

The Mask of Inanna

Episode 9: "Apocalypse"

by Alicia E. Goranson

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Approximate playing time: 2 hours

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.
- DAVID LERNER-LEWIS** Mellow bookseller, 50 years old, sweetly depressed, feels all emotion very deeply and but tries to restrain it to be polite to others. Masks his self-consciousness with a knowing "college professor in waiting" attitude. Reluctant High Priest of Inanna (guilted into the role by lack of interest in the Church at the time).
- He is Matt Lerner's son, but had a very strained relationship with his father. He usually goes by his wife's last name, Lewis.
- JESSIE MCALISTER** Brash, outspoken 60-year old park ranger. A 1960's radical activist who hasn't lost any of her spark. High Priestess of the Cult of Inanna. Has a strong belief in her Church. Daughter of Isabel (McAlister is Isabel's maiden name).
- SARA "SCOTTIE" HARPER** Willful, isolated 19-year-old girl on the cusp of beginning her life. Just graduated high school, going to college in the fall, trapped in her small town in the meantime. Distanced from her peers – had to repeat first grade twice due to her parents moving around so often when she was younger. Theater/shop geek, love building sets, doesn't want to admit how much she takes after her father. Tries to think bigger than her home town but frustrated that she can't. Doesn't know what she wants to do for a living after college.
- Grew up in the Cult of Inanna, but has issues with it.
- MATT LERNER** Small-town jokester, a complete ham making a living playing "straight man" characters on the radio. Feels restricted by his roles and plays them up for all they're worth. A lush; a man of great passions. Acolyte of Inanna.

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

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. Allen's partner and voice actor for the AfterDark program. He also helps run the business.
DON HARPER	Scottie's father, befuddled engineer-of-all-trades, speaks in a quietly excited stammer
NICOLETTE	Lewis' jaded daughter serving the Armed Forces
CHRIS	Scatterbrained young artist, 18 years old, Scottie's boyfriend. Thinks faster than he can speak.
GWEN	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.
PEOPLE	People who work on Allen's "Midsummer Night's Dream" radio performance
ANNOUNCER	Studio announcer, 1951, Not Mike Babish
WINKEN	Thirtyish Mammon operative, casual, collected
BLINKEN	Thirtyish Mammon operative, hot-headed, lacks patience
GIRL CLERK	Convenience store clerk making some summer money for school, dealing with the lottery rush in the evening
RUDE CUSTOMER	Self-centered, OCD lottery player who has had to fight for everything in his life and fears the clerk is trying to screw him of his hard-earned money
BEETLE	Pleasant trickster spirit who appreciates a safe warm home as much as anybody; honest and intrigued by people as reckless as himself
CONGREGATION	An exuberant congregation of Inannites, plus one particular member
SOLDIERS	A group of Inannite soldiers serving in the Armed Forces
NEWSANCHOR	"Diane" – talking head newsanchor of a national television station
REPORTER	"Roy" – Associated Press reporter covering the situation in Iraq

CAST OF CHARACTERS (AFTER DARK MINISODE)

[RADIO] MUSTAFA	An honest, salt-of-the-earth Captain of Persian shipping vessels, rugged, adventurous and naive
[RADIO] JAMILAH	Beautiful, well-organized wife of Sinbad the Sailor, covers her sadness in being left alone by absorbing herself in her duties and dedication to his business
[RADIO] FARHANG	Brave and chivalrous cousin of Jamilah – a First Mate who could be Captain
[RADIO] VAHID	An old sailor, hard of hearing, religious and often forgets himself, blurting out too much
[RADIO] SAILOR	A young sailor, wide-eyed and hard-working, but knows nothing of politics and subterfuge
[RADIO] FARZIN	An ancient, quirky sage, holed up in the mountains tinkering with robots and other mechanical creations
[RADIO] QUEEN MANI	A jealous, possessive, paranoid Queen who has become more insect than man
[RADIO] APE	A respectful monk from the Planet of the Apes
[RADIO] SINBAD	Sneaky but good-hearted trickster, Sinbad the Sailor, worn out from eight+ voyages.

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. — PUCK** (INT: Radio studio, 1951, evening)
 2 • Allen (50's), Announcer, People, Matt, Stroud

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

4 **ALLEN (as PUCK):** If we shadows have offended,/Think but this, and all is mended,/That you have
 5 but slumber'd here/While these visions did appear./And this weak and idle
 6 theme,/No more yielding but a dream,/Gentles, do not reprehend:/if you pardon,
 7 we will mend:/And, as I am an honest Puck,/If we have unearned luck/Now to
 8 'scape the serpent's tongue,/We will make amends ere long;/Else the Puck a liar
 9 call;/So, good night unto you all./Give me your hands, if we be friends,/And Robin
 10 shall restore amends.

11 /MUS/ STUDIO MUSIC ENDS A MIDSUMMER NIGHT'S DREAM

12 **ANNOUNCER:** This has been Orson Welles' production of William Shakespeare's 'A Midsummer
 13 Night's Dream.' Starring Michael McNeal as Oberon, Michelle Biggsby as Titania,
 14 and introducing Leonard Allen, as "Robin Goodfellow.", who also makes his
 15 directorial debut with this show. (START FADE OUT) Featuring Brad Jones as
 16 Theseus, Terry Cloth as Bottom. (FADE OUT)

17 /SFX/ CLAPPING, FADES

18 **PEOPLE:** (MILLING ABOUT) Good work, Len!/You got us through it, Len./Take it easy,
 19 Len.

20 **ALLEN:** (TIRED, HIGH FROM SHOW) Thanks. Andy, can I have your water? (DRINKS)
 21 That's the stuff.

22 **STROUD:** Pardon me. Mr. Allen?

23 **MATT:** Excuse us, sir?

24 **ALLEN:** (DISTRACTED) Yes?

25 **STROUD:** Could we have a moment of your time?

26 **ALLEN:** I have to supervise the breakdown. Be quick.

27 **STROUD:** Thanks. I'm Bob Stroud and this is my partner, Matthew Lerner. We're from the
 28 East Schtick Radio Company.

29 **MATT:** Matt's fine. I loved your show, Mr. Allen. Absopositutely.

30 **ALLEN:** Thank you.

31 **STROUD:** We were wondering what you were planning on doing for your next show. Word
 32 on the street has it that Mr. Welles has had his eye on you a while now.

33 **ALLEN:** Oh no. This was it. I'm out of the nest and its sink or swim for me from now on.
 34 I'm doing "Gentlemen from Verona" next week and I might be covering from a
 35 director on "Mr. Keen, Tracer of Lost Persons"

36 **MATT:** How'd you like your own serial radio show?

37 **ALLEN:** Like, what? Hosting?

38 **STROUD:** Hosting, producing, the works. We're starting a horror show called After Dark and
39 we're looking for a name to front it.

40 **MATT:** We've got independent radio stations coast to coast looking for something they
41 can air without spending the big bucks for a studio show. We've even got a
42 sponsor, Winsley Wheat. They're willing to drop a few grand an episode if we can
43 pull in the listeners

44 **ALLEN:** Are you running it here in New York City?

45 **STROUD:** No, we're out in Pennsylvania. It keeps the costs down.

46 **ALLEN:** Not interested. Sorry.

47 **MATT:** We have a fantastic troupe. As professional as anyone here.

48 **ALLEN:** (ANNOYED) I'm not leaving town for some fly-by-night operation. No offense. I'm
49 sure you're great, but I see groups like yours come and go every week.

50 **STROUD:** We're guaranteed one hundred episodes. Have a look. These are the stations
51 we'll be playing if we can get a name.

52 **ALLEN:** (LOOKS OVER LIST) What kind of pay are we talking about?

53 **MATT:** Man after my own heart! Here. That column's for hosting and that one's for
54 producing.

55 **ALLEN:** (DUBIOUS) I've seen better.

56 **STROUD:** But your rent ain't going to be what it is in the city. Matt, give him the scripts.

57 **MATT:** We've got some terrific writers on the staff. We're no "Inner Sanctum" knockoff.
58 We're "Suspense" caliber. Take a look.

59 **ALLEN:** I'll read them. You got a card?

60 **STROUD:** Sure. That's the hotel we're in right now.

61 **ALLEN:** Who else are you talking to?

62 **STROUD:** For the job? I don't want to go into that. We're here another week.

63 **MATT:** Look, I can tell you've got steady work around here. We have other leads too.

64 **STROUD:** But, man! Everybody's talking about you. When's your big break coming? Now,
65 Shakespeare and covering on "Mr. Keen" is great. But you start on them now,
66 you'll be stuck doing it forever. I've seen it happen. How about this? We can put

75 **SCENE 2. — TEMPTATION** (INT: Bar, 1953, night)

76 • Allen (50's), Matt, Isabel, Stroud, Winken, Blinken

77 /SFX/ BAR AMBIENCE, CASUAL DRINKING

78 **MATT, ISABEL and STROUD:** (SINGING, TIPSY) For he's a misery fellow/Whose head we'd
79 stick in a bellows/Still, he's a jolly good fellow!/Which nobody can deny. Hey!

80 **ALLEN:** I'll drink to that.

81 **MATT, ISABEL and STROUD:** (CLAP, CHEER, LAUGH)

82 **ALLEN:** (STUNNED) Seventy five episodes of After Dark completed. What's the
83 anniversary for that?

84 **MATT:** Scotch!

85 **STROUD:** Let's go with that. Another round for us!

86 **ISABEL:** Bing, bang. boom. You know, my mother's up in Winnipeg celebrating just like us
87 now.

88 **MATT:** Careful. She'll be 'celebrating' just like we'll be in the morning if she keeps that
89 up.

90 **ISABEL:** She hasn't met the hangover that could topple her yet. And she's been looking
91 for him for years.

92 **MATT:** I'll find him for her! How many rounds has this been?

93 **STROUD:** Five.

94 **MATT:** Seventy to go!

95 **ALLEN:** Say, Bob.

96 **STROUD:** What is it?

97 **ALLEN:** Look at this. I've never shown this to anyone before.

98 **STROUD:** Your wallet? I can't say I'm surprised.

99 **ALLEN:** Knock it off. Here, in this little pocket. You're going to think I'm some schmuck
100 from the sticks when you see it.

101 **MATT:** You mean we're not supposed to already? Why didn't anyone tell me?

102 **ISABEL:** Give it a rest. What's on the paper, Len?

103 **ALLEN:** I got this scrap when I was in New York City. I was still learning the trade, and
104 Mr. Welles' company had just hired me. It was my first day working as an
105 assistant to this producer, Carlson. Nothing went right. I was calling wrong

106 numbers. I dropped coffee on the scripts. I stepped on cables that were frayed
 107 already and delayed the performance by an hour. I swear I aged two years by the
 108 end of the day. Mr. Welles was visiting the studio and when I was done, he shook
 109 my hand and gave me this.

110 **ISABEL:** (READS) “Someday, this’ll be the funniest (CENSOR BLEEP)ing story you ever
 111 tell. Double-U.”

112 **ALLEN:** He really knew how to cheer a guy up. That’s what I always wanted. Not to be
 113 the big star of stage and speaker. But the guy who could jot something like this
 114 on a napkin and make a kid’s day.

115 **STROUD:** Amen.

116 **ISABEL:** Hear, hear.

117 **MATT:** I’ll drink to that.

118 **ALLEN:** Have a look at the other side.

119 **STROUD:** ‘Price?’ ‘Karloff?’

120 **MATT:** ‘Cheney Jr.?’

121 **ALLEN:** See the ticks by their names? Every time they’ve called or written, I mark it here.

122 **ISABEL:** You are pretty popular.

123 **STROUD:** You better not forget us when they drag you off to Hollywood.

124 **ALLEN:** You still have me for another twenty-five episodes.

125 **ISABEL:** I’m thanking Gwen for that!

126 **STROUD:** I don’t know where you’d be if you weren’t getting some tail here..

127 **ALLEN:** Okay. Knock it off. (COMTEMPLATES) What do you think’s going to happen
 128 when we hit the big one oh oh?

129 /SFX/ EVERYONE GOES QUIET

130 **MATT:** Do another hundred? The troops still need entertaining.

131 **ISABEL:** I’m not sure how much more of that ‘entertaining’ they can take.

132 **STROUD:** I figure we’ll have another party and start looking for new writers. And maybe a
 133 new host, (RESERVED) if we have to.

134 **ALLEN:** If you have to. (THINKS) You know, I’m going to head out. Gwen’s going to want
 135 to do a little celebrating while I can still walk, if you know what I mean.

136 **ISABEL:** Sure. I think I’ll go, too. We’ve got the cast party tomorrow anyhow.

137 **MATT:** You ain't leaving me, are you, Bob?

138 **STROUD:** Of course not.

139 **MATT:** (SWALLOWS) Maybe I should get a ride home with you, Isabel. To stay in shape
140 for the party.

141 **ISABEL:** I'm sure your wife will appreciate that. Ready?

142 **MATT:** I am. Later, Bob.

143 **ISABEL:** Bye, Bob.

144 **STROUD:** Fine. You be that way.

145 **ALLEN:** Stay safe, Bob.

146 **STROUD:** Back at you. Don't give the papers anything to write about.

147 /SFX/ ALLEN, ISABEL AND MATT WALK AWAY

148 **STROUD:** (DRINKS) Oh man. They left me with the tab. I'll kill them. (DRINKS)

149 /SFX/ WINKEN AND BLINKEN APPROACH, STOP

150 **WINKEN:** Excuse me? Mr. Stroud.

151 **STROUD:** Hello? What can I do you fellows for?

152 **BLINKEN:** Is it all right if we have a seat with you?

153 **WINKEN:** We'd be glad to settle your tab for a few minutes of your time.

154 **STROUD:** You'd be paying for four people. The others just left.

155 **WINKEN:** That's fine.

156 **BLINKEN:** I'll cover it. Don't worry. Bartender! Take this. Keep the change.

