shaped Box.”

360 **ALLEN:** (DISTURBED) That must have been interesting.

361 **STROUD:** Auspicious. Take any of the recliners. They all massage. I'll show you how to use
362 them.

363 /SFX/ ALLEN SITS IN A RECLINER

364 **ALLEN:** *After* the show.

365 **STROUD:** Sure.

366 **ALLEN:** (LISTENS TO REEL SET-UP) I'm not surprised you like to listen to yourself.

367 **STROUD:** Ha! I can't believe I ever sounded that young. All right. Settle in. Clear your mind.
368 This works wonders. We'll figure out something for you and your Prayer.

369 **ALLEN:** (SNORES)

370 **STROUD:** Hey. Wake up!

371 **ALLEN:** Got you.

372 **STROUD:** (LAUGHS) You always did.

373 /SFX/ STROUD STARTS THE PLAYER

374 **SCENE 5. — THE SHIVERS ON HIGHWAY 61** (INT: A RECORDING STUDIO, 1955)

375 **INTRO.**

376 •Young Allen, Young Stroud, Announcer

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

378 /SFX/ THE QUIET NIGHT WITH CRICKETS

379 /SFX/ FEET WALKING ON A SIDEWALK

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

382 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

384 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

386 /SFX/ FEET RUNNING ON A SIDEWALK

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

390 /SFX/ A WOMAN SCREAMS IN MOCK-TERROR

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

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

394 /MUS/ AFTER DARK THEME (OUT)

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

397 **COMMERCIAL.**
 398 •Castellan, Lady, Announcer, Allen (as Crask)

399 **CASTELLAN:** My Lady, I have brought the accused.

400 **LADY:** Bring him before me, my Castellan! On what crime is he charged?

401 **CASTELLAN:** Devilry, my Lady!

402 **LADY:** Upon my noble blood!

403 **CASTELLAN:** This man is a peasant on your eastern fields. They say he toils harder than any
 404 man; that he tends to his crops as the Masters of old brought life to canvas with
 405 oil and pigment. But the truth of his labors is revealed!

406 **LADY:** Out with it!

407 **CASTELLAN:** It has been discovered that the wheat used by this man is not of your fields! He
 408 claims it was brought to him by a Sir Winsley, a knight of considerable reknown
 409 in the Western lands.

410 **LADY:** Truly? I have heard much of good Sir Winsley.

411 **CASTELLAN:** Indeed, but 'tis but a story! I have brought a loaf of bread baked with the wheat of
 412 Sir Winsley, made with a special art taught to this peasant by the knight himself.
 413 Smell it, my Lady! It's rich, robust aroma and hearty flavor is like nothing of this
 414 earth! It points to one conclusion – witchcraft!

415 **LADY:** Indeed, my Castellan? This scent, this texture, this loaf (BEAT) is truly divine! 'Tis
 416 no glamor – this is the finest wheat in my realm – nay – any land in all the known
 417 world! And I have dined in all the courts of Europe! I charge with you with the
 418 task of spreading Sir Winsley's Wheat to all my fields, and instructing all the
 419 peasantry with the secrets of Sir Winsley's Patented Process which clearly brings
 420 out the flavor of this miraculous wheat. Now, carve this loaf and place meat and
 421 cheese between its slices. The Earl of Sandwich is coming later today and I must
 422 surprise him.

423 **CASTELLAN:** Of course, my Lady. 'Tis clear that all meals are bedazzled when used with...

424 /MUS/ WINSLEY WHEAT JINGLE

425 **SINGERS:** (HARMONIZING) ♪ Winsley Wheat! What a treat! Gets your—
 426 **MAN:** —boy—
 427 **SINGERS:** —or—
 428 **WOMAN:** —girl—
 429 **SINGERS:** —upbeat! ♪

430 (PAUSE)

431 **ALLEN (AS CRASK):** (IN HIS 1950'S VOICE) A fine evening, to you, weary travelers. You
 432 certainly arrived on my doorstep fast enough. I find myself saving all sorts of time

433 on our nation's highways. Though even I get a little scared when I see those
434 trees whip by my window. Losing control at the speed of a locomotive... I don't
435 want to think about that too hard. But some folks do revel in the speed, the
436 glamour, and the lawlessness of the open road. Their wild ways can only lead to
437 trouble, as revealed in tonight's story. I call it, "The Shivers on Highway 61!"

438 **MATT:** John Smith enjoys the highway as much as any man. After along week at the
439 office, he rewards himself with a tour of the scenic vistas in his state. On today's
440 trip, he finds this stretch of road is starting to have a few cracks and bumps, but it
441 supports him like a good woman, honest and stalwart. Why, here's his exit to a
442 spot that overlooks the valley. But this story isn't about John, This is about the
443 biker gang who owns the motorcycle John has just hit.

444 **SCENE A.** (EXT: Scenic outlook, afternoon)
 445 • Don, Pig, Rosie, Smith

446 /SFX/ WINDY AMBIENCE

447 /SFX/ CHEESY CLANG OF CAR HITTING MOTORCYCLE

448 /SFX/ CAR DOOR OPENS

449 **SMITH:** Oh, my. I'm terribly sorry.

450 **DON:** (ROUGH) You always take exits on the left side of the road?

451 **SMITH:** (STAMMERS) No. But this is a one-way exit.

452 **PIG:** It is, Daddy-o. We thought we'd put our bikes out of the way. But not enough for
 453 you.

454 **ROSIE:** (CHEWING GUM) Look what he did to your bike, Don. Scratched it bad. I don't
 455 know if it'll even start now.

456 **DON:** I know.

457 **SMITH:** Hold up. Your bike was obscured by the trees.

458 **DON:** Mister, you look at our jackets. They ain't in the best shape. You think we can
 459 walk into a gas station, lay down the bread and have our bikes ready in couple
 460 days? (ANGRY) You're gonna have me work two weeks to pay for a bike that
 461 can't even get me to a job!

462 **SMITH:** Now, perhaps we can make some kind of a deal.

463 **DON:** That right? Pig, Rosie. Is he on the level?

464 **PIG:** He ain't enough of a square to even drive on the right side of the road.

465 **ROSIE:** Let's wait for the cops. He can explain to them why he hit your bike.

466 **SMITH:** (STAMMERS) I don't want trouble. I just came to see the view off Eagle's Nest
 467 here.

468 **DON:** (OFFENDED) This is Mike's Point.

469 **SMITH:** It doesn't say that on the sign.

470 **DON:** It's been Mike's Point ever since he drove off the edge three years ago. They
 471 didn't used to have a fence there. He was the first man to die on Highway 61.

472 **SMITH:** (STAMMERS) I'm sorry. Was he one of yours?

473 **DON:** (CALM) No. He rode with no one. He kept our noses clean. All the gangs around
 474 here.

475 **SMITH:** (NERVOUS) Oh, okay. Well, I don't. I don't have a lot of money on me.

476 /SFX/ SMITH UNFOLDS HIS BILLS

477 **DON:** (SNATCHES BILLS, COUNTS THEM) Get out of here.

478 **SMITH:** I'm sorry.

479 /SFX/ CAR DOOR SHUTS

480 /SFX/ CAR DRIVES AWAY

481 **PIG:** Ha ha!

482 **ROSIE:** That's a lot of green.

483 **DON:** Tell the others to meet us at the roadhouse. We're drinking it dry.

484 **PIG:** Hoo-ey! Man, that's groovy.

485 **DON:** Pig, throw that hunk of metal back in the woods so we can use it again.

486 **ROSIE:** I'll get your real bike for you.

487 **DON:** Oh, Rosie. You can make a grown man beg. (SERIOUS) But you don't touch my
488 bike. Nobody touches my bike.

489 **ROSIE:** It's cool.

490 **PIG:** (REALIZES) Hey, man. Remember that wind storm we had the other day?

491 **DON:** Yeah?

492 **PIG:** I was looking over the edge and this was on the rocks. It must've been under
493 some leaves that ain't there now.

494 **DON:** Let me see it.

495 /SFX/ PIG TOSSES DON A BIKE HELMET

496 **ROSIE:** Whose helmet is that?

497 **PIG:** Look inside.

498 **DON:** The chin strap's broken. There's something written inside. It's Mike's Rules of the
499 Road. "No killing for gain. No laying hands on women. No trafficking the hard
500 stuff. And no taking more than you need."

501 **ROSIE:** Mike's old helmet?

502 **DON:** See around the rim? It's the names of all the guys Mike thought were dirty. He
503 made sure their bosses took care of them.

504 **PIG:** They're all crossed out except for that one. "Little Mac." That's heavy, man. Is
505 that Little Mac of the Black Mesas?

506 **DON:** Keep your mouth shut about this. The Black Mesas own the trade routes. We
507 don't need their heat, not even if one of them is dirty enough for Mike.

508 **PIG:** Sure, I'll keep tight.

509 **ROSIE:** I'll get the others.

510 **DON:** Good. We'll get them so drunk, they won't care about nothing.

511 /MUS/ TRANSITION

512 **SCENE B.** (INT: Roadhouse, night)
 513 • Don, Pig, Rosie, Little Mac

514 /SFX/ ROADHOUSE AMBIENCE, WHOOPING, HOLLERING, DRINKING

515 **DON:** Bartender! A round for all my boys. And then another after that.

516 **PIG:** Hoo-ey!