157 **STROUD:** (SUSPICIOUS) What do you want to talk about?

158 **WINKEN:** Let me give you our card. I'm Gerald Winken.

159 **BLINKEN:** Howard Blinken. No relation.

160 **STROUD:** (READS) 'Winken, Blinken and Nod Talent Agency.'

161 **WINKEN:** We're not going to beat around the bush, Mr. Stroud.

162 **BLINKEN:** We belong to the Church of Mammon. Hollywood branch.

163 **STROUD:** (TAKEN BACK) You should get out of here. Your kind isn't welcome in this town.

164 **WINKEN:** Settle down. Don't make a scene.

165 **BLINKEN:** You want us to go, we'll go. That's it.

166 **STROUD:** So, what? You're after the Mask again?

167 **WINKEN:** No. Gods, that's what our grandparents used to do.

168 **BLINKEN:** That's ten dollars.

169 **WINKEN:** I know.

170 **BLINKEN:** I bet him ten bucks you'd think that's why we're here.

171 **STROUD:** Please. What do you want to see me about?

172 **WINKEN:** You have twenty-five rituals to go before you hit the end of your Prayer.

173 **STROUD:** Yeah?

174 **BLINKEN:** And then you lose Leonard. Come on. He's going to get picked up by one of the
175 big networks before your Prayer is done. Hell, we might pick him up first. Where's
176 that going to leave you?

177 **STROUD:** Hopefully it'll leave our boys safe overseas.

178 **WINKEN:** Will it? We've already pulled our boys out of Korea. Isn't that why you started
179 your second Prayer in the first place?

180 **STROUD:** We'll finish it and we'll do it again. What do you want from me?

181 **BLINKEN:** Come on. Do you think Inanna's going to let you get away with recycling the
182 same Prayer a third time? Do you really think you can hit two hundred episodes
183 of After Dark without burning out your crew? Inanna's doing you a big favor but
184 I'm going to tell you, (BEAT) the gods aren't impressed by repetition.

185 **WINKEN:** You're a faith of artistry and creativity. This is grammar school stuff for you. Sure,
186 you're redressing up the old stories but they're not *that* different than the ones
187 they did in the forties' Prayer.

188 **STROUD:** All right. What's your game?

189 **WINKEN:** The Church of Inanna is dying. You know it. Your kids are running off to the join
190 the Great Machine. You'll lose Allen soon, and you *made* him.

191 **BLINKEN:** Do you think he's going to send any checks home when he's left you for the big
192 time? What if you beat him to Hollywood?

193 **STROUD:** (SPIT TAKE) What?

194 **BLINKEN:** You heard me. You've got a show. A good chunk of the United States has heard
195 it but not all. How'd you like to be the host?

196 **STROUD:** You were just saying that repeating the Prayer was bad.

197 **WINKEN:** It's different if you did the show for Mammon. Let Him savor every word that was
198 given to Inanna, being given to Him.

199 **STROUD:** (INSULTED) I want the two of you out of here.

200 **BLINKEN:** Fine. We're gone. But look. You have a massive demon guarding this town, lying
201 in the streets. And yet here we are. It *knows* we're here. But it let us in. We didn't
202 do anything to it. You can ask it tomorrow. How do you explain that?

203 **STROUD:** (DAZED) I don't know.

204 **WINKEN:** Inanna doesn't like your Prayer. And She's giving you a way out. Ask Her
205 yourself. Maybe She'll send out more of Her demons again, or maybe She's got
206 something else planned that you won't like. Your Church is using up its favors
207 fast. Maybe they're already used up. Who knows?

208 **BLINKEN:** Now, it's not like we're offering you a big position in the Church of Mammon.
209 You'd have to start from the bottom like all of us. And if it doesn't work out, we
210 can find someone else in your town.

211 **STROUD:** Like Leonard.

212 **WINKEN:** Not yet. Your people are watching him too closely. But apparently, not you.

213 **STROUD:** (DRINKS) You want me to come to Hollywood to be a radio star. Me. Joe
214 Schmoe.

215 **WINKEN:** You can handle it. We've heard your acting.

216 **BLINKEN:** We need the original, blessed scripts, too.

217 **STROUD:** Ah, I see. (DRINKS) Can I think about it?

218 **WINKEN:** Mr. Stroud, we're only in town tonight. And there are plenty of other people we
219 can speak to next.

220 **BLINKEN:** Yeah, but we can talk with you a little longer. If you want to.

221 **WINKEN:** (SWALLOWS) Do you want to?

222 **STROUD:** (THINKS) Sure. I got no one to go home to.

223 **WINKEN:** Then I'll order a drink. Excuse me, bartender? Martini, please.

224 **BLINKEN:** Same here.

225 **STROUD:** (TO BARTENDER) Oh, bartender? Make me one, too. I have to see what all the
226 fuss is about.

227 /SFX/ FADE OUT

228 **SCENE 3A. — AFTER PARTY REDUX** (INT: A recording studio, 1953)

229 • Allen (50's), Stroud

230 NOTE: THIS IS A REPEAT OF THE END OF SCENE 2 FROM EPISODE 1.

231 /SFX/ FADE IN

232 **ALLEN:** What am I going to tell the others?

233 **STROUD:** Tell them I'm going to join the Shepherd. They'll have figured it out already.

234 **ALLEN:** Besides that.

235 **STROUD:** Tell them I'm a no good son-of-a-gun and their kids'll have to stand on their own
236 two feet.

237 **ALLEN:** You can't wait one more week? I won't say anything.

238 **STROUD:** You know I can't.

239 **ALLEN:** (ANGRY) Fine. (BEAT) You better write me.

240 **STROUD:** You know I will.

241 **ALLEN:** You're not making sense at all. We've been doing this show since '52. Are you
242 going to be here when I sober up so I can give you that smack?

243 **STROUD:** Give my love to Gwen, won't you?

244 **ALLEN:** No. You tell her yourself. (BEAT) When you come back.

245 **STROUD:** Yeah. You should get going. They'll be waiting for you at Johnny's.

246 **ALLEN:** I'll clean up. Go. (BEAT) Wait. Give me a check.

247 **STROUD:** (SFX: SCRIBBLING, TEARING OFF CHECK) Here. That ought to hold you.
248 (BEAT) See you.

249 /SFX/ A COUPLE OF FOOTSTEPS, THEN STOP UNDER:

250 **ALLEN (OFF-MIC):** (CALLING, SLIGHTLY URGENT, TRYING TO THINK OF ANYTHING TO
251 KEEP HIM AROUND EVEN A MOMENT LONGER) Check the Presto on your
252 way out? Make sure Art actually turned the thing off this time?

253 **STROUD:** (CALLING BACK) Not my job anymore, Len. (BEAT) You take care of yourself
254 and all your Wild Maiden buddies.

255 /SFX/ FOOTSTEPS, DEPARTING, START UP AGAIN

256 **ALLEN (OFF-MIC):** (CALLING) You too... (BEAT, THEN AT A LOSS) I don't know how I'll do this
257 show without you.

258 /SFX/ STROUD WALKS OUT AND CLOSES THE DOOR

259 **STROUD:** (TO HIMSELF) You won't.

260 /SFX/ SILENCE

261 **SCENE 3B — SAYONARA SUCKERS** (EXT: Roadside, 1953, night, following previous scene)

262 • Stroud

263 /SFX/ CAR DRIVING UP, STOPPING

264 /SFX/ SPEED BUMP GROWLS

265 /SFX/ CAR TURNS OFF

266 /SFX/ DOOR OPENS

267 /SFX/ STROUD STEPS OUT

268 **STROUD:** Yeah, I didn't think you'd let me go.

269 /SFX/ SPEED BUMP GRUNTS

270 **STROUD:** Did you tell them I'm leaving? Are they on their way to catch me?

271 /SFX/ SPEED BUMP GRUNTS, INDICATING NEGATIVE

272 **STROUD:** Look, I don't know how much you understand, but you let those two Mammon
273 guys in town months ago. And then you let them out. Why do they get the special
274 treatment?

275 /SFX/ SPEED BUMP GROWLS

276 **STROUD:** Okay. The Church is going to understand someday. I'm doing them a favor by
277 leaving. A ritual should be about personal sacrifice, not saying the same things
278 over and over with a new slab of paint. The first Prayer put two people in the
279 madhouse. What did this one get? Great ratings! This can't be how it ends.

280 /SFX/ SPEED BUMP GRUNTS

281 **STROUD:** Yeah, sure. Whatever the heck you said. (BEAT) You're the closest to Inanna of
282 anyone around here. Tell Her, if She truly wants the Prayer to continue as it is,
283 strike me down. Right now. (BEAT) After what I've done, if they catch me, I'm
284 good as gone anyway.

285 /SFX/ PAUSE, SPEED BUMP OOZES INTO A PUDDLE ON THE GROUND

286 **STROUD:** You're letting me go?

287 /SFX/ SPEED BUMP GRUNTS, ACKNOWLEDGING

288 **STROUD:** (QUIET) Hail Inanna. (SHOUTS TO THE SKY) Thank you! Bless You! I owe You
289 for this! I'm going to pay you back someday! I swear it! Gods bless Inanna.

290 /SFX/ STROUD GETS IN CAR

291 /SFX/ CAR STARTS, DRIVES AWAY, FADE OUT

292 **SCENE 4. — REPEAT** (INT: Lighthouse Radio Room, 2008, evening)

293 • Lewis, McAlister, Matt

294 /SFX/ TICK-TOCK TIME SHIFT

295 /SFX/ RADIO BACKGROUND

296 **LEWIS (as CRASK):** So it ends, my friends, and the world grows a little darker. Did Sam truly save the
 297 day from Harrington? Or perhaps, did Sam win a battle, but lose a war? Was
 298 Harrington right? Can such a small town keep up with the needs of today's thrifty
 299 consumer? Or will it spawn more killers in the future? Who can say? I don't know
 300 about you, but after tonight's tale, I wouldn't be caught dead out... After Dark!

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

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

304 *After Dark* is written by Matt Lerner and is produced and directed by
 305 Leonard Allen.

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

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

309 /SFX/ RADIO SHOW ENDS

310 **LEWIS:** (BREATHES) Hail Inanna.

311 **CONGREGATION:** Hail Inanna.

312 /SFX/ QUIET, AMBIENT SHUFFLING

313 **LEWIS:** Do you hear anything?

314 **MCALISTER:** No.

315 **LEWIS:** Sense anything?

316 **MCALISTER:** No.

317 /SFX/ QUIET, AMBIENT SHUFFLING

318 **LEWIS:** Let's go outside.

319 /SFX/ THEY WALK OUTSIDE, FADES

320 **SCENE 5. — LISTENING** (EXT: Cliffside, evening)

321 • McAlister, Lewis

322 /SFX/ CLIFFSIDE AMBIENCE, RUSH OF WAVES

323 **LEWIS:** Wait. (PAUSE) What's that over there? The clouds lit up.

324 **MCALISTER:** (LOOKS) I think that's the spotlight over the used auto place.

325 **LEWIS:** (LOOKS) Oh. Right.

326 **MCALISTER:** (PAUSE) Don would have called if he heard anything from the Middle East.

327 **LEWIS:** Mmm hmm.

328 **MCALISTER:** (PAUSE) Nothing's happening.

329 **LEWIS:** (RESIGNED) We tried.

330 **MCALISTER:** (RESIGNED) We did.

331 **LEWIS:** Damn it. We almost finished it.

332 **MCALISTER:** Come here.

333 /SFX/ THEY HUG

334 **MCALISTER:** It breaks my heart to see you like this.

335 **LEWIS:** It's hard. Scottie's in Inanna's hands now.

336 **MCALISTER:** We all are. We cast our lot with Inanna. We lost the war but won the battle, okay?
337 Write your kid. Tell her everything. We tried to help and it didn't work out. She'll
338 understand. All the kids will.

339 **LEWIS:** Yes. Sure. Damn it.

340 /SFX/ THEY SEPARATE

341 **LEWIS:** I'm not giving up on this. I can send the Speed Bump to hunt for Scottie if I need
342 to. What have you heard from her?

343 **MCALISTER:** They're sending her home soon. Today or tomorrow.

344 **LEWIS:** (SERIOUS) Okay. We should disconnect the transmitter before we go. Lock the
345 place down. Take the Mask away. Say goodbye.

346 /SFX/ TAPS THE WOODEN BOX

347 **MCALISTER:** I have the Mask here. (SIGHS) I told you so.

348 **LEWIS:** Well, I had to try! I had to. (BREATHES, SNAPS) It was more than you ever did.

349 **MCALISTER:** The first Prayer was an abomination. (BEFORE HE CAN SPEAK) Don't start with
 350 me. The community wanted it; that's all. (SARCASTIC) Who am I to stand
 351 against it.

352 **LEWIS:** Then you tell me what all this is for. The magic. The isolation. The dichotomy of
 353 the Great Machine versus us. You tell me what the point of living under a
 354 goddess is if I can't keep my daughter from getting shot up over politics!

355 /SFX/ JESSIE'S CELL PHONE RINGS

356 **MCALISTER:** Hello? (LISTENS) Uh huh. (LISTENS) Oh, goodness. Yeah, I'll come. The boy
 357 and his timing.

358 /SFX/ SHUTS HER CELL PHONE

359 **MCALISTER:** Scottie's boyfriend's in the tunnel. He's asking for me.

360 **LEWIS:** He's remembering? (GIVES UP) Of course he's remembering. Why wouldn't he?
 361 I mean, what else could possibly go wrong?

362 /SFX/ JESSIE WALKS TOWARD HER CAR

363 **MCALISTER:** I'll handle it.

364 **LEWIS:** Good. Just get rid of him. I'll be at the coffee shop. Drinking (BEAT) coffee.

365 **MCALISTER:** I am on your side, David.