517 /SFX/ LITTLE MAC APPROACHES

518 **LITTLE MAC:** Well, well, well. Don's treating his boys at the watering hole.

519 **DON:** Why don't you shove it, Little Mac? Tonight, I don't talk to you, or your boss.

520 **LITTLE MAC:** Everyone talks to Boss O'Brien when he wants them. Even, (BEAT, SNIDE) say,
 521 what's the name of your gang again?

522 **DON:** We're the Rolling Stones. We gather no moss and we take no lip from a Black
 523 Mesa when we're drinking.

524 **LITTLE MAC:** About that. I ain't seen you with this kind of bread in a while. And I hear you've
 525 been pulling off scams in our territory.

526 **DON:** Mike's Point ain't anybody's.

527 **LITTLE MAC:** Let me see that green you got. All of it.

528 **DON:** You can look.

529 /SFX/ LITTLE MAC RUFFLES THROUGH THE BILLS

530 **LITTLE MAC:** I'll take half for the Boss. And I'll take half of what's left for me. Unless you want
 531 to talk to the Boss tonight.

532 **DON:** (LOW ANGER) Bartender, make the next round the cheap stuff.

533 **LITTLE MAC:** (LAUGHS) See you, Don.

534 /SFX/ LITTLE MAC LAUGHS AND WALKS AWAY

535 **ROSIE:** We're going to take that?

536 **DON:** Look up at the balcony. That's Boss O'Brien drinking with Commissioner Carlson
 537 of the Highway Commission. They're greasing each other's back. Who the hell
 538 do I know? The governor? The President? O'Brien's charmed. He's got all the
 539 best contracts, the best merchandise, the best wheels. He got the Commissioner
 540 before any other gang did, that's all. If it weren't for him, we'd be up there
 541 drinking with the Commissioner.

542 **PIG:** Look at that. Mac just left with our money. He didn't even give none to his Boss!

543 **DON:** You want to tell Boss O'Brien, go ahead.

544 **PIG:** (FRUSTRATED) Well, we can give Mike his final wish. Cross Little Mac's name
545 off in his helmet and let him rest. Pretend he finally got Mac.

546 /SFX/ SWITCHBLADE SNAPS OPEN

547 **DON:** I'll cut through Little Mac's name. To Mike!

548 **PIG and ROSIE:** To Mike!

549 /MUS/ TRANSITION

550 **SCENE C.** (INT: Roadhouse, night)
 551 • Don, Pig, Rosie, Little Mac, O'Brien, Freddie, Carlson

552 /SFX/ ROADHOUSE AMBIENCE, WHOOPING, HOLLERING, DRINKING

553 **PIG:** (DRUNK) Don. What time is it?

554 **DON:** (SOMBER) It ain't time yet.

555 /SFX/ CLATTER OF FOOTSTEPS

556 **ROSIE:** (DRUNK) What's going on? They're carrying someone in.

557 **DON:** It's O'Brien's business. They're his boys.

558 **PIG:** Look, he's coming down with the Commissioner.

559 /SFX/ O'BRIEN AND COMMISSIONER APPROACH, STOP

560 **O'BRIEN:** What's the matter here?

561 **FREDDIE:** Boss, it's Little Mac. We found him like this, pale as a sheet, stopped out in the
 562 middle of the highway.

563 **LITTLE MAC:** (TWITCHING) He.... He... He...

564 **CARLSON:** What's your name saying?

565 **FREDDIE:** He's got the shivers, Commissioner. I ain't seen nothing like it.

566 **LITTLE MAC:** (TWITCHING) Oh... Oh... Old... Man... Mike... Came... Back! Riding... a bike.
 567 A bike... from Hell!

568 **PIG:** You hear that?

569 **DON:** Shh!

570 **CARLSON:** Who's this Mike?

571 **O'BRIEN:** An old biker friend. First man to die on the highway. Get a hold of yourself, Mac.
 572 There ain't so such thing as spooks.

573 **LITTLE MAC:** (TWITCHING) He... Came.... Ah!

574 **O'BRIEN:** Carry him in the back. Get him whisky.

575 **CARLSON:** Hold on. What's that in his hand?

576 **O'BRIEN:** Nothing to worry about, Commissioner.

577 **CARLSON:** It's a small bag. Give me that. It's. (SHOCKED) My word.

578 **O'BRIEN:** I don't know nothing about this. I swear.

579 **CARLSON:** O'Brien, I don't mind you pushing smokes and booze and dames, but this goes
580 too far.

581 **O'BRIEN:** I swear, I don't deal in narcotics.

582 **CARLSON:** Then ask your man where he got it.

583 **O'BRIEN:** (APOLOGETIC) That might take a while. He's got the shivers bad.

584 **CARLSON:** Then you'd better stop all your business until he can talk. All our deals are
585 suspended and I'm going home.

586 **O'BRIEN:** Commissioner?

587 **CARLSON:** Good day, Mr. O'Brien.

588 /SFX/ CARLSON WALKS OFF

589 **ROSIE:** He sure laid into Boss O'Brien.

590 **DON:** Shh.

591 **O'BRIEN:** You! Don! Mac was talking to you before he left.

592 **DON:** If we were pushing narcotics, you think we'd be drinking in a pit like this?

593 **O'BRIEN:** I know you had something to do with this.

594 **DON:** I can't even stand right now. You've seen me and my boys here all night. You're
595 friends've seen us too. We ain't moved since Mac left.

596 **O'BRIEN:** I'll be watching you.

597 **DON:** We're flattered, Boss.

598 /SFX/ O'BRIEN WALKS AWAY

599 **PIG:** You think we really brought Mike back?

600 **DON:** Maybe. We can have ourselves a test. That's Freddie who brought Little Mac in.
601 He's O'Brien's right-hand man. I'll write his name in Mike's helmet, and then cut
602 it. Then, we wait.

603 **ROSIE:** My bottle's empty.

604 **DON:** You can hit the road. I want to watch O'Brien for a while.

605 /MUS/ TRANSITION

606 **SCENE D.** (INT: O'Brien's headquarters, afternoon)
 607 • O'Brien, Freddie, Carlson

608 /SFX/ QUIET BACK ROOM, CLATTER OF FOOTSTEPS, THEY DROP FREDDIE ON THE
 609 FLOOR

610 **O'BRIEN:** Commissioner? You got a warrant to bring all those cops in here?

611 **FREDDIE:** (TWITCHING) G-G-G-G....

612 **CARLSON:** We found your man Freddie, pale like this, stopped in a car with fifty-thousand
 613 dollars from a bank robbery two towns over. The bills still have the bank's name
 614 on their wrappers for crying out loud!

615 **O'BRIEN:** I can't watch what all my men do.

616 **FREDDIE:** (TWITCHING) Old... Man... Mike... White as the fog... tore right through me....
 617 Flying.... Flying like the devil!

618 **O'BRIEN:** You're going to take him in like that?

619 **CARLSON:** And you, too. Sorry, Jim.

620 **O'BRIEN:** I'll go quietly. You know I got the bail money.

621 **CARLSON:** But not more. Anything you got in the bank is frozen while they finish your
 622 investigation.

623 **O'BRIEN:** I ain't no Capone. You won't find nothing on me. I keep clean. That's the honest
 624 truth.

625 **CARLSON:** Take him, boys. Looks like we're not getting that Christmas bonus from him this
 626 year.

627 /MUS/ TRANSITION

628 **SCENE E.** (INT: Don's headquarters, evening)

629 • Don, Pig, Rosie

630 /SFX/ QUIET BACK ROOM

631 **PIG:** And now his boys ain't hassling nobody no more. They were at the roadhouse,
632 thick, man. And not of them even looked at us.

633 **ROSIE:** They're talking about how Freddie had the shivers, too.

634 **DON:** They're scared but O'Brien's gonna walk. They ain't taking our money again
635 though. It didn't used to be like this when Mike was alive.

636 **ROSIE:** But we got him working for us now.

637 **DON:** Mike rides with no one. He'd turn on you the second he'd thought you broke his
638 Rules of the Road. That'd be your mug on the floor, chewing your own tongue
639 and frozen with the shivers. And you would've deserved it!

640 **PIG:** (NERVOUS) I get the picture. Just that old Mike was scary enough when he was
641 alive.

642 **ROSIE:** He'd worked chain gangs with killers. Nothing scared him.

643 /SFX/ PEN ON INSIDE OF HELMET

644 **DON:** I'm writing O'Brien's name next. The Mesas can burn.

645 **PIG:** Maybe some of them will come looking to join us.

646 **DON:** Now, I cross out his name. There. Tell everyone to meet at the roadhouse so
647 they can't accuse us of nothing.

648 /MUS/ TRANSITION

649 **SCENE F.** (INT: Roadhouse, night)
 650 • Don, Pig, Rosie, O'Brien, Duster, Derek

651 /SFX/ ROADHOUSE AMBIENCE, WHOOPING, HOLLERING, DRINKING

652 **PIG:** How long do we have to keep coming here?

653 **ROSIE:** It's been two days since they let O'Brien out. Nothing's happened to him. We're
 654 running low on cash. We need to pull jobs.

655 **DON:** You're feeling the heat, you can leave the Stones. Another day and Mike'll get
 656 him.

657 /SFX/ O'BRIEN WALKS IN, ROOM GOES QUIET

658 **O'BRIEN:** What're you all looking at?