366 **LEWIS:** (EXASPERATED) Why wouldn't you be?

367 /SFX/ CAR DOOR SLAMS

368 **SCENE 6 — SPEAKER** (INT: Sea Robin Tunnel, evening)
 369 • McAlister, Chris, Scottie

370 /SFX/ CAR IN TUNNEL PULLS TO A STOP, STOPS ENGINE

371 /SFX/ CAR DOOR OPENS

372 /SFX/ JESSIE STEPS OUT

373 **MCALISTER:** Down, boy.

374 /SFX/ SPEED BUMP GRUNTS

375 /SFX/ SPEED BUMP OOZES INTO A PILE OF MUSH

376 **CHRIS:** Gah! Omigod.

377 **MCALISTER:** Didn't Scottie tell you to stay away?

378 **CHRIS:** Uh, do you know someone called Jessie McAlister?

379 **MCALISTER:** That's me.

380 **CHRIS:** Oh. Uh. Is there anyone else with you?

381 **MCALISTER:** What's wrong? Is Scottie okay?

382 **CHRIS:** I think so. She was saying that it's very important that I come here and then I wait
 383 and then I only talk to you.

384 **MCALISTER:** Where is she?

385 **CHRIS:** I don't know. Flying... somewhere?

386 **MCALISTER:** Do you have her number? Her own one doesn't work.

387 **CHRIS:** Yeah, she trashed that. She was trying to keep someone from listening in.

388 **MCALISTER:** (SUSPICIOUS) Didn't she break up with you?

389 **CHRIS:** Yes. But she said this was really really important and that if I came here, you
 390 could do things for me.

391 **MCALISTER:** Like what?

392 **CHRIS:** She said you can make real illusions, like coins that aren't there and I have this
 393 art project that I could use them in.

394 /SFX/ JESSIE WALKS OVER, STOPS

395 **MCALISTER:** Is that the project in your back seat? The big metal mountain sculpture?

396 **CHRIS:** Yeah. Scottie talks to me through that.

397 /SFX/ CHRIS KNOCKS ON METAL

398 **MCALISTER:** Really?

399 **CHRIS:** (TO SCOTTIE) Hey. She's here. And there isn't anyone else with her.

400 **MCALISTER:** Hello? Where do I... where do I speak?

401 **SCOTTIE:** (REVERB) Hi. Ms. McAlister?

402 **MCALISTER:** Scottie? Where are you? How are you talking to me?

403 **SCOTTIE:** (REVERB) Sorry, I can't hear you very well. I'm on a plane with Mr. Allen. Mr.
404 Stroud was great to us. We're coming home tonight.

405 **MCALISTER:** Scottie? I'm... I'm happy you're all right. Your father's worried. Why haven't you
406 called him?

407 **SCOTTIE:** (REVERB) Because you'd trace me and send the Speed Bump after me.

408 **MCALISTER:** So, how are you talking to me?

409 **SCOTTIE:** (REVERB) I'm vibrating the metal like a speaker. I'm so far away, I needed
410 something big to focus on.

411 **MCALISTER:** Okay, stay there. I'm going to get your dad and Mr. Lewis.

412 **SCOTTIE:** (REVERB) No. Please. Don't. Mr. Allen is dying. He has half a day before he
413 body fails.

414 **MCALISTER:** So you're taking him to a hospital?

415 **SCOTTIE:** (REVERB) No. He got a big dose of Cinnamon-B a few days ago. He's wiped.

416 **MCALISTER:** Which airport are you coming to? I can get him into Beth Israel.

417 **SCOTTIE:** (REVERB) You can't. He's (BEAT, CRACKS) done. It won't help. (BEAT) We
418 have a new Prayer. It'll save everyone and Inanna is going to like it and Mr. Allen
419 needs to do it tonight.

420 **MCALISTER:** Who gave you that?

421 **SCOTTIE:** (REVERB) Mr. Stroud.

422 **MCALISTER:** And you didn't throw it away?

423 **SCOTTIE:** (REVERB) Mr. Stroud says that he owes Inanna a favor.

424 **MCALISTER:** That isn't the half of what he owes.

425 **SCOTTIE:** (REVERB) Mr. Allen says that Mr. Stroud can't touch him. Mr. Stroud saved his
426 life.

427 **MCALISTER:** Is this really Scottie?

428 **SCOTTIE:** (REVERB) Come on. I threw those grass shavings over the cliff and ticked off
429 Gwen. I watched my dad get dragged off by the Speed Bump. And, oh. You can
430 check under my mattress. There's an old magazine I stole from my cousin five
431 years ago with Peter Steele on the cover.

432 **MCALISTER:** You could be another Gwen. Say I believe you. I still have to tell your dad and
433 Mr. Lewis that you're coming home.

434 **SCOTTIE:** (REVERB) No. Mr. Lewis is going to be pissed if you tell him about the new
435 Prayer. We need *you* to help us. Just you.

436 **MCALISTER:** No. I can't. Honey, you didn't tell me you were leaving with Mr. Allen. And now,
437 you sent your boyfriend, an outsider, here and he's looking at the Speed Bump
438 right now. And (EXASPERATED) I don't know what I'm going to do with him. I
439 don't.

440 **CHRIS:** I can look the other way.

441 **MCALISTER:** Boy, I will send you to the sanitarium to keep my town safe and don't you doubt
442 me.

443 **SCOTTIE:** (REVERB) Ms. McAlister. Mr. Allen is really bad. He's sickly. He's pale. He keeps
444 going to sleep and his breathing drops and (BEAT) I'm going to do this, okay?
445 He's going to wake up one last time and I'm going to rock the frikkin' Casbah with
446 this Prayer. I'm going to make sure everyone on the island hears it. I'm talking to
447 you from over a thousand miles away and I'll be a lot louder when I get there.
448 And I'm doing this because I know it's going to work. What the hell are you and
449 my dad and Mr. Lewis doing to help my brother now?

450 **MCALISTER:** We tried.

451 **SCOTTIE:** (REVERB) Oh, yeah, I'm sure that turned out great. (BEAT) Do you want to help
452 out or not? Because I can play the Prayer so all of you will hear it, but I don't
453 know if Inanna will. So, I need your help.

454 **MCALISTER:** Just me.

455 **SCOTTIE:** (REVERB) Yes.

456 **MCALISTER:** When the congregation hears it, they're going to stop you.

457 **SCOTTIE:** (REVERB) I'd like to see them try. And when it's over, if you help us, you can rub
458 it in Mr. Lewis' face that you were right.

459 **MCALISTER:** You presume a lot.

460 **SCOTTIE:** (REVERB) I'm trying.

461 **MCALISTER:** (BEAT) You want me to put the Mask of Inanna back on the altar.

462 **SCOTTIE:** (REVERB) I figured you took it off. That's all.

463 **MCALISTER:** And then what?

464 **SCOTTIE:** (REVERB) Hide?

465 **MCALISTER:** (THINKS) I'll think about it.

466 **SCOTTIE:** (REVERB) Thank you. Omigods, thank you.

467 **MCALISTER:** (THINKS) How long until you land?

468 **SCOTTIE:** (REVERB) We should be there eightish.

469 **MCALISTER:** Mr. Lewis will know you're here.

470 **SCOTTIE:** (REVERB) Well, probably not. We're... different. Mr. Allen and I.

471 **CHRIS:** Hey. If I can help at all.

472 **SCOTTIE:** (REVERB) No. Chris. It's not safe.

473 **CHRIS:** You owe me! You've been messing with my head and making me forget things
 474 and it's because you're going to get in a lot of trouble, right? So, I mean, if you're
 475 going to do it again, then let me help. Let me show you that, like, you don't need
 476 to. I'm good for it. And, I mean, I really like you.

477 **SCOTTIE:** (REVERB) Awwrrrrr... All right. But you do exactly as I tell you.

478 **CHRIS:** Oooo, we're into *this* now?

479 **MCALISTER:** (TO CHRIS) Chris. Wait for me outside the tunnel. (TO SCOTTIE) I want to ask
 480 Mr. Lewis something first.

481 **SCOTTIE:** (REVERB) Okay.

482 **CHRIS:** Sure! I'll wait, like, out there or something.

483 **MCALISTER:** Scottie, you get Mr. Allen home safe.

484 **SCOTTIE:** (REVERB) He says, tell Gwen he's a-coming for her.

485 **MCALISTER:** (BEAT) What happened to you out in California?

486 **SCOTTIE:** (REVERB) Oh, gods. Please don't ask.

487 /SFX/ FADE OUT

488 **SCENE 7 — THE BIG QUESTION** (INT: Sea Robin Cafe, afternoon)

489 • McAlister, Lewis

490 /SFX/ CAFÉ AMBIENCE, PEOPLE DRINKING COFFEE

491 **MCALISTER:** Excuse me. Pardon me. David!

492 **LEWIS:** Yes?

493 **MCALISTER:** Good news. Scottie's coming home.

494 **LEWIS:** Thank goodness.

495 **MCALISTER:** (LYING) Her boyfriend says Len's still alive, but in bad shape. Len's in the
496 hospital.

497 **LEWIS:** What are his symptoms?

498 **MCALISTER:** Loss of blood. Seizures. Coming in and out of consciousness. But when he was
499 awake, he was asking to do a final show with us.

500 **LEWIS:** (EXCITED) Then get him here. I'll get a mobile hospital if I have to.

501 **MCALISTER:** But he's not staying awake for long. He might not make it through a whole
502 ceremony.

503 **LEWIS:** Oh.

504 **MCALISTER:** I can whip up a short Prayer story that Len can do in a minute. It won't ask for
505 much. Just ask Inanna to do what She thinks is right and we'll leave it at that.

506 **LEWIS:** (GLUM) It's better than nothing. All right.

507 **MCALISTER:** I'll get on it. Oh, and Scottie said that while they were out there, Len saved Bob.
508 Saved his life.

509 **LEWIS:** How?

510 **MCALISTER:** I don't know. They're friends. You know.

511 **LEWIS:** How could he be so stupid?

512 **MCALISTER:** If it's true, (BEAT) it might be a good gesture to invite some of the Mammons to
513 the ceremony. They owe Len. And they can increase the power of Inanna's
514 blessing. I know.... But I've seen them do it. It's very good. Scottie's fine with it.

515 **LEWIS:** No. Why would we?

516 **MCALISTER:** Because we only get one shot at this. The more we put into the last ritual, the
517 more we honor Inanna. The gratitude and submission of an enemy would be a lot
518 better than if I whipped up a quick poem. You know Her. This is something She'd
519 love.

520 **LEWIS:** You're out of your mind. This is our ritual. I'm not giving them the chance to piss
521 it in one last time.

522 **MCALISTER:** (THINKS) Okay. It was a thought. That's all.

523 **LEWIS:** We can send them to a... charity. They can pay Len's hospital bills if they want.

524 **MCALISTER:** (CUTTING HIM OFF) I hear you. (BEAT) I have to go. I have to get started on it.

525 **LEWIS:** Yes. Please.

526 **MCALISTER:** Spread the news. I'll call you when I'm ready.

527 **LEWIS:** Thank you. Just (BEAT) just... anything!

528 /SFX/ CAFÉ AMBIENCE FADES OUT

529 **SCENE 8 — THE BIG ANSWER** (EXT: Roadside, afternoon)

530 • McAlister, Scottie, Chris

531 /SFX/ CAR PULLS TO A STOP, STOPS ENGINE

532 /SFX/ CAR DOOR OPENS

533 /SFX/ JESSIE STEPS OUT

534 **MCALISTER:** Chris.

535 **CHRIS:** Hey.

536 **MCALISTER:** Is Scottie still there?

537 **CHRIS:** I think so. Scottie?

538 **SCOTTIE:** (REVERB) Yeah?

539 **MCALISTER:** David's not himself. (BEAT) I will help you.

540 **SCOTTIE:** (REVERB) Bless you. Thank you.

541 **MCALISTER:** I will help you after you tell me every detail of whatever you have planned.

542 **SCOTTIE:** (REVERB) Touch the sculpture. I'll whisper it to you.

543 **MCALISTER:** (KNOWING) You don't want Chris to hear.

544 **SCOTTIE:** (REVERB) Or the Speed Bump.

545 **MCALISTER:** Fine. Tell me now.

546 /SFX/ FADE OUT

547 **SCENE 9 — CRAZY FOR YOUR LOVE** (INT: Lighthouse entryway, evening)
 548 • McAlister, Chris, Beetle

549 /SFX/ FRONT DOOR OPENS AND SHUTS

550 /SFX/ JESSIE AND CHRIS CARRY IN A HEAVY BOX

551 **MCALISTER:** (STRAINING) That's good. Put the box down and we can... rest.

552 /SFX/ THEY DROP THE BOX ON THE FLOOR

553 **CHRIS:** (PANTS) I can keep going. Where's the basement door?

554 **MCALISTER:** Upstairs. Hold on. Let *me* rest. (BREATHES)

555 **CHRIS:** What are those sandbags for outside?

556 **MCALISTER:** Mr. Allen had them put there. I haven't had time to break them down.

557 **CHRIS:** Oh. I thought they were for flooding and then I thought about how high we are
 558 because, there's the cliff and the ocean sounds really far down.

559 **MCALISTER:** You like her a lot, don't you?

560 **CHRIS:** Oh, well. She's nice.

561 **MCALISTER:** She's going to come through that door in a few hours. (KNOWING) What are you
 562 going to say to her?

563 **CHRIS:** Oh. Um. Hi?

564 **MCALISTER:** Don't ask me. None of my business. (BEAT) Nothing like that forbidden fruit
 565 though, huh?

566 **CHRIS:** Um. (DEFENSIVE) No! I mean, she did kinda break up with me and she said
 567 something about us being too different.

568 **MCALISTER:** Do you think she meant it?

569 **CHRIS:** Well, yeah. Of course. But, I mean, she only said it after I said some other things,
 570 like about the people that (BEAT) she's with. (FREEZES, REVEALED TOO
 571 MUCH)

572 **MCALISTER:** Church people.

573 **CHRIS:** Yeah.

574 **MCALISTER:** It's not easy to love one of us. And I bet it's pretty hard for her, too.

575 **CHRIS:** I guess.

576 **MCALISTER:** Why do you think she gave you another chance?

577 **CHRIS:** Well, she could have talked through any big metal object thing she knew, you
578 know... but she picked mine.

579 **MCALISTER:** She certainly cares about you a lot. But you know... you can be a little high
580 maintenance.

581 **CHRIS:** Me?

582 **MCALISTER:** Listen to the poor girl. When she comes in, don't say anything to her. Listen.

583 **CHRIS:** Okay.

584 /SFX/ MAGIC WIND CHIMES LAYERED OVER MAGIC WIND CHIMES

585 **CHRIS:** What's that?

586 **MCALISTER:** (SCARED) Get out, Chris! Run to the car.

587 **CHRIS:** Where did the door go?

588 **MCALISTER:** Crap. Hold onto me.

589 **CHRIS:** What's going on?

590 **MCALISTER:** We're being sucked into the other world in the lighthouse.

591 /SFX/ CHEERING LIKE IN A FOOTBALL STADIUM

592 **MCALISTER:** Oh no. I should have known. We only ever saw some of the stronger spirits.
593 There must be thousands of them in here.

594 **CHRIS:** Where did we go? Why are we in a stadium?

595 **MCALISTER:** Because they made the lighthouse into one.

596 **CHRIS:** What's the matter?

597 **MCALISTER:** (FURIOUS) Don't look at those creatures! You don't want them to see you!
598 They're like kids, waiting to see a car crash! I bet they've been here since we
599 restarted the Prayer. Scottie was right!

600 **CHRIS:** Mantises and millipedes. Nagas and nymphs. Beetles and bandersnatches.

601 **MCALISTER:** They're waiting to see what happens when the Prayer fails. They want to see
602 what Inanna will do to us! Why didn't I see this coming?

603 **CHRIS:** I'm sorry!

604 **MCALISTER:** (REALIZES) Oh, no. I've never seen this many at once.

605 /SFX/ CHITTERING OF BEETLE

606 **CHRIS:** One's coming over! The rhinoceros beetle!

607 **MCALISTER:** Keep your head down.

608 /SFX/ BEETLE SKITTERS

609 **BEETLE:** No. No-no-no no-no-no no. Squishes will have to find another seat to watch the
610 show. These are the seats of insects.

611 **MCALISTER:** (TO BEETLE) Right. We're not insects. We're going. (WALKS BACKWARDS)
612 We're going.

613 **BEETLE:** You're very slow for 'going'. (CLICKS) Hmm. (TO CHRIS) Boy.

614 **CHRIS:** (NERVOUS) What?

615 **BEETLE:** Your hair has good taste. (CLICKS) Delicious. How 'bout the rest? I'll taste.
616 Hmm. (INTRIGUED) Hmm. (FINDS SOMETHING HE LIKES) Hmm.

617 **CHRIS:** (UNDER) Stop it! (SHAKES ARMS) Stop-it-stop-it-stop-it-stop-it-stop-it-stop-it-
618 stop-it-stop-it-stop-it!

619 **MCALISTER:** Mandibles off!

620 **BEETLE:** (STOPS, DISAPPOINTED) No food. Go. (ANGRY) Git-git-git git-git-git git!

621 **MCALISTER:** We're going!

622 **CHRIS:** I left a minute ago!

623 **BEETLE:** You did?

624 **CHRIS:** Yes!

625 **BEETLE:** Well, I hope you found a good seat. (BEAT) Wait...

626 **CHRIS:** (GULPS) Erm....

627 **BEETLE:** You're trying to stop the show.

628 **MCALISTER:** Nothing of the sort.

629 **BEETLE:** Squishies stink of lies!

630 **MCALISTER:** Us? No. Never. Come on, Chris.

631 **CHRIS:** Going is good.

632 **BEETLE:** I can't let you go.

633 **CHRIS:** Sure you can!

634 **BEETLE:** No. I have good seats! This may be the last show ever!

635 **MCALISTER:** The show will happen.

636 **BEETLE:** (CLICK) Smell your thoughts. A goddess hasn't killed her own in hundreds of
637 years and you'll stop it.

638 **MCALISTER:** Did I say that? My brain has all kinds of *crazy* things happening in there. Why
639 don't you take another look and see?

640 **BEETLE:** Okay. (LOOKS) Ow! (WOOZY)

641 **MCALISTER:** Chris, run!

642 **CHRIS:** Going!

643 /SFX/ THEY RUN

644 /SFX/ BEETLE CLICKS

645 **BEETLE:** Squishies run fast but squishies run stupid. These are my seats. Mine! Their
646 space works for me. So does time.

647 **CHRIS:** (BREATHES) Why is the door still over there? It's like I'm running in place.

648 **MCALISTER:** Run faster then. (REALIZES) Stop!

649 **CHRIS:** What? (COUGHS LIKE HE HIT A WALL) What was that?

650 **MCALISTER:** The beetle switched space and time on us. We just ran forward in time!

651 **BEETLE:** Hours ahead.

652 **MCALISTER:** Chris, don't move.

653 **BEETLE:** You missed your deadline.

654 **MCALISTER:** The crowd's still here. We haven't had our trainwreck yet.

655 **BEETLE:** Then I'll just have to tell Mr. Lewis what you're planning.

656 **MCALISTER:** You can't.

657 /SFX/ BEETLE FLIES

658 **BEETLE:** Watch me!

659 **MCALISTER:** Chris! Hold my hand. Time's still in flux.

660 **CHRIS:** Is this going to be like the fairy tales? Are they going to make me old when we
661 get out?

662 /SFX/ MAGIC WIND CHIMES STOP, BACK IN LIGHTHOUSE

663 /SFX/ JESSIE AND CHRIS JUMP ON FLOOR, LAND

664 /SFX/ JESSIE CHECKS HER CELL PHONE

665 **MCALISTER:** Damn it. We've been gone for hours!

666 **CHRIS:** I'm awake? (TOUCHES FACE) I'm not old!

667 **MCALISTER:** Grab the box! Grab the Mask of Inanna! There's going to be more of them
668 coming after us!

669 /SFX/ KEYS RATTLE IN LOCK

670 **MCALISTER:** Grab it before David gets in!

671 /SFX/ FRONT DOOR OPENS

672 **CHRIS:** (APOLOGETIC BY INSTINCT) I didn't do it!

673 **SCENE 10. — IMPLANTS** (INT: Convenience store, 2008, evening)
 674 • **Scottie, Girl Clerk, Rude Customer**

675 /SFX/ (CONVENIENCE STORE DOOR) BELL RINGS

676 /SFX/ SCOTTIE'S FOOTSTEPS

677 /SFX/ LOTTERY TICKET IS RIPPED OFF ROLL

678 **GIRL CLERK:** All right. That's four of the fives, seven of the twos, and eight of the sixteens.

679 **RUDE CUSTOMER:** And one seven. The one the lottery put out last week.

680 **GIRL CLERK:** Got it. There you are, sir.

681 **RUDE CUSTOMER:** (ANNOYED) Thank you. And I need the nickel.

682 **GIRL CLERK:** Your change was twenty dollars, sir.

683 **RUDE CUSTOMER:** (ANNOYED) The one that's always on the lottery table. For the scratch offs.

684 **GIRL CLERK:** Someone must have taken it?

685 **RUDE CUSTOMER:** (ANNOYED) Huurrrr...

686 /SFX/ CUSTOMER WALKS AWAY

687 **GIRL CLERK:** I can help the next person.

688 **SCOTTIE:** Hi. Where's the cell phone recycle bin?

689 **GIRL CLERK:** The dead phone bucket?

690 **SCOTTIE:** Yeah.

691 **GIRL CLERK:** I think we (LOOKS) put it under the Mallows here.

692 /SFX/ LIFTS BOX OF CANDY OFF THE BUCKET

693 **SCOTTIE:** Oh, super. Thanks!

694 /SFX/ ROOTS AROUND FOR PHONES IN THE BUCKET

695 **GIRL CLERK:** Hey. Hey! You can't take those!

696 **SCOTTIE:** I only want one.

697 **GIRL CLERK:** You can't put your hands in there.

698 **SCOTTIE:** I only need to find one whose batteries will last long enough. (STOPS TO
 699 CHECK ONE PHONE, ANNOYED IT DOESN'T WORK) Rrrrrr...

700 **GIRL CLERK:** You won't find any with any minutes.

701 **SCOTTIE:** Don't need 'em.

702 **GIRL CLERK:** We have phones for sale.

703 **SCOTTIE:** Nah. I'm good.

704 **GIRL CLERK:** What do you need it for?

705 **SCOTTIE:** Beating a tar-black Eldritch abomination.

706 **GIRL CLERK:** (BEAT) With a used cell phone.

707 **SCOTTIE:** Uh huh.

708 **RUDE CUSTOMER:** (INTERRUPTS) Miss, I asked for nine of the sixteens.

709 **GIRL CLERK:** One moment.

710 **RUDE CUSTOMER:** There's only eight here.

711 **GIRL CLERK:** (ANNOYED) You said eight of the sixteens, sir.

712 **RUDE CUSTOMER:** I said nine.

713 **GIRL CLERK:** I gave you twenty back. You'd have fifteen dollars if I gave you nine.

714 **RUDE CUSTOMER:** Let me talk to your manager.

715 **GIRL CLERK:** I am the manager.

716 **RUDE CUSTOMER:** Then get me my darned ticket!

717 /SFX/ TUNING FORK IS STRUCK HARD

718 **RUDE CUSTOMER:** (IN PAIN) Ow! Jesus! (COLLAPSES) My ears! Ow!

719 **SCOTTIE:** Give her a break! You said you only wanted eight!

720 **GIRL CLERK:** (FASCINATED) What's that? In your wrist?

721 **SCOTTIE:** It's a very special tuning fork.

722 **RUDE CUSTOMER:** (IN PAIN) Ow! Son of a gun.

723 /SFX/ SOFT CLICK

724 **GIRL CLERK:** It goes into your wrist like that?

725 **SCOTTIE:** Yep. Custom made and everything. I magnified the sound around his ears so
726 they'll probably ring for a long time.

727 **GIRL CLERK:** (DISBELIEVING) Okay.

728 /SFX/ ROOTS AROUND FOR PHONES IN THE BUCKET, FINDS ONE

729 **SCOTTIE:** Cool. This one has enough juice.

730 **GIRL CLERK:** You're going to take it.

731 **SCOTTIE:** I'll bring it back.

732 /SFX/ SCOTTIE WALKS OUT

733 **GIRL CLERK:** (CALLS) Hey, where'd you get a body mod like that?

734 **SCOTTIE:** (CALLS BACK) California. You need to be dead to get it implanted right, though!

735 /SFX/ SCOTTIE WALKS OUT

736 /SFX/ (CONVENIENCE STORE DOOR) BELL RINGS

737 **RUDE CUSTOMER:** (IN PAIN) Ow! My head.

738 /SFX/ CLERK SLIDES NICKEL ACROSS COUNTER

739 **GIRL CLERK:** (SARCASM) Oh, look. She left a nickel. It's all yours.

740 **RUDE CUSTOMER:** (GROANS)

741 **GIRL CLERK:** (SMILES) Bet it's lucky.

742 **SCENE 11. — FLASH-SIDEWAYS** (INT: Car driving, evening)
 743 • Allen, Scottie, Nicolette, Soldier

744 /SFX/ CAR DRIVING AMBIENCE

745 /SFX/ ALLEN WAKES UP

746 **SCOTTIE:** I got the cell phone.

747 **ALLEN:** I forgot to send a check to the nurse who used to care for me at the rest home. I
 748 meant to, but I can't even remember her name now. (CHUCKLES) That's going
 749 to bother me until the day I die.

750 **SCOTTIE:** We're going into the tunnel now.

751 **ALLEN:** Oh, good. (BEAT) A month ago, I was driving down this road with Mr. Lewis,
 752 looking at your island. Same as now.

753 /SFX/ CAR DRIVES INTO TUNNEL

754 **SCOTTIE:** Except without the twenty gallons of gasoline in the back seat.

755 **ALLEN:** Yes. And I was wondering how long this job would last.

756 **SCOTTIE:** The Speed Bump's coming up.

757 **ALLEN:** Roll down my window.

758 /SFX/ CAR SLOWS

759 /SFX/ WINDOW ROLLS DOWN

760 /SFX/ TUNNEL AMBIENCE

761 /SFX/ SPEED BUMP'S GROWL

762 **ALLEN:** Hello, Adams. I'm back for the last show. Can you keep a secret? Don't tell David
 763 any more than you have to. Keep quiet about me as long as you can, won't you?

764 /SFX/ SPEED BUMP ACKNOWLEDGES

765 **ALLEN:** Thank you. We'll give 'em what for. We'll give 'em hell... (GASPS, GRIPS
 766 CHEST)

767 /SFX/ BANG OF A EXPLOSIVE SHATTERING A COMPOUND WALL

768 /SFX/ FEET SCRAMBLING

769 **SOLDIER:** They crashed through the wall! Go! Go!

770 /SFX/ EXPLOSIONS

771 **ALLEN and NICOLETTE:** Get back! Get the hell back!

772 /SFX/ BANG OF AN IED

773 **SOLDIER:** Man down! Man [down].

774 /SFX/ EXPLOSION (INTERRUPTS)

775 **NICOLETTE:** (BREATHING SHARPLY)

776 /SFX/ WARFARE AMBIENCE SNAPS OFF

777 **ALLEN:** (BREATHING SHARPLY)

778 **SCOTTIE:** Mr. Allen! Do you see me?