659 /SFX/ ROADHOUSE AMBIENCE RETURNS, WHOOPING, HOLLERING, DRINKING

660 **DON:** Two days and all he gets is drunker.

661 **ROSIE:** Why ain't Mike given him the shivers?

662 **DON:** I can't think. (BEAT) We should pull some jobs.

663 /SFX/ CLATTERING OF FOOTSTEPS, ROOM GOES QUIET, THEY DROP DEREK ON THE
 664 FLOOR

665 **ROSIE:** It's the Dusters. They're holding their boss, Derek.

666 **DUSTER:** Somebody get a doctor! Derek's got the shivers!

667 **DEREK:** (TWITCHING) He... He.... White and teeth... White and teeth... Came for me....
 668 He came for me!

669 **PIG:** (SCARED) Nobody wrote his name in there, right? I mean, you couldn't write one
 670 name down and have Mike change it?

671 **DON:** Derek killed their last boss but no one found the body. I want to see that helmet.

672 **PIG:** (GULPS) Sure.

673 /MUS/ TRANSITION

674 **SCENE G.** (INT: Don's headquarters, night)

675 • Don, Pig, Rosie

676 /SFX/ QUIET BACK ROOM, DON SLAMS DOOR SHUT

677 **DON:** Did one of you take it?

678 **ROSIE:** No. I swear on my bike.

679 **PIG:** (TERRIFIED) I didn't. Look at me. I didn't do it.

680 **DON:** Well, it ain't here and no one but us gets in here. Call the boys in. Tell them
681 (BEAT) every one of them gets five dollars if it shows up on my bed in an hour.
682 After that, they got to talk to me.

683 **ROSIE:** So Mike's running feral out there.

684 **PIG:** (NERVOUS) But he can't! He's got to take care of whoever's name is on his
685 helmet.

686 **DON:** You got something to worry about from Mike?

687 **PIG:** (NERVOUS) No.

688 **DON:** I'm going to see O'Brien. I gave Mike respect when he was alive. But who knows
689 what a spook will do? What guilt does a spook have? What's keeping him from
690 running down every one of us? "No taking more than you need." What does that
691 mean? Every one of us does that.

692 **PIG:** You don't think the helmet will be here when you get back?

693 **DON:** No. (BEAT) None of you'd be here if I thought you were stealing from me.

694 /MUS/ TRANSITION

695 **SCENE H.** (INT: O'Brien's headquarters, morning)

696 • Don, O'Brien

697 /SFX/ QUIET BACK ROOM, O'BRIEN HUMS TO HIMSELF

698 /SFX/ DON WALKS IN, STOPS

699 **DON:** O'Brien.

700 **O'BRIEN:** Don. Sit down.

701 **DON:** They said you could see me for a few.

702 **O'BRIEN:** (PUFFS CIGARETTE) I'm getting bedsores. Me. You must be loving it.

703 **DON:** I ain't here to talk about that.

704 **O'BRIEN:** My boys still need paying but the money's drying up. What'd I do, huh? You don't
705 know what its like to lose it all. If I'd known this, I'd have never gone to the
706 Commissioner. (SPITS) I spit on the day I was born.

707 **DON:** I came to talk about Mike.

708 **O'BRIEN:** What's he have to do with this?

709 **DON:** Don't pretend. We found his helmet. We wrote two names in it. Little Mac, and
710 then Freddie. Mike came for both of them.

711 **O'BRIEN:** So it was you.

712 **DON:** I put your name in it too. But he hasn't come for you. He came for Derek though.
713 That wasn't me.

714 **O'BRIEN:** (COLD) I should have you dragged out of here.

715 **DON:** (NONCHALANT) So, call your boys. I ain't stopping you. You can ask them to
716 drag Mike outta here too.

717 **O'BRIEN:** Fine. So what'd'ya know?

718 **DON:** I don't know who has the helmet now. But whoever does, I'm putting the word out
719 to find it. You think any one of us is safe on the highway?

720 **O'BRIEN:** I suppose I am.

721 **DON:** Are you?

722 **O'BRIEN:** (THINKS) All right. Do it.

723 **DON:** That's all I wanted.

724 **O'BRIEN:** You might as well have written my name on that helmet, for everything I've lost,
725 even if you were never gonna do it.

726 **DON:** And I could be head of the Mesas, too. Or I could have the shivers now. It's all
727 luck. You got here first, is all.

728 **O'BRIEN:** I had four of my friends come in today and tell me to come clean to the cops.
729 Take the heat off my boys. But I ain't done nothing wrong. They'll see.

730 **DON:** Sure they will.

731 /SFX/ DON WALKS OFF

732 /MUS/ TRANSITION

733 **SCENE I.** (INT: Don's headquarters, afternoon)

734 • Don, Pig

735 /SFX/ QUIET ROOM, DON WALKS IN

736 **DON:** I don't see a helmet on my bed.

737 **PIG:** (SCARED) I was waiting for you. I got to tell you, man.

738 **DON:** Hmm?

739 **PIG:** (SCARED) I didn't take it. (BEAT) I wrote Mike's name on the helmet. I figured
740 he'd come to take it and go.

741 **DON:** (SILENT PAUSE, THEN ANGER) Are you in charge now?

742 **PIG:** No, man.

743 **DON:** Do you know what you've done to us? Mike's riding wild, and taking anyone he
744 wants.

745 **PIG:** I didn't know. I just wanted him gone.

746 **DON:** You're lucky I need Mike gone worse than I need to see you crawling on the
747 ground.

748 **PIG:** I'm sorry, man. I'll do anything. I swear.

749 **DON:** Give me all your cash.

750 /SFX/ PIG HANDS OVER A FEW BILLS AND COINS

751 **PIG:** I don't have much. I swear that's all I have.

752 **DON:** I'm getting my cash, too.

753 **PIG:** What are you doing with it?

754 **DON:** I'm buying as many narcotics as I can.

755 **PIG:** (DESPERATE) You can't, man. You can't. Mike'll come for you.

756 **DON:** I know. I rustled his bones. He and I've got unfinished business. And I won't have
757 none of you tainted by it.

758 **PIG:** Let me help.

759 **DON:** You want I should cut you?

760 **PIG:** No, man.

761 **DON:** Mike believed in justice. But this is the right thing I'm doing. Come tonight, we'll
762 see who's left riding the highway.

763 /MUS/ TRANSITION

764 **SCENE J.** (EXT: Scenic overlook, afternoon)
 765 • Don, Pig, Rosie

766 /SFX/ WINDY AMBIENCE

767 **DON:** Now, Mike. It's just you and I. And I've got rules, too.

768 /SFX/ BONFIRE STARTS BLAZING

769 **DON:** Whenever you want to show, I'm ready for you!

770 /SFX/ TWO MOTORCYCLES ARRIVE, STOP

771 **PIG:** Don!

772 **DON:** I told you to stay away.

773 **ROSIE:** This ain't your territory. Nobody owns Mike's Point.

774 **DON:** Go on!

775 **PIG:** You fixing to leave us, Don? That ramp you made there, out of bramble and
 776 boards. What'd you make it for?

777 **DON:** So I can fly. Just like Mike. It ain't pointing off the ridge. And keep upwind of the
 778 fire.

779 **ROSIE:** Why?

780 **DON:** I'm burning the narcotics. Don't worry. I'm holding my breath.

781 /SFX/ EERIE MOAN

782 **DON:** I know you'd come, Mike.

783 /SFX/ EERIE MOAN

784 **PIG:** Holy moley. That's old Mike, riding down from the sky. Nothing but the apparition
 785 of skin and bones! There ain't no eyes in his skull!

786 **ROSIE:** He can see all right though. It's the way of the spooks.

787 **DON:** Want to take your helmet off before we do this, Mike?

788 /SFX/ EERIE MOAN

789 **DON:** Then I'm coming for it.

790 /SFX/ MOTORCYCLE REVS, JUMPS OFF THE RAMP

791 **PIG:** I can't look!

792 **ROSIE:** Mike's charging at him through the flames. Don's over him! Mike put an arm right
793 through him.

794 /SFX/ MOTORCYCLE LANDS, IDLES

795 **DON:** Ha!

796 /SFX/ EERIE MOAN, CHALLENGING

797 **DON:** You touched my bike. You know no one touches my bike!

798 /SFX/ DON SWINGS A CHAIN AROUND

799 **DON:** You never liked fighting with chains, did you? You never had the guts to learn.

800 /SFX/ EERIE MOAN, CHALLENGING

801 **DON:** And you ain't got no guts now.

802 /SFX/ MOTORCYCLE REVS, JUMPS OFF THE RAMP

803 **ROSIE:** Mike's through the fire again! The smoke's mixing in his body. No! The chain
804 whipped right through Mike.

805 /SFX/ MOTORCYCLE LANDS, IDLES

806 **ROSIE:** Mike ain't coming around like the first time. He's wobbling!

807 /SFX/ EERIE MOAN, CONFUSED

808 **DON:** Ha! You're flying as straight as after a night at the roadhouse.

809 /SFX/ SWINGS CHAIN

810 **DON:** Once more! So I can hit you in the next life!

811 /SFX/ EERIE MOAN, DETERMINED BUT WOBBLY

812 /SFX/ MOTORCYCLE REVS, JUMPS OFF THE RAMP

813 **ROSIE:** Mike ain't flying so good. He's going to miss Don!