779 **ALLEN:** (SLOWS BREATHING) yes.

780 **SCOTTIE:** You were having a seizure.

781 **ALLEN:** (DEFENSIVE) I was hit by something. Concussive force. Half my body went
782 numb.

783 **SCOTTIE:** How's it now?

784 **ALLEN:** (CHECKS) Right hand. Left hand. Better.

785 **SCOTTIE:** Do you need your pills?

786 **ALLEN:** What would they do? (CALLS OUT) Is someone there? Who's doing this to me?

787 /SFX/ SPEED BUMP GROWLS

788 **ALLEN:** Oh. You know, don't you?

789 **SCOTTIE:** Sit back. I'll take us through.

790 /SFX/ WINDOW ROLLS UP

791 /SFX/ CAR DRIVES ON

792 **ALLEN:** I'll tell you, I'll be glad when the show's done and they stop yanking me around
793 like this.

794 **SCENE 12. — FIRE** (EXT: Cliffside, following previous scene)

795 • Allen, Scottie

796 /SFX/ SEASIDE AMBIENCE

797 /SFX/ CAR PULLS UP ON DIRT

798 /SFX/ CAR ENGINE SHUTS OFF

799 /SFX/ SCOTTIE AND ALLEN STEP OUT

800 **ALLEN:** Good. Jessie's car is here.

801 **SCOTTIE:** That's Chris' car behind hers. He should have gone home.

802 **ALLEN:** If it gets wrecked, I'll pay for it.

803 **SCOTTIE:** Okay. Final check. Do you have the cell phone?

804 **ALLEN:** Right here.

805 **SCOTTIE:** And the MP3 players?

806 **ALLEN:** Both of the regular and the backup. The mike's on this end and the transmitter's
807 on this end. I'm not *that* out of touch.

808 /SFX/ SCOTTIE POURS GAS (WATER) OVER CAR

809 **SCOTTIE:** Okay. I've got the pill bottle. (NOTICES) They fit a lot of gasoline in one can.

810 **ALLEN:** Soak the inside, too.

811 **SCOTTIE:** I know. They should have a good view of my car from the mainland. (BEAT) This
812 won't... start a forest fire or anything.

813 **ALLEN:** No, we're far enough from the woods. (BEAT) Might take the lighthouse down,
814 though.

815 **SCOTTIE:** Well...

816 /SFX/ TOSSES THE EMPTY CAN ON THE GROUND

817 **SCOTTIE:** All right, stand back. Make the call.

818 /SFX/ ALLEN DIALS 911

819 **ALLEN:** Ah, 9-1-1. The only call you can make from any cell phone.

820 /SFX/ FLICK OF A LIGHTER

821 **ALLEN:** (TO PHONE) Yes, dispatcher? The nature of the emergency?

822 /SFX/ BONFIRE GOES OFF (ON CAR)

823 **ALLEN:** There's a major fire at the lighthouse on Sea Robin Island.

824 /SFX/ FLAMES RUMBLE

825 **ALLEN:** My name? Mr. Leonard Allen. I live here. Yes, please send everyone you can
826 spare. Police, ambulance and fire trucks. There's people in the lighthouse. Thank
827 you. Sorry, I can't hold.

828 /SFX/ HANGS UP PHONE

829 **ALLEN:** Perfect. A whole fleet of vehicles should be on their way. David'll have Adams
830 keep them out so he won't bother us.

831 **SCOTTIE:** (NERVOUS) Let's get a *little* further away from the burning car. The fire could hit
832 the tank any second. (PAUSE, LISTENS) Or, hour, I suppose. The way they
833 build cars today.

834 **ALLEN:** Look. They made a path through my sandbags.

835 **SCOTTIE:** I'll be fine.

836 **ALLEN:** (TO CLIFF) Hey, Gwen! I'm back! (LISTENS) It's okay. I know you're out there.
837 Listen to the show tonight. It's going to be great. It's going to be rock 'n' roll.

838 /SFX/ FADE OUT

839 **SCENE 13 — HELLO MY BABY** (INT: Lighthouse entryway, following previous scene)
 840 • McAlister, Chris, Allen, Scottie

841 /SFX/ JESSIE AND CHRIS JUMP ON FLOOR, LAND

842 /SFX/ MAGIC WIND CHIMES STOP

843 **MCALISTER:** Damn it. We've been gone for hours!

844 **CHRIS:** I'm awake? (TOUCHES FACE) I'm not old!

845 **MCALISTER:** Grab the box! Grab the Mask of Inanna! There's going to be more of them
 846 coming after us!

847 /SFX/ KEYS RATTLE IN LOCK

848 **MCALISTER:** Grab it before David gets in!

849 /SFX/ FRONT DOOR OPENS

850 **CHRIS:** (APOLOGETIC BY INSTINCT) I didn't do it!

851 /SFX/ FOOTSTEPS WALK IN, STOP

852 **ALLEN:** Hello, honey! I'm home!

853 **SCOTTIE:** Hey, Chris? Ms. McAlister?

854 **MCALISTER:** Scottie! Len! You're all right. Look at you.

855 **ALLEN:** Got the Mask?

856 **MCALISTER:** Right here. We have to take it to the cellar.

857 **SCOTTIE:** Chris! Get out of here.

858 **CHRIS:** Well, hi to you, too!

859 **SCOTTIE:** This isn't a joke. Drive home. I'll explain everything.

860 /SFX/ CHRIS RUNS UPSTAIRS

861 **CHRIS:** (AS HE RUNS) Can't hear you! I have to get this Mask on the altar!

862 **MCALISTER:** Good boy.

863 **ALLEN:** I can't thank you enough for bringing it. We don't have long.

864 **MCALISTER:** I know. (HITS HIM PLAYFULLY) I almost thought you were David!

865 **SCOTTIE:** Are you expecting him?

866 **MCALISTER:** Any minute now. What happened to you?

867 **ALLEN:** Mortally wounded by a Nephilim.

868 **MCALISTER:** We had Nephilim? (SMACKS FOREHEAD) The wings.

869 **ALLEN:** We should start now.

870 **MCALISTER:** That's a pretty necklace, Scottie.

871 **SCOTTIE:** Uh, thanks.

872 **ALLEN:** Don't... touch it. We have to finish setting up before David finds out about us.

873 **MCALISTER:** (UNDERSTANDS ITS SENSITIVE) Okay. (LOOKS OUT) Is that your car on fire?

874 /SFX/ FADE OUT

875 **SCENE 14 — STAYING** (INT: Lighthouse basement)

876 • Chris, Allen, Scottie

877 /SFX/ FADE IN

878 **CHRIS:** There! The Mask goes right on the pedestal! Like that! Except, hmm. Maybe a
879 little to the left. There!

880 /SFX/ STADIUM AMBIENCE SWELLS, THEN POPS

881 /SFX/ SCOTTIE RUNS IN AFTER HIM

882 **SCOTTIE:** What was that?

883 **CHRIS:** Oh, Ms. McAlister and I were dragged off to this huge stadium, and there was
884 this giant rhinoceros and he was going, raawrrr!

885 **SCOTTIE:** (INTERRUPTS) Okay, look. That's great but I don't have time for this.

886 /SFX/ THEY WALK

887 **CHRIS:** Okay. (BEAT) So how was your trip?

888 **SCOTTIE:** Too long.

889 /SFX/ STOP WALKING

890 **CHRIS:** Is that your car on fire outside?

891 **SCOTTIE:** Oh, crap. Argh! You can't leave the island. The Speed Bump'll seal off the tunnel
892 any second now. Just get in your car. Drive to the other side of the island.

893 **CHRIS:** I want to help you out.

894 **SCOTTIE:** No, you don't.

895 **CHRIS:** (INDIGNANT) Yes. I do. (BEAT) Who's coming for us, again?

896 **SCOTTIE:** My relatives! And the neighbors. The ones you hate because they're nuts and if
897 you think getting your mind wiped is bad, wait until you see what they come up
898 with when they're pissed!

899 **CHRIS:** What about you?

900 **SCOTTIE:** I can hold them off.

901 **CHRIS:** With what? Did you get powers or something?

902 **SCOTTIE:** Kind of.

903 /SFX/ CLICK

904 /SFX/ TUNING FORK IS STRUCK

905 **CHRIS:** Wait. Does that go all the way in your arm?

906 **SCOTTIE:** Uh huh. I can install anything in my body I want.

907 **CHRIS:** Whoa.

908 **SCOTTIE:** (COLLECTS SELF) I'm dead.

909 **CHRIS:** Really?

910 **SCOTTIE:** Yes.

911 **CHRIS:** How do you know?

912 **SCOTTIE:** Because I died.

913 **CHRIS:** Does everything work right?

914 **SCOTTIE:** Yeah. The plumbing works, and so does the electricity.

915 **CHRIS:** Neat.

916 **SCOTTIE:** I know. Hey. (KISSES CHRIS)

917 **CHRIS:** (TAKEN BACK) What was that for?

918 **SCOTTIE:** Just testing.

919 **CHRIS:** Oh. You know, I've decided to accept your crazy relatives for who they are.
920 Because, obviously, you love them a lot.

921 **SCOTTIE:** (TAKEN BACK) Uh, thanks. So, you're staying?

922 **CHRIS:** Yes.

923 **SCOTTIE:** Okay. Take these.

924 /SFX/ SHAKES PENNIES IN JAR

925 **CHRIS:** What for?

926 **SCOTTIE:** An emergency. Put on that belay harness and carry that inflatable raft.

927 **CHRIS:** Why?

928 **SCOTTIE:** In case we need to get out of here. We'll have to go over the cliff. You've rock-
929 climbed before?

930 **CHRIS:** Outward Bound, six years ago.

931 **SCOTTIE:** Great. (BREATHES) It is good to see you.

932 **CHRIS:** Thanks for calling.

933 **SCOTTIE:** No problem. Hang on. Testing, testing.

934 **ALLEN:** (REVERB) I can barely hear you.

935 **SCOTTIE:** I'm setting up the defense perimeter.

936 **ALLEN:** (REVERB) Good luck, kid.

937 **SCOTTIE:** You too.

938 **CHRIS:** How is he talking to us?

939 **SCOTTIE:** I'm vibrating all the metal in the room. If the Prayer's going to work, everyone in
 940 the Church needs to hear it. I'm using the fork to spread the signal out over the
 941 whole island.

942 **CHRIS:** Like my sculpture?

943 **SCOTTIE:** Yeah. That was focusing the signal. This is, boom, everywhere. I have a receiver
 944 in my arm so I don't have to concentrate. It picks up Mr. Allen's frequency and
 945 feeds it through the blue crystal I'm wearing. See? It's an amplifier. It amplifies
 946 wave patterns, like sounds.

947 **CHRIS:** So you're the transmitter and the antenna?

948 **SCOTTIE:** Exactly.

949 **CHRIS:** That's so cool.

950 **SCOTTIE:** My idea, too.

951 **ALLEN:** (REVERB) We're almost ready.

952 **SCOTTIE:** (TO ALLEN) Got it! (TO CHRIS) Come on. You get to watch me holding off over
 953 a hundred people. It's going to be all kinds of fun.

954 **SCENE 15 — CHOICE** (INT: Sea Robin Cafe, evening)
 955 • Lewis, Beetle, Nicolette, Soldier, Congregation Member

956 /SFX/ CROWD AMBIENCE

957 **LEWIS:** A cup of elderberry tea with honey. That's the one. Thank you.

958 **BEETLE:** Hello? David Lewis? Jessie's got your Mask and she's put it back in the
 959 lighthouse.

960 /SFX/ CELL PHONE RINGS.

961 **LEWIS:** Hello? (SHOCKED) What? Hold on. (BEAT) A fire at the lighthouse?

962 **BEETLE:** David? Open your ears. The Mask of Inanna. Jessie. Lighthouse. Treason!

963 **LEWIS:** I'll get over there. I'm sure the rescue crews are on their way. (REALIZES) Wait a
 964 minute.

965 **BEETLE:** You! David! Car! Drive! Confront! Jessie! Paralyzed! Take! Mask!

966 **LEWIS:** I'm sensing the lighthouse isn't on fire. The Speed Bump is sensing rescue
 967 vehicles coming. Too many to let through. (REALIZES) Len's here.

968 **BEETLE:** Hello? (KNOCKS) Is this brain on? (REALIZES) You've tuned me out. You have
 969 something else on your mind. Big. (DISGRUNTLED) That's it. I'm out of here.
 970 Don't ask me for any favors.

971 **LEWIS:** Why the heck didn't the Speed Bump tell me he was here? I'm getting over to the
 972 lighthouse. I'm telling the Speed Bump to seal the tunnel. I bet Len's using the
 973 emergency crew as a diversion. What do you think he's up to?

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

975 /SFX/ (REVERB) THE QUIET NIGHT WITH CRICKETS

976 /SFX/ (REVERB) FEET WALKING ON A SIDEWALK

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

979 /SFX/ (REVERB) FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

980 **STROUD:** (REVERB) You should be at home. Sitting by the fire.

981 /SFX/ (REVERB) FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

982 **STROUD:** (REVERB) Having a drink and relaxing. Listening to your radio.

983 /SFX/ (REVERB) FEET RUNNING ON A SIDEWALK

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

987 /SFX/ (REVERB) A WOMAN SCREAMS IN MOCK-TERROR

988 /MUS/ (REVERB) AUDACIOUS ORGAN, THE AFTERDARK THEME (UP, THEN UNDER)

989 **LEWIS:** Where's that sound coming from? (BEAT) It's from this fork. And this spoon.
 990 Everything metal. (BEAT) He wants everyone to hear. Jessie's over there. He's
 991 ending the Prayer by himself. (BEAT) The Mammons did something to him. (TO
 992 CONGREGATION) Everyone! That's Len ending the Prayer by himself! Get to
 993 the lighthouse! You think he spent three days with the Mammons and they aren't
 994 using him now?