814 /SFX/ CHAIN HITS HELMET

815 **PIG:** Don hit his helmet!

816 /SFX/ MOTORCYCLE LANDS, IDLES

817 **PIG:** He ripped the helmet right off Mike!

818 **DON:** See this? It's yours. You should have had the chin strap fixed!

819 /SFX/ EERIE MOAN, ANGRY

820 **DON:** We got rules around here, too. You wear this helmet, you gotta be like us
 821 miserable stiffs, here in this world. Flying through that fire can't be good for you
 822 since you ain't nothing but smoke no-how. And you know what's in that fire. So
 823 get out of here. We don't need your justice. Unless you want to taste more of that
 824 blood and sweat that makes the road *the road!*

825 /SFX/ EERIE MOAN, ACCEPTING

826 **DON:** You're okay, Mike.

827 /SFX/ EERIE MOAN, LOUDER

828 **PIG:** (SHOCKED) He's going right for Don!

829 **DON:** See ya.

830 /SFX/ DON COLLAPSES OFF MOTORCYCLE TO GROUND

831 **ROSIE:** Mike went through him!

832 **PIG:** But you see? He vanished! He's gone! Don! Don, wake up!

833 **DON:** (TWITCHING) Son... Son.... Of... A....

834 **ROSIE:** Go get the guys. Don's got the shivers!

835 /MUS/ TRANSITION

836 **SCENE K.** (INT: Don's headquarters, night)

837 • Don, Pig, Rosie, Allen (as Crask) (50's)

838 /SFX/ QUIET BACK ROOM

839 **DON:** (WAKES) Where am I?

840 **PIG:** We took you home. You pulled through.

841 **DON:** (GRUNTS) Why wouldn't I have? Mike got a warning shot on me. That's all.

842 **ROSIE:** But it took a long while to patch you up. O'Brien's out of trouble. They dropped all
843 the charges. They couldn't find nothing on him that the Commissioner wasn't
844 mixed up in, too.

845 **DON:** He's still got a lousy choice in henchmen.

846 **PIG:** Now he's got two Commissioners working with him. He's got twice the contracts
847 he did before.

848 **DON:** I want to hit him twice as hard now. Mike come back?

849 **ROSIE:** No. Not a peep out of him.

850 **DON:** He didn't touch O'Brien because O'Brien's clean. I guess I ain't so clean.

851 **PIG:** Aw, who is?

852 **ROSIE:** O'Brien's looking for help. You going to see him?

853 **DON:** I ain't leaving for him.

854 **PIG:** Groovy, man.

855 **ROSIE:** But there's one other thing.

856 **PIG:** Yeah, the helmet. It's still got your name in it.

857 **DON:** Give me that. It's Mike's scrawl. My name.

858 **ROSIE:** But it ain't crossed out.

859 **DON:** He's letting me know that if he comes back someday, I'm the first he comes for.
860 (BREATHES)

861 **PIG:** That's heavy, man. That's heavy.

862 /MUS/ TRIUMPHANT END

863 **OUTRO.**
 864 •Young Allen (as Crask)

865 **YOUNG ALLEN (as CRASK):** So it ends, my friends, and the world grows a little darker. It
 866 seems the road giveth and the road taketh away. How arbitrary is justice?
 867 When we break sacred codes to do what is right, is there always a price
 868 like in tonight's tale? And if so, might old Mike come back sooner than
 869 Don thinks? I don't know about you, but after tonight's tale, I wouldn't be
 870 caught dead out... After Dark!

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

872 **MATT:** *After Dark!*, brought to you each week on this station by the makers of Winsley
 873 Wheat, features Leonard Allen, Isabel Huddleston, and Matt Lerner.

874 Our special guests this week were

875 _____,
 876 _____,
 877 _____,
 878 _____,
 879 _____,
 880 _____,

881 and _____,
 882

883 *After Dark* is written by Matt Lerner and is produced and directed by Leonard
 884 Allen.

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

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

888 **SCENE 6. — AFTER TAROT, PART 2** (INT: Stroud's media room, present, afternoon)

889 • Allen, Stroud

890 /SFX/ REEL-TO-REEL PLAYER SPINS EMPTY

891 **STROUD:** (SIGHS) Those were the days.

892 **ALLEN:** They were good people.

893 **STROUD:** They were.

894 **ALLEN:** Law and Order's better though.

895 **STROUD:** Well, the writers hadn't seen Law and Order yet. Maybe if they had.

896 **ALLEN:** Maybe. Thanks, Bob.

897 **STROUD:** Naw. What do I need thanks for?

898 /SFX/ FADE OUT

899 **SCENE 7. — TEMPTATION** (INT: Stroud's sitting room, afternoon)
 900 • Scottie, Dot, Allen, Stroud

901 /SFX/ SCOTTIE TYPES ON LAPTOP

902 /SFX/ DOT WALKS BY HER

903 **DOT:** Finding everything you need?

904 **SCOTTIE:** Yup.

905 **DOT:** Mr. Stroud may know nothing about computers, but I can tell when someone is
 906 trying to gain read-access to volumes she isn't supposed to.

907 **SCOTTIE:** (EXASPERATED) I wasn't trying that hard.

908 **DOT:** You're impressing the IT guys. They'd hire you. Except I don't think your family
 909 would approve.

910 **SCOTTIE:** (SNORTS, REGAINS COMPOSURE) Can I have some water?

911 **DOT:** Just a moment.

912 /SFX/ DOT POURS A GLASS A WATER, GIVES IT TO SCOTTIE

913 **SCOTTIE:** We're going to my mom's after this. You can tell them that's why I'm checking the
 914 plane schedules. (ACCEPTS WATER) Thank you.

915 **DOT:** You're welcome.

916 **SCOTTIE:** Could you take a sip of this?

917 **DOT:** (PAUSE) Certainly. (DRINKS) Delicious.

918 **SCOTTIE:** (EMBARRASSED) Can I have some time alone?

919 **DOT:** Of course. Leaving soon?

920 **SCOTTIE:** Maybe.

921 **DOT:** You do know that Mr. Allen is one of the hottest commodities on the market right
 922 now?

923 **SCOTTIE:** He's not mine.

924 **DOT:** Did anyone attack you on your trip here?

925 **SCOTTIE:** (LIES) No.

926 **DOT:** When you leave, they will. Word gets around fast. Do you think you can hold
 927 them off between here and your mother's?

928 **SCOTTIE:** Is that a threat?

929 **DOT:** It's the truth. Mr. Stroud can protect you. You know that. This compound has
930 cameras, charms, gates and armed guards like you wouldn't believe. I couldn't
931 break in here.

932 **SCOTTIE:** And the light demons.

933 **DOT:** Especially them. They stimulate the "flight" side of our "fight or flight" instincts.
934 Almost nothing can get by them. If you watch their lamps at night, they don't even
935 have any insects flying around them.

936 **SCOTTIE:** Who else is coming after us?

937 **DOT:** Who isn't? (BEAT) And when they catch you, I'll have to pick up the pieces when
938 you break Mr. Stroud's heart. You have an opportunity I would have killed for at
939 your age. He can arrange to bring your brother home.

940 **SCOTTIE:** And the other Inannites?

941 **DOT:** I can get them the best body armor available. If you help Mr. Stroud, you're
942 helping me, too.

943 **SCOTTIE:** (THINKS) I'll take my chances with my mother.

944 **DOT:** If you thought she could help, you would have gone to her first. (BEAT) This isn't
945 something you have to decide today. You can stay as long as you want. I can get
946 you plane tickets whenever you want to leave.

947 **SCOTTIE:** I don't want to help you.

948 **DOT:** You won't find a better offer. (BEAT) You're on your own now. Just think about it.
949 (BEAT) I need to check in with security.

950 /SFX/ DOT WALKS OFF

951 **SCOTTIE:** (GRUMBLES TO HERSELF) Thinking. Thinking. Nuts.

952 /SFX/ STROUD AND ALLEN LAUGHING, STROUD'S SLIPPERS AND ALLEN WALK INTO
953 ROOM

954 **STROUD:** And Matt says, "No officer. I thought you knew where my house was!" (LAUGHS)

955 **ALLEN:** Where were you?

956 **STROUD:** Probably passed out on my couch. Hey, Miss Harper. Did you get your things
957 done on the internet?

958 **SCOTTIE:** Yeah.

959 **STROUD:** Good for you. Len, I'm having a late lunch. You two want to join me?

960 **ALLEN:** We should get to the airport soon.

961 **SCOTTIE:** Can we talk a minute?

962 **ALLEN:** Oh, sure. Bob, I'll meet you in the second.

963 **STROUD:** Sure. I need a warm-up sherry anyway.

964 /SFX/ STROUD'S SLIPPERS WALK OFF

965 **ALLEN:** What's on your mind?

966 **SCOTTIE:** I want to call my mom.

967 **ALLEN:** I thought we were flying over there.

968 **SCOTTIE:** But we can ask her over the phone, too.

969 **ALLEN:** (LOW) I don't want to be here a moment longer than we have to. You can't trust
970 these people.

971 **SCOTTIE:** But they know what they're talking about. I mean, I love my mom but this is out of
972 her league.

973 **ALLEN:** These people are experts at messing with your mind. I *know*.

974 **SCOTTIE:** But we don't have the weeks it takes to change the Prayer.

975 **ALLEN:** Did they offer you something?

976 **SCOTTIE:** Body armor for all our soldiers. I don't know. Maybe it's not the best we can get
977 but at least it's *something*.

978 **ALLEN:** I'd want to see it first. I wouldn't trust Bob to take care of his own mother.

979 **SCOTTIE:** At least we should think it over.

980 **ALLEN:** On the way to your mother's house. Certainly. Bob can fly us back if it comes to
981 that.

982 **SCOTTIE:** Fine.

983 **ALLEN:** (SHOUTS) Bob? We're leaving.

984 /SFX/ STROUD'S SLIPPERS WALK IN

985 **STROUD:** So soon? I wait to see you for how many decades and this is all I get?

986 **ALLEN:** I'm afraid so.

987 **STROUD:** Hmm. I'll have my driver take you to the airport. I wish you could stay.

988 **ALLEN:** So do I. And who knows?

989 **STROUD:** That's true. Len, you better take care of yourself. Here's my business card. Call if
990 you need anything.

991 **ALLEN:** I will. You understand.

992 **STROUD:** Sure. We all have our time. Miss Harper, you watch over him out there.

993 **SCOTTIE:** I will. My track record's good.

994 **STROUD:** (LAUGHS) I like to hear that. My driver will meet you at the door. I have to drink
995 myself to a stupor before the wife comes home.

996 **ALLEN:** This is the life, isn't it?

997 **STROUD:** Man oh man, you know it. Get out of here. You call me. Promise.

998 **ALLEN:** I promise.

999 **STROUD:** Good. I'm going to miss you.

1000 **ALLEN:** We could have had it.

1001 **STROUD:** You're a good guy. (PATS ALLEN) Goodbye. (TEARS UP) Goodbye.

1002 /SFX/ FADE OUT

1003 **SCENE 8. — A SIMPLE DRIVE** (INT: Car interior while driving, afternoon)
 1004 • Allen, Scottie, Driver, Orson, Mr. Oboler

1005 /SFX/ DRIVING AMBIENCE OUTSIDE (CLOSED WINDOWS)

1006 **DRIVER:** Would you like some music back there?

1007 **ALLEN:** No. Thank you.

1008 **SCOTTIE:** Nope.

1009 **ALLEN:** (TO SCOTTIE) What are you looking out the window for?

1010 **SCOTTIE:** Speed Bumps.

1011 **ALLEN:** Mmm hmm. (LOW) We'll go back soon. I'm playing hardball with them.

1012 **SCOTTIE:** (LOW) But what you said at the house...

1013 **ALLEN:** (LOW) Bob knows I'm negotiating. I have to make it look like we're going to
 1014 leave.

1015 **SCOTTIE:** (CONFUSED) What?

1016 **ALLEN:** (SITS BACK) Nevermind. (TO DRIVER) Excuse me, sir. If I could have your
 1017 opinion on something.

1018 **DRIVER:** Does it involve the Raiders or the 49ers?

1019 **ALLEN:** Not today. A friend of mine has a situation.

1020 **DRIVER:** Shoot.

1021 **ALLEN:** He has a lot of cousins serving overseas right now. He also has a big favor he
 1022 can call in to the higher-ups. He isn't sure what to ask, though.

1023 **DRIVER:** Get 'em transferred to Okinawa.

1024 **ALLEN:** The favor's higher up than that. We're talking myth and legend.

1025 **DRIVER:** Hmm. Guns that never miss.

1026 **ALLEN:** They already have those.

1027 **DRIVER:** Then what's the problem?

1028 **ALLEN:** Smart ass.

1029 **DRIVER:** All right. You know there was one rebel in the Boxer Rebellion who could knock
 1030 bullets away with his fists. He sold his tongue to a demon who needed speech or
 1031 something like that.

1032 **ALLEN:** How long did he last?

1033 **DRIVER:** Right until they shot him in the back. Now, if he'd had a friend to watch his
1034 back...

1035 **SCOTTIE:** IEDs don't work like bullets.

1036 **DRIVER:** Okay. How about this?

1037 /SFX/ TWO CATS MEOW

1038 **DRIVER:** Are these your cats?

1039 **ALLEN:** Orson? Mr. Oboler?

1040 /MUS/ STING

1041 /SFX/ FLUTTERING OF MANY WINGS

1042 /SFX/ SHARP SLICE OF CLAWS IMPALE DRIVER

1043 /SFX/ DRIVER GURGLES

1044 **SCOTTIE:** Get back! The wings!

1045 **ORSON:** Hi!

1046 **MR. OBOLER:** Did you miss us?

1047 /SFX/ SHARP SLICE OF CLAWS IMPALE DRIVER

1048 /SFX/ BLOOD SPLATTERS WINDOW, DRIVER IS QUIET

1049 **ORSON:** Your driver didn't fight much.

1050 **MR. OBOLER:** Not like you two will.

1051 /SFX/ CAT'S MEOW

1052 **SCOTTIE:** They have wings! Both of them. That's the voice I heard in the lighthouse.

1053 **ORSON:** Oh, the human noticed.

1054 **SCOTTIE:** Get your seat belt off. We have to jump out.

1055 **MR. OBOLER:** Too late for that. You'll want to keep your belt on.

1056 /SFX/ CAR CRASH

1057 **SCENE 9. — LAMBS TO SLAUGHTER** (EXT: Quiet roadside, afternoon)
 1058 • Allen, Scottie

1059 /SFX/ CAR DOOR OPENS

1060 /SFX/ SCOTTIE FALLS OUT

1061 **SCOTTIE:** Just breathe. Give me your arm.

1062 **ALLEN:** (GROANS) Are they real?

1063 **SCOTTIE:** Yes. The cats were talking. They're the wing creatures.

1064 /SFX/ SCOTTIE AND ALLEN RUN ACROSS THE STREET, ALLEN HOBBLER

1065 **ALLEN:** (WOOZY) We need chains and trash bags.

1066 **SCOTTIE:** There's a liquor store up there.

1067 /SFX/ WINGS BURST FROM GROUND, SUBSIDE, (REPEAT IN LEFT SPEAKER)

1068 **SCOTTIE:** (SHRIEKS)

1069 **ALLEN:** They never hurt me before.

1070 /SFX/ WINGS BURST FROM GROUND

1071 **SCOTTIE:** Jump!

1072 /SFX/ WINGS SUBSIDE

1073 **ALLEN:** I don't remember the spell Dot used. How did it go?

1074 /SFX/ WINGS BURST FROM GROUND, SUBSIDE

1075 **SCOTTIE:** Ow! It cut my hip.

1076 **ALLEN:** Maybe we can find some honeymilk.

1077 **SCOTTIE:** At a liquor store?

1078 **ALLEN:** They like honeymilk.

1079 /SFX/ WINGS BURST FROM GROUND, SUBSIDE, SCOTTIE YANKS OPEN METAL DOOR

1080 **SCOTTIE:** Get inside.

1081 **ALLEN:** You're cut.

1082 **SCOTTIE:** In!

1083 /SFX/ SCOTTIE DRAGS ALLEN INSIDE

1084 **SCENE 10. — CAT FIGHT** (INT: Liquor store front, afternoon)
 1085 • Allen, Scottie, Clerk, Customer, Orson, Mr. Oboler

1086 /SFX/ REFRIGERATOR HUM

1087 /SFX/ BELL RINGS

1088 /SFX/ DOOR CLOSES, ALLEN AND SCOTTIE STUMBLE TO A STOP

1089 **SCOTTIE:** My cell phone’s gone. They cut through my pocket.

1090 **ALLEN:** (WOOZY) I’ll go look for it.

1091 **SCOTTIE:** No!

1092 **CLERK:** Ma’am. Sir. Is there a problem?

1093 **SCOTTIE:** Call the police! Hit the silent alarm. They killed our driver and they’re coming for
 1094 us.

1095 **CUSTOMER:** Can I help you, missy? I’m with the Ukiah Gun Club.

1096 **SCOTTIE:** Yes. Guns. Anything.

1097 **ALLEN:** They cut my Gwen’s face off. They killed my spirit. They slept in bed with me.

1098 **SCOTTIE:** He’s woozy from the crash.

1099 **CUSTOMER:** I’ll get my guns from my car.

1100 **CLERK:** I’m dialing 911.

1101 /SFX/ SOFT PAWS HOP ON COUNTER TOP, CAT’S MEOW

1102 **CLERK:** Hey, you let some cats in.

1103 **CUSTOMER:** Sssss! Go on! Git!

1104 **SCOTTIE:** Get away from them!

1105 **ORSON:** Hi!

1106 **MR. OBOLER:** Hello.

1107 **CUSTOMER:** (CONFUSED) Did you talk?

1108 **ORSON:** Yes.

1109 **MR. OBOLER:** I said hello.

1110 **SCOTTIE:** They’re going to kill you!

1111 **CLERK:** All you cats talk?

1112 **ORSON:** No. Just us.

1113 **MR. OBOLER:** Guess what happens to anyone who hears us speak?

1114 **SCOTTIE:** Run!

1115 /SFX/ SHARP SLICE OF CLAWS IMPALE CLERK

1116 /SFX/ BLOOD SPLATTERS WINDOW

1117 /SFX/ CLERK GURGLES

1118 **CUSTOMER:** Oh my God.