995 /SFX/ SHUTS PHONE

996 /SFX/ ALL SOUND VANISHES, QUIET

997 **LEWIS:** (ALONE) Okay? Hello? Inanna?

998 **NICOLETTE and SOLDIER:** They can't finish the Prayer without you.

999 **LEWIS:** I know. Len's trying something.

1000 **NICOLETTE and SOLDIER:** Do you want to save us? Or do you want us to be saved?

1001 **LEWIS:** Who are you? I can't see you very well.

1002 **NICOLETTE and SOLDIER:** Do you want to save us? Or do you want us to be saved?

1003 **LEWIS:** (THINKS) I want to save you.

1004 **NICOLETTE and SOLDIER:** Then close your eyes.

1005 **LEWIS:** (BREATHES) Oh. Oh. (ECHOING) I see now.

1006 /SFX/ CROWD AMBIENCE RETURNS

1007 **CONGREGATION:** David?

1008 **LEWIS:** (ECHOING) It's Scottie. She's doing this.

1009 **CONGREGATION:** Are you okay?

1010 **LEWIS:** (ECHOING) I'm fine.

1011 **CONGREGATION:** You have smoke pouring around your eyes.

1012 **LEWIS:** (ECHOING) I see the currents of sound perfectly. Body heat. Air flow. Neurons
 1013 firing. They lead back to Len and Scottie. They'll complete the Prayer if we don't
 1014 get over there.

1015 **CONGREGATION:** That smoke is part of the Prayer?

1016 **LEWIS:** (ECHOING) If a High Priest is excluded from the ceremony, it's possible. (TO
1017 CONGREGATION) Go on! Get to your cars. Len's stealing everything we've
1018 been working for. I think I can get us there a little faster than usual.

1019 /SFX/ FADE OUT

1020 **SCENE 16. — MINISODE** (INT: Lighthouse cellar, sounds like a recording studio, 1955)
 1021 •Young Allen, Young Stroud, Announcer

1022 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD (CONTINUE UNDER)

1023 /SFX/ THE QUIET NIGHT WITH CRICKETS

1024 /SFX/ FEET WALKING ON A SIDEWALK

1025 **YOUNG STROUD:** (SLIGHT PETER LORRE INFLUENCE) You're out awfully late tonight. It really
 1026 isn't safe you know.

1027 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

1028 **STROUD:** You should be at home. Sitting by the fire.

1029 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

1030 **STROUD:** Having a drink and relaxing. Listening to your radio.

1031 /SFX/ FEET RUNNING ON A SIDEWALK

1032 **STROUD:** That's good. You're running. Running for home. (MENACING) But it's too late.
 1033 Too late to run for home now, because you've been caught out ... (LOUD,
 1034 OVERDRAMATIC) AFTER DARK!

1035 /SFX/ A WOMAN SCREAMS IN MOCK-TERROR

1036 /MUS/ AUDACIOUS ORGAN, THE AFTER DARK THEME (UP, THEN UNDER)

1037 **MATT:** (PEPPY ANNOUNCER STYLE) Winsley Wheat presents *After Dark*. Tales of
 1038 Mystery and Fright. Winsley Wheat! What a treat! Gets your boy or girl upbeat!

1039 /MUS/ AFTER DARK THEME (OUT)

1040 **ALLEN (as CRASK):** Good evening, friends, for this unscheduled broadcast of *After Dark*! Reports of
 1041 my passing are absolutely true and yet, as you hear, this does not stop me from
 1042 hosting my show from beyond the grave. Oh, the places I've been, the tales I
 1043 could tell. The look of terror on your face as I describe the torments that I have
 1044 witnessed, would be worth the price of those torments alone. But these secrets I
 1045 shall keep, on this, my final march across the mansion. This is the last show, my
 1046 friends, at least the last one I shall ever be part of. No Gothic castles nor
 1047 creeping shadows in this one. It is an adventure of the High Seas, with action,
 1048 romance and panache! I call it, the Golden Rescue of Sinbad!

1049 **SCENE A. — MUSTAFA** (INT: Persian Sailor's Den, 1400s)

1050 • Mustafa, Jamilah, Farhang

1051 /SFX/ OCEAN AMBIENCE

1052 **MUSTAFA:** I must repeat my story quick. I have time enough to think it, but not to give it
 1053 voice. I am Captain Mustafa Bahir, citizen of the Caliph and child of the sea.
 1054 When I was old enough to unfurl a midsail, I made my way to the port of
 1055 Baghdad and sought my fortune. A deckhand once I was, now a Captain I am. I
 1056 know the winds of the Far East well enough to see them circle across the face of
 1057 the world. My cargo? Spices! Silk! Ivory tusks! I've carried it all in my ship's belly.
 1058 I've been blessed with a long life upon the waves. I was between contracts,
 1059 taking my leave in a sailor's den, when I was approached by the most beautiful
 1060 woman ever to walk the earth.

1061 /SFX/ FOOTSTEPS WALK ACROSS BAR FLOOR

1062 **JAMILAH:** Excuse me, sir. You are Captain Bahir?

1063 **MUSTAFA:** I am indeed. But you may call me Mustafa. (TO AUDIENCE) She had eyes as
 1064 dazzling as polished opals, hair as slick as a wild stallion's mane and lips as
 1065 sweet as the first date plucked from the orchard. She wore a robe of indigo and
 1066 diamonds upon her fingers that a man would go mad to possess.

1067 **FARHANG:** Captain, my cousin and I would ask you if you are interested in a job.

1068 **MUSTAFA:** (TO AUDIENCE) Ah. And she had brought her cousin, a tall brute, with her.
 1069 There is much a man might say alone to a woman but not while her well-muscled
 1070 cousin stands beside her. (TO FARHANG) Sir, I am not for charter. I sail only
 1071 with the finest of merchant ships.

1072 **FARHANG:** This is why we've come to you. I am Farhang Akhfar.

1073 **JAMILAH:** And I am Jamilah, wife of Sinbad the Sailor.

1074 **MUSTAFA:** Oh?

1075 **JAMILAH:** You may have sailed with many merchant ships, Sir, but I daresay you've never
 1076 sailed with the finest.

1077 **MUSTAFA:** Why, no. Your husband is a legend, Madame. I am honored that you have come
 1078 to me. But surely he captains his own ships?

1079 **JAMILAH:** He has not been heard from these past nine months.

1080 **MUSTAFA:** Well, the sea is great. A man may be gone years and still arrive home safely.
 1081 Surely he will return.

1082 **FARHANG:** We have reason to believe he will not, unless we prepare a rescue.

1083 **MUSTAFA:** Ah.

1118 /MUS/ TRANSITION

1119 **SCENE B. — PROVISIONS** (EXT: Ship's deck, morning)
 1120 • Mustafa, Jamilah, Sailor, Vahid

1121 **MUSTAFA:** (TO AUDIENCE) Two weeks passed and I was overseeing the ship's
 1122 preparations. Water and provisions were brought aboard, as well as the goods
 1123 that Jamilah sought to trade.

1124 /SFX/ SEASIDE AMBIENCE, GULLS CALL

1125 **MUSTAFA:** (TO SAILOR) Sailor! These crates. What is in them?

1126 **SAILOR:** (QUIET) Gold, jewels and fine carpets, Captain. Do not speak so loud that the
 1127 other men might hear.

1128 **MUSTAFA:** I see. All seems to be in order. Take them to the hold.

1129 **SAILOR:** Yes, Captain.

1130 **JAMILAH:** Ah! Captain.

1131 **MUSTAFA:** Madame?

1132 **JAMILAH:** Allow me to present this fine man, Vahid Arman. He is my guest and will be
 1133 accompanying us on this journey.

1134 **VAHID:** (HARD OF HEARING) Eh? Oh, the ship rocks well. You the Captain?

1135 **MUSTAFA:** Yes, sir. Welcome aboard the Madame's vessel.

1136 **VAHID:** Eh. You seem fit. Hardy. A good choice. You'll last years in there.

1137 **MUSTAFA:** Sir?

1138 **JAMILAH:** (WORRIED) Now, Vahid. We can't stay long. I'll take you to our quarters.

1139 **VAHID:** What? Oh. A good day to you, Captain.

1140 **MUSTAFA:** And to you, Sir. (BEAT) (TO SAILOR) Sailor.

1141 **SAILOR:** Yes, Captain?

1142 **MUSTAFA:** Do you know that old man who the lady escorts to her quarters?

1143 **SAILOR:** His face is familiar, Sir. I do not think he is related to her, though.

1144 **MUSTAFA:** Nor I. Keep to your work. I'll ask her later.

1145 /MUS/ TRANSITION

1146 **SCENE C. — SET SAIL** (EXT: Ship on calm sea, night)

1147 • Mustafa, Jamilah, Sailor, Farhang

1148 /SFX/ SHIP ON SEA AMBIENCE

1149 **MUSTAFA:** (TO AUDIENCE) We sailed for weeks through the Gulf of B'Gahd and the
 1150 Doldrums of Hastar. We passed a small island that had grown around a Roc's
 1151 egg, fought off the three-eye'd bandits of Pabyoon, and watched the dance of the
 1152 seaspoofish, who cannot conceive in the ocean and must leap into the air in
 1153 pairs. They are beautiful, for all things are beautiful when they are desperate.
 1154 And none less than Jamilah. I had meant to ask her about Vahid, who mostly sat
 1155 below deck and prayed as old men do, though the sea was no stranger to him.
 1156 But Jamilah was never apart from him, except at evening when she stood on
 1157 deck, gazing out to the ocean's horizon. (TO JAMILAH) Madame, a fine dusk, is
 1158 it not?

1159 **JAMILAH:** The wind is steady and carries us forth. That is as fine as I need it to be.

1160 **MUSTAFA:** You have brought a good crew. They do not fear a woman on deck.

1161 **JAMILAH:** They have seen me often. I am in charge of my husband's business while he is
 1162 away.

1163 **MUSTAFA:** A prosperous business it is.

1164 **JAMILAH:** He is away so often though. Every time he returns with riches, he says, "This will
 1165 be it. I shall stay with you and enjoy the life we have." Ha. He is sick for
 1166 adventure. Now, it has caught up with him, I suppose.

1167 **MUSTAFA:** I am sorry.

1168 **JAMILAH:** (REGRETFUL) It is funny. When we were first married, I expected him to run
 1169 away the first chance he had. He had lost wives before. I met him when my
 1170 father and I lived among the bird-demons, who kept us to learn the ways of men.
 1171 They allowed us to become rich. We had no need to leave. They learned how to
 1172 shape themselves as us. Sinbad did not even know what they were when he
 1173 came. (THINKS) Still, he defeated them and brought us to Baghdad. He could
 1174 have left us with them.

1175 **MUSTAFA:** He is a brave, selfless man, Madame. We shall hope to be as brave in our
 1176 search for him.

1177 **JAMILAH:** I do not know what he does out on the sea. Only what he tells me. Half is lies and
 1178 half is not the truth. I worry that he is a sultan in another land, and I am but one of
 1179 his many wives. If only I could have the truth from him. I don't mind my station. I
 1180 only want the truth.

1181 **MUSTAFA:** I am a truthful man, Madame. And it pains me to see one such as you, who
 1182 would seem to have everything, lack the faith of her husband.

1183 **JAMILAH:** His life is in his tongue. He cannot still it for me.

1184 **MUSTAFA:** (NERVOUS) Madame, I would comfort you, if you would give the word.

1185 **JAMILAH:** I know. And I know there is no profit in seeming more virtuous than Sinbad.

1186 /SFX/ BANG AGAINST WOOD

1187 **MUSTAFA:** What is that?

1188 **SAILOR:** I do not know, Captain.

1189 **MUSTAFA:** Find out! Get below deck! Where is the First Mate?

1190 /SFX/ WOOD CRACKS

1191 **FARHANG:** I'm here! We're being hit from the sea beneath us!

1192 **MUSTAFA:** Change course!

1193 **FARHANG:** I've done so! We're still being hit!

1194 **MUSTAFA:** Keep tacking! We're almost to land!

1195 **SAILOR:** Captain! It's scissorfish! Their schools are breaking into the hold. We're taking
1196 water!

1197 **MUSTAFA:** Scissorfish! Their beaks are strong enough to pierce wood. But they rarely attack
1198 ships unless they smell dead flesh. We carry no meat! I inspected the goods
1199 myself.

1200 **SAILOR:** They have pierced the lady's cargo and I saw strips of meat fall out from within.

1201 **MUSTAFA:** What? The crates I saw with gold on top?

1202 **SAILOR:** Yes, sir.

1203 **FARHANG:** You said nothing of scissorfish before we left.

1204 **MUSTAFA:** Because I saw no meat in our hold! We carried only fish! Madame, what is the
1205 meaning of this?

1206 **JAMILAH:** I hired you to bring us to Nabaztang safely because you had been there before.
1207 How could you not have told me of these fish?

1208 **MUSTAFA:** So it's true?

1209 /SFX/ WOOD CRACKS

1210 **MUSTAFA:** To the lifeboats! Every man, quick! We abandon the ship!

1211 /MUS/ EXCITED TRANSITION

1212 **MUSTAFA:** (TO AUDIENCE) The scissorfish were fierce and scuttled the ship in minutes. We
1213 escaped with only our maps and the clothes on our backs. Jamilah cradled the
1214 old man Vahid for comfort as we rowed to shore. I asked her nothing, lest my
1215 tongue unleash the anger I had within me.

1216 /MUS/ INTERLUDE

1217 **SCENE D. — NABAZTANG** (EXT: Mountain path, afternoon)
 1218 • Mustafa, Jamilah, Vahid, Farzin

1219 /SFX/ BIRDS TWITTERING

1220 **MUSTAFA:** (TO AUDIENCE) We lost half our crew in the wreck. Without much recourse of
 1221 action, I sent the remaining men to the town's port to look for work. The rest of us
 1222 followed Jamilah up the twisting mountainside which led to the man she sought.
 1223 The road was hot and we had little water. I expected Vahid to collapse but he
 1224 proved hardy for an old man.