1119 **SCOTTIE:** Hide in the back!

1120 /SFX/ SHARP SLICE OF CLAWS IMPALE CUSTOMER

1121 /SFX/ BLOOD SPLATTERS WINDOW

1122 /SFX/ CUSTOMER GURGLES

1123 **SCOTTIE:** Come on!

1124 **ALLEN:** Coming.

1125 /SFX/ SCOTTIE AND ALLEN RUN AWAY, CUSTOMER AND CLERK GO SILENT

1126 /SFX/ FLUTTERING OF WINGS

1127 **ORSON:** You have blood all over you.

1128 **MR. OBOLER:** Yuck. My wings, too. I'd better clean it off.

1129 /SFX/ CATS LICK THEMSELVES WITH SANDPAPER TONGUES

1130 **SCENE 11. — BYE BYE, LOVE** (INT: Liquor store rear, afternoon)
 1131 • Allen, Scottie, Clerk, Customer, Orson, Mr. Oboler

1132 /SFX/ REFRIGERATOR HUM

1133 /SFX/ ALLEN AND SCOTTIE STUMBLE TO A STOP, HIDE BEHIND A LOW SHELF

1134 /SFX/ SCOTTIE POUNDS ON DOOR

1135 **SCOTTIE:** Crap. The back door's locked.

1136 **ALLEN:** (WOOZY) What are they?

1137 **SCOTTIE:** I don't know. They're still licking their wings off.

1138 **ALLEN:** We're too far from home. Gwen can't save us. They took Gwen away. What are
 1139 you doing?

1140 **SCOTTIE:** Praying for the Speed Bump.

1141 **ALLEN:** What's the range on that?

1142 /SFX/ FLUTTERING OF WINGS

1143 /SFX/ WINGS SLICE THROUGH CABLES, REFRIGERATOR GOES QUIET

1144 **SCOTTIE:** Uh oh.

1145 **ALLEN:** It's dark in here with the sun shining in the windows.

1146 **SCOTTIE:** (LOW) Shh. I can see their silhouettes.

1147 **ALLEN:** And?

1148 **ORSON and MR. OBOLER:** (IN DISTANCE, SING) Alouette, gentille Alouette. Alouette, je te plumerai.

1149 **SCOTTIE:** They're jumping over the gun guy's body.

1150 **ALLEN:** That's just like a cat.

1151 **SCOTTIE:** (SHORT BREATH, SHOCKED) Oh, crap.

1152 **ALLEN:** What?

1153 /SFX/ IN DISTANCE, CUSTOMER STANDS SLOWLY

1154 **CUSTOMER:** (IN DISTANCE) Uth. Uth.

1155 **SCOTTIE:** The corpse just stood up.

1156 **ORSON:** (IN DISTANCE) Now the other one.

1157 **MR. OBOLER:** (IN DISTANCE) Okay.

1158 **SCOTTIE:** See anywhere we can go?

1159 **ORSON and MR. OBOLER:** (IN DISTANCE, SING) Alouette, gentille Alouette. Alouette, je te plumerai.

1160 **ALLEN:** I should have taken Bob up on his offer.

1161 **SCOTTIE:** I could pick the door's lock if I had time.

1162 /SFX/ IN DISTANCE, CLERK STANDS SLOWLY

1163 **ALLEN:** Look. His friend is standing up, too. They're going to come and get us, aren't
1164 they?

1165 **SCOTTIE:** I have some Cinnamon-B in my pocket. One of us might be able to break the
1166 door down.

1167 **ALLEN:** I love that stuff. I have it morning, noon and night.

1168 **SCOTTIE:** Argh. It was in my pocket with the cell phone.

1169 **ALLEN:** It fell out too?

1170 **SCOTTIE:** Yes. Crap. I'm sorry.

1171 /SFX/ CLERK AND CUSTOMER SHUFFLE TOWARDS SCOTTIE AND ALLEN

1172 **CLERK:** (APPROACHING) Uth.

1173 **CUSTOMER:** (APPROACHING) Uth.

1174 **ALLEN:** I'm really sorry, Gwen. I don't think I can get us home.

1175 **SCOTTIE:** Come on. Focus, Mr. Allen. I need you.

1176 **ORSON:** (OVER SPEAKERS) Attention, shoppers. You'll notice the exits are firmly closed.

1177 **MR. OBOLER:** (OVER SPEAKERS) There's only two of you and two of us. You won't get free
1178 like at your lighthouse.

1179 **CLERK:** (CLOSER) Uth.

1180 **CUSTOMER:** (CLOSER) Uth.

1181 **MR. OBOLER:** (OVER SPEAKERS) So there's nowhere you can escape our puppets.

1182 **ORSON:** (OVER SPEAKERS) They snap quite nicely, like when I leapt over your chicken
1183 on the plane.

1184 **ALLEN:** (LOW) They made my chicken bite me.

1185 **SCOTTIE:** Shh. I think I see it.

1186 **ALLEN:** My dinner?

1187 **SCOTTIE:** The syringe. The Cinnamon-B. Over there. It's in the light.

1188 **CLERK:** (CLOSER) Uth.

1189 **CUSTOMER:** (CLOSER) Uth.

1190 **SCOTTIE:** I can get it. But I need you to stand up and draw the corpses away.

1191 **ALLEN:** Where should I go?

1192 **SCOTTIE:** Down that aisle. The far one against the wall. The syringe is by the front door.

1193 **ALLEN:** Okay. I stand and go down the far aisle.

1194 **SCOTTIE:** Yes.

1195 **ALLEN:** I can do that.

1196 **SCOTTIE:** Good luck.

1197 **ALLEN:** Easy as pie.

1198 /SFX/ ALLEN STANDS UP

1199 **ALLEN:** Hi, dead people. I'm going to go over there.

1200 /SFX/ ALLEN STAGGERS TO THE AISLE

1201 **MR. OBOLER:** (OVER SPEAKERS) You'd better catch him, puppets.

1202 **ORSON:** (OVER SPEAKERS) Puppets are so much work.

1203 **ALLEN:** Yes! Get me. I'm not thinking straight.

1204 **SCOTTIE:** Hi-ya!

1205 /SFX/ SCOTTIE JUMPS OVER LOW SHELF, RUNS DOWN AISLE

1206 **ALLEN:** Hey! Pay no attention to her! You want me!

1207 /SFX/ CLERK AND CUSTOMER STOP, SCOTTIE SKITTERS TO HALT

1208 **SCOTTIE:** (SHOUTS) I got it!

1209 **ORSON:** (IN PERSON) Too bad.

1210 /SFX/ A HEAVY SHELF, FULL OF BOTTLES, COLLAPSES ON SCOTTIE, BOTTLES SPILL
 1211 LIQUID

1212 **SCOTTIE:** (SQUEALS)

1213 /SFX/ SHARP SLICE OF CLAWS IMPALE SCOTTIE, SCOTTIE IS SILENCED

1214 **ALLEN:** (BREATHES) Scottie? Can you say something?

1215 /SFX/ ALLEN STAGGERS OVER TO SCOTTIE

1216 **ALLEN:** (SHOCKED, HAND OVER MOUTH) Scottie. Oh, God.

1217 **ORSON:** A pity. She assumed we wouldn't kill her.

1218 /SFX/ ALLEN IS SILENT, THEN HURLS A BOTTLE AT CAT, BOTTLE BREAKS

1219 **ALLEN:** You God-damned monsters!

1220 /SFX/ ALLEN HURLS A BOTTLE AT CAT, BOTTLE BREAKS

1221 **ALLEN:** You didn't have to do that to her. You get away from her.

1222 /SFX/ CAT'S MEOW, ALLEN FALLS TO FLOOR

1223 **ALLEN:** Scottie. Wake up. I need you to get me out of here. We'll just get this shelf off
 1224 you. And bandage you up. You're going to be all right. We'll just get you
 1225 breathing again.

1226 /SFX/ ALLEN TOUCHES SCOTTIE, SOFT SQUISH OF BLOOD

1227 **ALLEN:** We'll get you up. We'll take you to your dad and Mr. Lewis and they'll fix you up.
 1228 Good as new. Come on. Just breathe. Just don't lie there. (PANTS)

1229 /SFX/ ALLEN STRAINS TO LIFT THE SHELF, HE CAN'T

1230 **ALLEN:** (BREATHES) I can't lift it off you. You can still hear me, can't you? They say the
 1231 brain stays alive six seconds after the body. (SWALLOWS) How long's it been?
 1232 Come on. Just move. Anything. Just give me something. Please. Scottie.

1233 /SFX/ QUIET, CLERK AND CUSTOMER START TO SHUFFLE TOWARDS ALLEN

1234 **ALLEN:** You stay away from her! Back!

1235 **CLERK:** (CLOSER) Uth.

1236 **CUSTOMER:** (CLOSER) Uth.

1237 /SFX/ ALLEN HURLS A BOTTLE AT CLERK, BOTTLE BREAKS

1238 **ALLEN:** Back!

1239 /SFX/ ALLEN HURLS A BOTTLE AT CUSTOMER, BOTTLE BREAKS

1240 /SFX/ CLERK AND CUSTOMER KEEP WALKING

1241 **ALLEN:** Can't you see she's. (STOPS HIMSELF, BREATHES)

1242 **MR. OBOLER:** Bug must buzz and bird must fly. Fish must swim and mouse must die.

1243 **ORSON:** That's how it is.

1244 /SFX/ CLERK AND CUSTOMER STOP, LIFT SHELF OFF SCOTTIE

1245 **ALLEN:** You God-damned cat things. You stay away, too!

1246 **ORSON and MR. OBOLER:** (SING) Alouette, gentille Alouette. Alouette, je te plumerai.

1247 **ALLEN:** Stop jumping over her. Stop it!

1248 /SFX/ ALLEN REACHES FOR THEM, MISSES AND FALLS

1249 **ORSON:** You can't catch us.

1250 **MR. OBOLER:** You can't hit us with bottles.

1251 **ORSON:** Don't you what we are?

1252 **MR. OBOLER:** Why does everyone assume the Nephilim are human?

1253 **ALLEN:** Nephilim?

1254 **ORSON:** The children of gods and cats.

1255 **MR. OBOLER:** The best of both worlds. You wouldn't believe what we can do.

1256 **ALLEN:** Get back! Get away from her!

1257 **ORSON:** It's too late. Stand up, Scottie.

1258 /SFX/ SCOTTIE RISING SLOWLY, BOTTLES SLIDE OFF HER

1259 **SCOTTIE:** Uth. Uth.

1260 **ALLEN:** Let her go!

1261 **ORSON:** Now the fun begins.

1262 **MR. OBOLER:** We like fun. We thought it would be fun to see you run away from the island.

1263 **ORSON:** And it was. Like the time we read Matt Lerner's diary. We thought it was fun to
 1264 tell the Speed Bump you had lost the Mask of Inanna.

1265 **ALLEN:** You little bastards.

1266 **MR. OBOLER:** And we had too much fun playing with your Hickory, Dickory and Dot. We didn't
 1267 want it to stop.

1268 **ORSON:** Like that nasty guardian spirit wanted us to.

1269 **MR. OBOLER:** But the spirit was yummy.

1270 **ORSON:** Yum.

1271 **ALLEN:** What do you want from me?

1272 **CLERK:** Uth.

1273 **CUSTOMER:** Uth.

1274 **SCOTTIE:** Uth.

1275 **ORSON:** We want to drive you mad.

1276 **MR. OBOLER:** Mad until all you can do is recite the final words in the Prayer.

1277 **ORSON:** Then Inanna will rain down vengeance on you all. She's going to be very mad at
1278 you.

1279 **MR. OBOLER:** I've been waiting ages to see what she does. It'll be so much fun.

1280 **ORSON:** I know. I can't wait.

1281 **ALLEN:** (BLUFFING) I have friends coming. They'll know you killed the driver.

1282 **MR. OBOLER:** Smile for him, Scottie.

1283 **SCOTTIE:** Uth.

1284 **ORSON:** Nobody's coming. They don't know their driver's gone. They don't know we cut
1285 the power.

1286 **MR. OBOLER:** Scottie, why don't you reach down and take a nice bite out of Allen?

1287 /SFX/ SCOTTIE STAGGERS FORWARD

1288 **SCOTTIE:** Uth.

1289 **ALLEN:** Scottie, are you there? You don't have to do this.

1290 **ORSON:** (BEAT) He tries to reason with the corpse.

1291 **ALLEN:** Scottie, if you're in there, forgive me. Because you still have the Cinnamon-B in
1292 your hand.

1293 /SFX/ ALLEN SMACKS SCOTTIE'S HAND WITH A BOTTLE

1294 /SFX/ SYRINGE CLATTERS TO THE FLOOR

1295 **MR. OBOLER:** Puppets should seize him!

1296 **CLERK:** Uth.

1297 **CUSTOMER:** Uth.

1298 **SCOTTIE:** Uth.

1299 **ALLEN:** Got it. One, two, three. Ungh! (GRUNTS)

1300 **ORSON:** (WORRIED) He's injected himself.

1301 **MR. OBOLER:** He's a runaway horse. Back off. Let him run his strength down.

1302 **ALLEN:** (ENERGIZED) I'll catch you! Gwen caught you once!

1303 /SFX/ ALLEN HURLS A BOTTLE AT CAT, BOTTLE BREAKS

1304 **MR. OBOLER:** Perfect aim won't hit us.

1305 **ORSON:** Puppets, block the aisles.

1306 /SFX/ ALLEN CHASES THE CATS, STOMPING

1307 **ALLEN:** I'll rip your wings right off you!

1308 **ORSON:** We slip into wood. We slip into concrete.

1309 **MR. OBOLER:** Gwen was lucky. We are ready now.

1310 **ORSON:** Uth.

1311 **SCOTTIE:** Uth.

1312 **ALLEN:** Where are you hiding? In the shelves? In the fridges? In the countertops?

1313 /SFX/ FLUTTERING OF WINGS

1314 **ALLEN:** Ha! Almost caught you!

1315 **ORSON:** That was inexcusable.

1316 **ALLEN:** You see? I got some of your feathers before you slipped out. I can get the rest of
1317 you.

1318 **MR. OBOLER:** Except that we caught you first.

1319 **CUSTOMER:** (DETERMINED) Uth!

1320 /SFX/ CUSTOMER GRABS ALLEN

1321 /SFX/ ALLEN STRUGGLES, KNOCKS OVER CIGARETTE LIGHTERS

1322 **ALLEN:** Ow! Let my wrist go!

1323 **ORSON:** Grab the other one, corpse.

1324 **ALLEN:** (STRAINS)

1325 **CLERK:** (CLOSER) Uth.

1326 **CUSTOMER:** (CLOSER) Uth.

1327 /SFX/ ALLEN PUSHES CUSTOMER AGAINST A WALL OF BOTTLES

1328 **ALLEN:** (PANTS) Not so easy to hold an old man when you're bleeding. (SLIPS FREE)
 1329 I'm coming for you. I don't care if there's no chain, no bags, no spells. Let me get
 1330 you some honeymilk. You always like it when I give that to you.

1331 **MR. OBOLER:** Corpses, surround but don't attack him.

1332 **ALLEN:** What did Jessie say? Focus. Pray. Offer the milk. Focus. Pray.

1333 /SFX/ ALLEN WHIPS A BOTTLE OF ALCOHOL OFF THE SHELF

1334 **ALLEN:** Offer!

1335 /SFX/ ALLEN HURLS A BOTTLE AT CAT, BOTTLE BREAKS, CAT'S HISS

1336 **ALLEN:** Oops. I got some on you. I hope you don't mind gin.

1337 **MR. OBOLER:** (DISGUSTED) I'm wet!

1338 **ALLEN:** Let me fix that for you!

1339 /SFX/ ALLEN HURLS A BOTTLE AT CAT, BOTTLE BREAKS, CAT'S SNARL

1340 **ORSON:** (DISGUSTED) You soaked my tail!

1341 **ALLEN:** Ha! Come on!

1342 **MR. OBOLER:** (FURIOUS) I'm wet! You'll bleed!

1343 /SFX/ SHARP SLICE OF CLAWS (TWICE)

1344 **ALLEN:** It's not that easy. I guess you can't cut through a handful of your own feathers.

1345 **ORSON:** Troublesome human.

1346 **ALLEN:** Focus. Pray. Offer.

1347 /SFX/ ALLEN HEAVES UP A HUGE JUG

1348 **ALLEN:** See this? Discount wine. Available by the gallon.

1349 /SFX/ ALLEN SPLASHES WINE IN THE AIR AROUND HIM

1350 **ALLEN:** Smells like cough syrup. Tastes like licorice. You want to get me, you'll have to
 1351 get even wetter!

1352 **CLERK:** Uth.

1353 **CUSTOMER:** Uth.

1354 **SCOTTIE:** Uth.

1355 **ALLEN:** I don't think so! You three. You're too slow.

1356 /SFX/ ALLEN TOSSES FIRST JUG IN A BARREL (WHERE IT CONTINUES TO EMPTY)

1357 /SFX/ ALLEN SPLASHES A SECOND ONE AROUND

1358 **ALLEN:** And the store's full of wet! Jugs of wine! Cases of beer. Bottles of tequila. You
 1359 didn't think this one through, did you?

1360 **ORSON:** He was less dangerous when he was sane.

1361 **MR. OBOLER:** (FURIOUS) I'm still wet!

1362 **SCOTTIE:** Uth.

1363 /SFX/ ALLEN SPLASHES A COUNTER

1364 **ALLEN:** I'll drench the counters. I'll drench the floors. I'll drench the shelves. There won't
 1365 be a single place you can stand.

1366 **ORSON:** We can fly.

1367 **MR. OBOLER:** (FURIOUS) He doesn't need arms or legs to do his show.

1368 **ORSON:** Just the torso and the head.

1369 **MR. OBOLER:** (FURIOUS) I'll remove the excess.

1370 /SFX/ FLUTTERING OF WINGS

1371 /SFX/ CAT'S HISS

1372 /SFX/ ALLEN TOSSES HIS JUG IN THE BARREL

1373 **ALLEN:** I still have your feathers.

1374 /SFX/ SHARP SLICE OF CLAWS

1375 **MR. OBOLER:** (FURIOUS) You'll be slow soon.

1376 **ALLEN:** You don't fly too well when you're wet.

1377 /SFX/ SHARP SLICE OF CLAWS

1378 **ALLEN:** (COUGHS, CUT) You won't kill me. You won't cut me any worse. Even if I grab
 1379 you!