1225 /SFX/ FEET WALKING ON DIRT

1226 **MUSTAFA:** (TO VAHID) How do you come to know the lady, Sir Arman?

1227 **VAHID:** She lives in the house of Sinbad and she is its Mistress. I sought her out as soon
 1228 as [I had returned from Tzahnpurek.]

1229 **JAMILAH:** (INTERRUPTS) Look! The iron dome. It is the house of Farzin the Sage. Sinbad
 1230 has visited him many times. Farzin!

1231 /SFX/ KNOCK ON METAL

1232 **JAMILAH:** Please open. We beg of you.

1233 /SFX/ DOOR CREAKS OPEN

1234 **FARZIN:** Pardon me? Oh, my. Visitors! Are you selling something?

1235 **JAMILAH:** Sir, I am the wife of Sinbad the Sailor. These are my cousin, my ship's Captain,
 1236 and my guide.

1237 **MUSTAFA:** Greetings, Sir.

1238 **FARZIN:** Ah. I had wondered if there were truly that many of you, or if it was just me.
 1239 Sinbad's wife, eh? Which one?

1240 **JAMILAH:** The current one, I hope?

1241 **FARZIN:** Yes, of course. He has told me of you. Come in.

1242 /SFX/ DOOR SHUTS, BIRDS STOP TWITTERING

1243 **SCENE E. — FARZIN THE SAGE** (INT: Iron dome, afternoon)
 1244 • Mustafa, Jamilah, Farhang, Vahid, Farzin

1245 **MUSTAFA:** (SURPRISED) It is cool in here. Cool as the desert long after the sun has set.

1246 **FARZIN:** I can hardly live in a dome of iron without keeping the heat down, can I?

1247 **VAHID:** Such wonders in this place. That machine that leaks the brown liquid in the cup.
 1248 It has the scent of tea.

1249 **FARZIN:** It is! Machines to cool, machines to heat. Machines to make horses fly and birds
 1250 to swim. I make them all.

1251 **JAMILAH:** I had hoped to commission certain gadgets from you, Sir. I had brought a
 1252 shipload of treasures for you. But alas, due to some (BEAT) misunderstandings,
 1253 the ship was sunk and all was lost.

1254 **FARZIN:** I see. Well, you'd better go back and get it then. I won't keep you.

1255 **FARHANG:** Sir, we are asking about alternative payment.

1256 **FARZIN:** Oh, that's nice of you, but I don't need any assistants today.

1257 **JAMILAH:** Sir, these are the rings that Sinbad gave me on the day of our marriage. Among
 1258 them is the largest diamond from the kingdom of Serendib. I had intended to use
 1259 it to buy our passage home but if it will expedite your work, I would gladly offer it.

1260 **FARZIN:** Madame! How can I accept such a treasure? It's worth as a gem pales compared
 1261 to its worth as a symbol of your vows.

1262 **JAMILAH:** Because Sinbad is lost without it.

1263 **VAHID:** It is true.

1264 **FARZIN:** (THINKS) I accept. Such a treasure is worth ten ships of gold. How can I put my
 1265 skills to your service?

1266 **JAMILAH:** I seek ten pairs of sandals which will let their wearers jump over twenty feet high.
 1267 Can you do this?

1268 **FARZIN:** Let's see. Carry the two. Hmm. Zero. The number that separates the ignorant
 1269 from the learned man. Yes, I should have them ready by next week.

1270 **JAMILAH:** Bless you, Sir!

1271 **FARZIN:** And you, Madame. Stop by again when you have the time.

1272 /MUS/ INTERLUDE

1273 **SCENE F. — TREASURE RETRIEVED** (EXT: Port, afternoon)

1274 • Mustafa, Farzin, Jamilah, Farhang, Sailor

1275 **MUSTAFA:** (TO AUDIENCE) Our luck changed quickly in the port's city. Our crew found work
 1276 as fishermen. They caught scissorfish in great metal nets that needed many men
 1277 to haul. On their first journey out, our crew were surprised when they sliced open
 1278 a scissorfish and found its belly full of jewels! On hearing this, I guided the
 1279 fishermen to the wreck of our vessel. Almost every fish we caught was filled with
 1280 our lady's treasure! They must have swallowed it along with the ill-omened meat.
 1281 Soon, we had enough for a new boat. We hired more crew simply by bringing
 1282 them to our wreck and letting them cast their nets out. Each man pulled up a fish
 1283 whose belly paid his wages a hundred times over. I had never had a happier
 1284 crew.

1285 /MUS/ INTERLUDE

1286 /SFX/ BIRDS TWITTERING

1287 **MUSTAFA:** (TO AUDIENCE) Farzin was as good as his word.

1288 **FARZIN:** I had a little trouble with the springs. They are a bit stronger than you had
 1289 requested, so a man may jump thirty feet in them. Is that all right?

1290 **JAMILAH:** Most certainly, Sir! Thank you.

1291 /SFX/ SHIP ON SEA AMBIENCE

1292 **MUSTAFA:** (TO AUDIENCE) We set sail again for the mysterious island of Meeharkhan. It
 1293 was fortunate that Farhang had saved our maps. We would never have found the
 1294 place without them. The crew was thrilled with the spring-heeled sandals. It was
 1295 a joy to see them launch themselves to the tops of the sails in one leap. We had
 1296 so many adventures on the way. We helped a holy man retrieve his sutras from
 1297 harpies and were given wind that sped us twice as fast as before. I fought off a
 1298 lightning bolt that meant to sink our ship using only a sword. Jamilah still watched
 1299 the horizon at dusk and I said nothing to her. I had checked every barrel we had
 1300 brought aboard, top to bottom, twice over. Things were never the same between
 1301 her and me.

1302 **SAILOR:** Land ho!

1303 **MUSTAFA:** (TO SAILOR) I see it. A cold gray place it seems.

1304 **FARHANG:** Even the trees seem near death. To think this was a prosperous kingdom once.

1305 **MUSTAFA:** They stopped trading long before my lifetime.

1306 **JAMILAH:** My husband came to convince them to trade again. He had heard stories of
 1307 people still living in the city.

1308 **MUSTAFA:** Where is the port?

1309 **JAMILAH:** We shall not land there. Anchor the ship and bring seven men with the sandals to
1310 shore. Farhang and I shall accompany you. I will show you the terror we face.

1311 **SCENE G. — SEEKILAK** (EXT: Forest, dawn)
 1312 • Mustafa, Jamilah, Farhang, Sailor

1313 /SFX/ FOREST AMBIENCE, BIRDS SINGING

1314 **MUSTAFA:** (TO AUDIENCE) At dawn, we crept ashore and followed Jamilah toward the gray
 1315 city, sealed with stone walls that towered so high, I understood why she needed
 1316 these sandals.

1317 **JAMILAH:** Quiet now! Move slow. I will not lose another life on this trip if I can help it.

1318 **SAILOR:** What do we look for?

1319 /SFX/ THROATY, BASS ROAR

1320 /SFX/ BEAT OF A BASS DRUM AS IF A GREAT CREATURE LANDS

1321 **JAMILAH:** That.

1322 /SFX/ SPRING SOUNDS

1323 **MUSTAFA:** (TO AUDIENCE) We jumped high when we saw the beast. We were fortunate
 1324 that we had, for it was faster than any of us. It was twenty feet long, with the body
 1325 of a cricket but with the flesh of a hairy man instead of an insect's carapace. A
 1326 great bearded man's head snapped at us from its front.

1327 **JAMILAH:** That is the beast Seekilak! Run for the boat! He will not swim in water. Don't let
 1328 him catch you. His breath and blood are poison.

1329 **MUSTAFA:** (TO AUDIENCE) We did as she bade. Seekilak the beast leapt after us, biting
 1330 with his foul jaws and slashing with his insect arms. Farhang shoved the boat off
 1331 and the rest of us jumped to it while it was on the water. Without Farzin's
 1332 sandals, we would have been dead!

1333 **SAILOR:** Must we go into that city?

1334 **JAMILAH:** We must slay Seekilak.

1335 **MUSTAFA:** A creature that great? How? We have no cannons. Our harpoons would merely
 1336 scrape his skin.

1337 **JAMILAH:** I was planning to poison him with the meat I had brought aboard.

1338 **MUSTAFA:** And you chose not to tell me this?

1339 **JAMILAH:** I would not have the crew tempted to sneak a bit of meat, not knowing it was
 1340 poisoned. I had the cooks working on it for days. It would spoil if disturbed.

1341 **MUSTAFA:** It did not poison the scissorfish.

1342 **JAMILAH:** Fish eat such poisoned creatures regularly and their gullets make the venom
1343 safe. Men do not have that luxury. We can get no more poison unless we go
1344 home.

1345 **FARHANG:** Or someone else has an idea to kill the beast.

1346 **MUSTAFA:** (TO AUDIENCE) I thought of our adventures so far. Then, I saw a possibility. (TO
1347 JAMILAH) I believe I know I way to slay Seekilak.

1348 **JAMILAH:** Indeed? Let's hear it.

1349 /SFX/ FADE OUT

1350 **SCENE 17. — LEWIS ATTACKS** (EXT: Cliffside, evening)
 1351 • Scottie, Chris, Congregation, Huginn, Muninn, Lewis, Gwen

1352 /SFX/ CLIFFSIDE AMBIENCE

1353 /SFX/ CAR ON FIRE, CONTINUES THROUGHOUT SCENE

1354 **CHRIS:** So Kara and Cassandra were trying to fix me up with this girl named
 1355 Woolenstance and I told her it was cool that she'd chosen her own name
 1356 because I saw her license and it had 'Cindy' on it. And she totally denied it was
 1357 hers. And you know, what kind of name is Woolenstance?

1358 **SCOTTIE:** I know! These girls only pick a handle because nobody's taken it on Twitter.

1359 /SFX/ WIND SUDDENLY BLOWS STRONG

1360 **CHRIS:** (STRUGGLING) What's happening?

1361 **SCOTTIE:** (STRUGGLING) I don't know.

1362 **CHRIS:** (STRUGGLING) Is this supposed to happen?

1363 **SCOTTIE:** (STRUGGLING) I don't know! Grab onto the grass.

1364 **CHRIS:** (STRUGGLING) I'm slipping!

1365 **SCOTTIE:** (STRUGGLING) Is your harness clipped on?

1366 **CHRIS:** (STRUGGLING) Yes!

1367 **SCOTTIE:** (STRUGGLING) Go over the cliff. It'll block the wind. It's coming up the road.

1368 **CHRIS:** (STRUGGLING) Okay.

1369 /SFX/ ROPE SLIDES ON EDGE OF CLIFF, STOPS

1370 /SFX/ WIND SUBSIDES

1371 **CHRIS:** (FAR AWAY) Is it gone?

1372 **SCOTTIE:** Oh, crap. The road's packed with cars. They weren't there a second ago!

1373 **CHRIS:** (FAR AWAY) Can I come up now?

1374 **CONGREGATION:** (FAR AWAY, MURMURING) What's going on?/What's the meaning of
 1375 this?/What's Len trying to pull?/Who's going on?

1376 **SCOTTIE:** I wouldn't. There's a lot of them down there. Hang on. I'm opening the locket.
 1377 Come on guys. I need some crowd control.

1378 /SFX/ LOCKET POPPING OPEN

1379 **SCOTTIE:** Come Huginn! Come Muninn!

1380 /SFX/ HIGH-PITCHED 'EEEEEE'

1381 **HUGINN:** [NEW LINE]

1382 **MUNINN:** [NEW LINE]

1383 **HUGINN:** [NEW LINE]

1384 **MUNINN:** [NEW LINE]

1385 **CONGREGATION:** (FAR AWAY, MURMURING) What's going on?/There are creatures!/They're
 1386 huge!/Get back!/They're coming for us! Stay away!

1387 **SCOTTIE:** That's Huginn and Muninn. They're our first line of defense. I'm the second line.

1388 /SFX/ CONGREGATION FADES OUT

1389 **CHRIS:** (FAR AWAY) Go you? How do those floaty things work?

1390 **SCOTTIE:** They scare anything with a fight-or-flight response. Squirrels. Earthworms.

1391 /SFX/ GROUND SHAKING FOOTSTEPS APPROACH

1392 **CHRIS:** (FAR AWAY) Where are they?

1393 **SCOTTIE:** Right in front of us.

1394 **CHRIS:** (FAR AWAY) Where are those footsteps coming from?

1395 **SCOTTIE:** Right in front of us. Stay down there! There's someone walking on (CONFUSED,
 1396 SCARED) a plume of smoke. Like, high off the ground. Really high.

1397 /SFX/ GROUND SHAKING FOOTSTEPS STOP

1398 **LEWIS:** (ECHOING) Scottie?

1399 **SCOTTIE:** (SCARED) Mr. Lewis?

1400 **LEWIS:** (ECHOING) You sound like Scottie. Let me see you closer.

1401 **SCOTTIE:** You can see me? You have black smoke over your eyes.

1402 **LEWIS:** (ECHOING) I can see better with my eyes closed. I see the Prayer radiating
 1403 through you. Your bones. Your cells. You're an antenna. What *are* you?

1404 **SCOTTIE:** I'm me. It's me, Mr. Lewis. What are you?

1405 **LEWIS:** (ECHOING) The Prayer is ending and last I checked, I'm still the High Priest.
 1406 Cosmic forces are released and I am their beneficiary.

1407 **SCOTTIE:** Look at yourself! What do you see?

1408 **LEWIS:** I'm lifted by dozens of ghostly men and women. They carry me willingly. But
 1409 *you're* a mystery. (REALIZES) That's it. You're an echo, amplified by that little
 1410 crystal. It's amplifying the Prayer, too.