1380 /SFX/ FLUTTERING OF WINGS IS MUTED

1381 **MR. OBOLER:** (FURIOUS) Let me go!

1382 **ALLEN:** (PANTS) I think you need to take a little drink first.

1383 /SFX/ FLUTTERING WINGS STOPS, ALLEN PLUNGES CAT INTO WINE IN BARREL

1384 /SFX/ CAT SPLASHES

1385 **MR. OBOLER:** (SPUTTERS) Get me out!

1386 /SFX/ ALLEN POURS ANOTHER JUG OF WINE INTO BARREL

1387 **ALLEN:** (SINGS) Roll out the barrel! And we'll have a barrel of fun!

1388 /SFX/ CAT'S HISS

1389 /SFX/ SHARP SLICE OF CLAWS

1390 **ALLEN:** (GASP) Ow. Crap.

1391 /SFX/ ALLEN DROPS JUG IN BARREL

1392 **ORSON:** Take 'Mr. Oboler' out of the barrel.

1393 **ALLEN:** (PANTS) You raked my back pretty good. One more hit, I won't be finishing
 1394 anyone's show.

1395 /SFX/ CAT STRUGGLING IN WINE, SHOUTS UNDERWATER

1396 **ORSON:** Reach in there.

1397 **ALLEN:** You first.

1398 /SFX/ CAT'S HISS

1399 /SFX/ FLUTTERING OF WINGS

1400 **ORSON:** Enough games. Now, madness.

1401 **SCOTTIE:** (JERKED AROUND) Uth. Uth.

1402 **CUSTOMER and CLERK:** (JERKED AROUND) Uth. Uth.

1403 **ORSON:** The corpses now perform the danse macabre. They writhe. Their limbs twist.
 1404 Soon, they'll fall apart. While you watch.

1405 **SCOTTIE:** (JERKED AROUND) Uth. Uth.

1406 **ALLEN:** If I free your friend, will you stop?

1407 **ORSON:** Perhaps.

1408 **ALLEN:** Promise?

1409 **ORSON:** Perhaps.

1410 **ALLEN:** You know something?

1411 **ORSON:** (ICY) More than you can comprehend.

1412 **ALLEN:** This Cinnamon-B. It's got a second wind like you wouldn't believe.

1413 /SFX/ ALLEN JUMPS UP

1414 /SFX/ FLUTTERING OF WINGS, MUTED

1415 /SFX/ CAT'S HISS, DANCING STOPS

1416 **ORSON:** How'd you grab me? Stop it!

1417 **ALLEN:** Got you by the scruff. Where your momma bit you!

1418 /SFX/ FLUTTERING WINGS STOPS, ALLEN PLUNGES CAT INTO WINE IN BARREL

1419 /SFX/ CAT SPLASHES

1420 **ORSON:** (SPUTTERS) I'll kill everyone on your island!

1421 **ALLEN:** (PANTS) Yeah. Start with me.

1422 /SFX/ ALLEN POURS MORE WINE

1423 /SFX/ CATS STRUGGLE IN WINE, SHOUTS UNDERWATER, STOP SHOUTING

1424 /SFX/ SPLASHING CONTINUES

1425 **ALLEN:** (PANTS)

1426 **CLERK:** Uth.

1427 **CUSTOMER:** Uth.

1428 **SCOTTIE:** Uth.

1429 **ALLEN:** Oh God. Scottie. (BREATHES) Okay. One of you has to have a cell phone.

1430 /SFX/ FADE OUT

1431 **SCENE 12. — MIRACLE** (INT: Stroud’s medical wing, night)
 1432 • Allen, Dot, Scottie, Stroud

1433 /SFX/ WATER DRIPPING, TAP RUNS FAST

1434 /SFX/ DOT SCRUBBING HER HANDS WITH SOAP

1435 /SFX/ DOT TURNS OFF THE WATER, WIPES HER HANDS ON THE TOWEL

1436 **DOT:** Still with us, Allen?

1437 **ALLEN:** (DRY) What have you done with her?

1438 **DOT:** I need to check your responses. We had to give you a full transfusion and a skin
 1439 graft for your back.

1440 **ALLEN:** Her father’s going to want her body. And then (BEAT) I’ll have to tell him it was
 1441 me.

1442 **DOT:** (IGNORING HIS EMOTION) Your pupils are dilated fine. Your labs are as close
 1443 to stable as you’ll get in your condition.

1444 **ALLEN:** I should ask if he wants her cremated, so he doesn’t have to see her in the way
 1445 she is now.

1446 **DOT:** The doctor suggests bed rest for you. But you don’t have much time left, do you?

1447 **ALLEN:** Are you listening to me?

1448 **DOT:** Of course.

1449 **ALLEN:** So what have you done with her?

1450 **DOT:** Mr. Stroud is personally seeing to the body.

1451 **ALLEN:** What does that mean?

1452 /SFX/ DOOR CREAKS OPEN, SCOTTIE SHUFFLES IN LIKE A ZOMBIE

1453 **SCOTTIE:** (WEAK, NERVOUS) Hi.

1454 **ALLEN:** (SHOCKED) Oh, God.

1455 **SCOTTIE:** It feels weird to walk.

1456 **ALLEN:** Come here. Let me hold you. Oh my God. I watched you die.

1457 /SFX/ ALLEN EMBRACES SCOTTIE, STROUD’S SLIPPERS WALK IN

1458 **STROUD:** She’s still dead.

1459 **ALLEN:** (TOUCHES SCOTTIE) But you’re warm. You don’t feel dead.

1460 **SCOTTIE:** I feel tingly. I'm not sure I know how to sit down.

1461 **STROUD:** Think about the center of your being, in your belly, like I told you. Keep your feet
1462 planted but move your center back.

1463 /SFX/ SCOTTIE FALLS INTO A CHAIR

1464 **STROUD:** There you are. You'll need some practice, that's all.

1465 **ALLEN:** Do you remember everything?

1466 **SCOTTIE:** (SWALLOWS) Yes.

1467 **ALLEN:** But what happened to you?

1468 **STROUD:** Look at the black chain tight around her neck. See the sapphire embedded in it?
1469 That's an amplifier. Very expensive, very rare. You're lucky I have two.

1470 **SCOTTIE:** It's amplifying (BEAT) me?

1471 **STROUD:** Nephilim bring back their corpses with basic autonomic functions. The mechanics
1472 of what makes a human body work are all there, just too starved of the
1473 Nephilim's energy to work. Unless we provide a substantial amplifier like that
1474 one. I'm sorry, but you'll never be able to take it off.

1475 **ALLEN:** That's not too bad.

1476 **SCOTTIE:** Well, the doctor said I still have a hole in my chest under the bandages.

1477 **STROUD:** It should heal. Your body thinks it's alive. Now, I wouldn't go to a regular doctor
1478 anytime soon. But (LAUGHS GENTLY) you've stumbled onto one of the few
1479 "loophole" clauses in the universe's mandate against resurrection. Nephilim are
1480 very scarce. Very hard to catch. But given a little negotiation, the two you
1481 captured should be able to do the same for me.

1482 **ALLEN:** They have to kill you first.

1483 **STROUD:** That's right. But we learned a lot from Scottie. We brought her back as is. She'll
1484 grow up to become a stubborn old lady, as long as there's a charge in the
1485 amplifier. If she doesn't strain it, that could be a hundred and fifty years.

1486 **SCOTTIE:** Damn.

1487 **STROUD:** With me, who knows. Maybe I'll come back younger. A young buck. (LAUGHS)
1488 But the key is, you'll have to learn how to control your body. You can still get
1489 diseases and get your limbs amputated. You'll have to figure out how to put
1490 yourself together again. Or tell your body to forget it's sick. That knowledge has
1491 been lost, but you're a smart girl. You should be able to figure it out.

1492 **SCOTTIE:** Wow. This is a little much. (BREATHES) Do I have to breathe?

1493 **STROUD:** For now.

1494 **ALLEN:** (AMAZED) I can't pay you back for this. I don't think anyone can.

1495 **STROUD:** Naw. I owe you. I didn't want to force you to finish your Prayer for me. (BEAT)
 1496 You saved me, catching those Nephilim like you did. They're out of the barrel but
 1497 they're pretty pissed off right now. But I'm sure we can arrange something. It'll
 1498 cost me everything I have. You try to convince a cat to do something.

1499 **ALLEN:** I know.

1500 **SCOTTIE:** Will you keep them away from the island?

1501 **STROUD:** Oh, yeah. I'll make sure they don't go back.

1502 **SCOTTIE:** I guess. Crap. I don't know what I can do. Thank you for saving me.

1503 **STROUD:** Ha. I owe Inanna. There was one time She forgave me for everything. I'll tell you
 1504 about it sometime. This is payback.

1505 **ALLEN:** I don't think the debt's quite paid off.

1506 **STROUD:** You always want more, don't you? Okay. What else can I get you?

1507 **ALLEN:** I'm been thinking like a Mammon myself, while I was waiting for you. I remember
 1508 what you said before. I think you know what I want.

1509 **STROUD:** Mmm. It's yours. A little tinkering, and it's all yours.

1510

- 1511 **CREDITS.**
1512 •Introducer
- 1513 /MUS/ CLOSING THEME
- 1514 **INTRODUCER:** (CLOSING SPIEL AND CREDITS)