1411 **SCOTTIE:** I could have told you that.

1412 **LEWIS:** (ECHOING) I suppose if I smash that crystal, Len will stop his broadcast.

1413 **SCOTTIE:** You can't do that! You'll kill me.

1414 **LEWIS:** (ECHOING) I don't understand. You'll still be an echo. Muted. You're not a living
 1415 creature. I know what those look like.

1416 **SCOTTIE:** They look like me. Please. Open your eyes. Just one peek at me. What's it going
 1417 to hurt?

1418 **LEWIS:** (ECHOING) All right. (NORMAL VOICE) Scottie. (SUSPICIOUS) It looks like you.

1419 **SCOTTIE:** See? I told you.

1420 **LEWIS:** No. You feel like a construct. What's going on?

1421 **SCOTTIE:** The cats killed me in California. Orson and Mr. Oboler. They were the wing
 1422 things. Nephilim. They brought me back as a puppet.

1423 **LEWIS:** I don't know how Nephilim work. How do I know that's true?

1424 **SCOTTIE:** The crystal is the only thing keeping me sentient. Take that away and I'll be a
 1425 drooling wreck.

1426 **LEWIS:** So stop broadcasting.

1427 **SCOTTIE:** I can't. Not as long as Mr. Allen's on this frequency.

1428 **LEWIS:** Ah. But you see my predicament. You won't give me my Prayer back.

1429 **SCOTTIE:** No. We have a new one. It won't tick off Inanna. It'll help my brother, your
 1430 daughter, everyone.

1431 **LEWIS:** Truly?

1432 **SCOTTIE:** Yeah. We're just not entirely sure how it's going to work. (ACCUSATORY) But
 1433 it's better than what you were going to do!

1434 **LEWIS:** (CONDENSING) Uh huh.

1435 **SCOTTIE:** Would Ms. McAlister be helping us if it was a bad thing?

1436 **LEWIS:** I can't figure her out anymore. And I can't trust that you aren't some construct
 1437 that the Mammons put together. I promise, I'll get you a new crystal when this is
 1438 over.

1439 **SCOTTIE:** You wouldn't know where to find one.

1440 **LEWIS:** Give me some credit. Your dad has plenty of contacts. He got the Cinnamon-B.
 1441 (REASSURING) It's going to be okay. We won't lose you. Just let me reach close
 1442 and break it.

1443 /SFX/ MACE SPRAYING

1444 **LEWIS:** (ECHOING, PAINED) Ah!

1445 /SFX/ WIND BLOWS, SUBSIDES

1446 **SCOTTIE:** Stay back!

1447 **LEWIS:** (ECHOING) A small can of pepper spray in your palm. That's why you wanted
 1448 me to open my eyes.

1449 **SCOTTIE:** Stay where you are.

1450 /SFX/ TUNING FORK IS STRUCK

1451 **LEWIS:** (ECHOING) Is that supposed to affect me somehow?

1452 **SCOTTIE:** (WEAKLY) Yes?

1453 **LEWIS:** (ECHOING) No more games. I can bind you to the earth and smash the crystal
 1454 without touching you.

1455 /SFX/ CLICK

1456 /SFX/ KNIFE SAWING THROUGH ROPE

1457 **SCOTTIE:** Chris, I'm really sorry. I have to do this.

1458 **CHRIS:** (FAR AWAY) Do what? Are you cutting my rope? Hey! I need it to live!

1459 /SFX/ WHIZZ OF ROPE OVER EDGE, STOPS

1460 **CHRIS:** (FAR AWAY) Yaaaah!

1461 **SCOTTIE:** I've got you. (TO LEWIS) I'm hanging onto Chris, Mr. Lewis. But if you break my
 1462 crystal, I'm going to get too stupid to hold on. I'll be going, "Brains, brains," and
 1463 Chris'll go plummeting into the ocean.

1464 **LEWIS:** (ECHOING) You'd do that?

1465 **SCOTTIE:** (WINCING) I'm having trouble holding on as it is. You're the one who'll have to
 1466 explain it to his parents.

1467 **LEWIS:** (ECHOING) Hmm.

1468 **SCOTTIE:** (WINCING) Take all the time you need.

1469 **LEWIS:** (ECHOING) Are you sure you're really Scottie?

1470 **SCOTTIE:** Hell yeah.

1471 **LEWIS:** (ECHOING) Fine. If you think you're Scottie, great. I can stop Len on my own.
1472 You hold onto Chris. No one's guarding the lighthouse door.

1473 **SCOTTIE:** Hey! Wait! Come back! I'm more interesting than he is!

1474 **LEWIS:** (ECHOING) I won't be long. I'll help you pull up Chris in a few minutes.

1475 **SCOTTIE:** (TO CHRIS) Chris! You know that jar of pennies I gave you! Now would be a
1476 good time to drop it.

1477 **CHRIS:** (FAR AWAY) Okay.

1478 /SFX/ RUSH OF WATER

1479 **LEWIS:** (ECHOING) The door can't be that strong. (HEARS WATER) Who's that?

1480 /SFX/ SPLASH, WATER SUBSIDES

1481 **CHRIS:** (NEARBY, GURGLES, COUGHS WATER) Yuck.

1482 **GWEN:** You can hang on these, sweetie.

1483 /SFX/ SHAKES PENNIES IN JAR

1484 **GWEN:** I've been listening.

1485 **CHRIS:** (COUGH) Who are you?

1486 **SCOTTIE:** Gwen. She brought you back up. (DESPERATE) Come on. We need to hide in
1487 the woods. We can't stop Mr. Lewis.

1488 **CHRIS:** (SEES LEWIS) Oh. Okay.

1489 **SCOTTIE:** Run!

1490 /SFX/ SCOTTIE AND CHRIS RUN OFF

1491 **GWEN:** Let them go.

1492 **LEWIS:** (ECHOING) You must be Gwen.

1493 **GWEN:** That's right. And you're going to leave Smoky alone.

1494 **LEWIS:** (ECHOING) He's stealing my Prayer like the Mammons did.

1495 **GWEN:** He must have his reasons.

1496 **LEWIS:** (ECHOING) Scottie has come back from the Mammons and you notice she's
1497 dead. Go look at her. How do you think they returned Len to us?

1498 **GWEN:** He looked fine to me when he came home.

1499 **LEWIS:** (ECHOING) I'm going in that lighthouse.

1500 **GWEN:** After he's done.

1501 **LEWIS:** (ECHOING) You're bluffing.

1502 /SFX/ RUSH OF WATER, WATER SUBSIDES

1503 /SFX/ CAR FIRE SFX MOVES SPEAKERS (RIGHT TO LEFT)

1504 **LEWIS:** (ECHOING, COUGHS) I can form air pockets. You can't drown me.

1505 **GWEN:** Good to know.

1506 **LEWIS:** (ECHOING) What's moving behind you? (SEES CAR ROLLING) The car!

1507 /SFX/ RUSH OF WATER, WATER SUBSIDES

1508 **LEWIS:** (ECHOING) Not on me! Put it on the car that's on fire!

1509 **GWEN:** Who do you think pushed it?

1510 **LEWIS:** (ECHOING) Into the lighthouse?

1511 **GWEN:** Into the lighthouse.

1512 /SFX/ GASOLINE EXPLOSION

1513 /SFX/ LIGHTHOUSE ON FIRE (BONFIRE)

1514 **GWEN:** You can walk on air but can you walk through fire?

1515 **LEWIS:** (ECHOING) You'll bake them inside.

1516 **GWEN:** They're perfectly safe in the cellar and you damned well know that. You've got all
1517 kinds of protections for the Mask down there.

1518 **LEWIS:** (ECHOING) Then I'm going in there.

1519 /SFX/ HAND SIZZLES AS IT TOUCHES FIRE (MEAT ON SKILLET)

1520 **LEWIS:** (ECHOING) Ah! Damn, it's hot.

1521 **GWEN:** And the oil tank in the basement will keep it going. I'm good with liquids. I've
1522 started it gushing already.

1523 **LEWIS:** (ECHOING) You know what. I don't care anymore.

1524 **GWEN:** This isn't the first time the lighthouse has been burned down. You'll build another.

1525 **LEWIS:** (ECHOING) I can save this one.

1526 /SFX/ WIND BLOWS

1527 /SFX/ FLAMES RISE

1528 /SFX/ WIND SUBSIDES

1529 **LEWIS:** (ECHOING) Gods damn it all!

1530 **GWEN:** You can fan the flames but you can't put them out.

1531 **LEWIS:** (ECHOING) Water!

1532 **GWEN:** (SCOLDING) Uh uh uh! I control the water around here, bucko.

1533 **LEWIS:** (ECHOING) Even the water in my body?

1534 **GWEN:** I'm being very good.

1535 **LEWIS:** (ECHOING, EXASPERATED) You're weak. You're bluffing. But I can wait. One
1536 of us has to crack soon.

1537 /SFX/ FADE OUT

1538 **SCENE H. — MINISODE (CONTINUED)** (EXT: Forest, night)

1539 • Mustafa, Jamilah, Farhang

1540 /SFX/ FOREST NIGHT AMBIENCE

1541 **MUSTAFA:** (TO AUDIENCE) I had men watch Seekilak's movements during the day, as I
 1542 sent others to hunt deer and boar in the dying forests of the island. The
 1543 remainder of the crew broke open the barrels of scissorfish we had stocked for
 1544 our provisions. We had kept the fish's beaks, useful for the journey ahead. We
 1545 strapped two fish to each of Farzin's spring-heeled sandals and lay them facing
 1546 upright in a pit by the shore. We roasted the meat on an open spit and ran for
 1547 cover.

1548 /SFX/ THROATY BASS ROAR

1549 **FARHANG:** Seekilak will not fall for such a trap.

1550 **MUSTAFA:** He is a mere beast. Have faith, my friend! (TO AUDIENCE) Seekilak approached
 1551 the fire pit with caution, but the spices we had used made the flesh irresistible.
 1552 Desire overcame him and he leapt face-first into the meat, devouring it with zeal
 1553 and barbarity.

1554 /SFX/ MAN EATING MEAT SLOPPILY

1555 **MUSTAFA:** (TO AUDIENCE) Yet so entranced were his nostrils by the flesh, Seekilak did not
 1556 notice the bed of scissorfish heads on which he had landed. With the beast's
 1557 great pressure on them, the spring-heeled sandals felt the call to arms and leapt
 1558 straight up, driving the fishes' beaks deep into Seekilak's body.

1559 /SFX/ SPRING SOUND

1560 /SFX/ THROATY ROAR OF PAIN

1561 **JAMILAH:** You've done it! The beast is slain.

1562 **MUSTAFA:** What an accursed monster.

1563 **JAMILAH:** Quick! Fill this jug with his blood while his humours still flow free. This is what we
 1564 have come for. Take care not to let the blood touch your skin.

1565 **FARHANG:** I'll do it, cousin. I've worked in the slaughterhouses.

1566 **MUSTAFA:** (TO AUDIENCE) When the jug was filled, we washed the spring-heeled sandals
 1567 clean and celebrated until morning. Song flowed as easily as drink. Such a night
 1568 we had! But Jamilah did not join us. She stared towards the great stone city, and
 1569 I could not be sure of her thoughts. In the morning, she gathered us.

1570 **JAMILAH:** Captain, Farhang, and you, sailor. Fetch your sandals and a bone from the fire
 1571 pit. We shall go into the city and face the cause of this madness.

1572 **MUSTAFA:** (TO AUDIENCE) And with that, she chopped off the head of Seekilak and
 1573 strapped it to her back with care. A more determined woman I had never seen.

1574 **SCENE I. — THE GRAY CITY** (EXT: Quiet city, morning)

1575 • Mustafa, Jamilah, Sailor

1576 /SFX/ HOLLOW WIND

1577 **MUSTAFA:** (TO AUDIENCE) We leapt upon the city walls and were amazed at the sight
 1578 below. Gold, emerald, sapphires and rubies lay scattered about as common
 1579 stones. For such riches, one could buy all the armies of the Caliph and his ships
 1580 and houses too.

1581 **JAMILAH:** Touch none of it. You, sailor, toss the bone upon a pile of gold.

1582 **SAILOR:** Yes, my lady.

1583 /SFX/ BONE HITS PILE OF MONEY

1584 /SFX/ PERSON HISSING

1585 **MUSTAFA:** (TO AUDIENCE) Then we saw them. The gray people of the city rushed upon
 1586 the bone as starving wolves. Their skin was the pallor of the common rock
 1587 beneath their feet. No wonder we had not noticed them before! They had no
 1588 eyes, ears or, dare I think it, tongues. They fought one another, crunching the
 1589 bone to bits in their sharpened teeth.

1590 **JAMILAH:** They can see, hear or smell nothing but their riches. They've been trapped in the
 1591 city so long that this is what they have become. But there is a safe way to cross.
 1592 Follow me and land where I land.

1593 **MUSTAFA:** (TO AUDIENCE) We leapt from rooftop to rooftop with tremendous care,
 1594 scouting each for safe footing. The gray people were everywhere, snatching up
 1595 the smallest bird or spider to land on their wealth. In the center of the city lay a
 1596 great palace. Pearls and ivory decked its walls. That was our destination.

1597 **SCENE J. — THE FORBIDDEN PALACE** (INT: Palace, morning)

1598 • Mustafa, Jamilah, Mani

1599 /SFX/ CASTLE ECHOING WITH SKITTERING

1600 **MUSTAFA:** (TO AUDIENCE) The castle was empty of wealth and yet it was far worse inside
1601 than on the streets. The walls and ceilings crawled with beetles and centipedes
1602 covered with poisonous barbs. A long prickly insect skittered over my foot. I was
1603 frozen in place until it had gone, fearing it would sink its fangs in me.

1604 **JAMILAH:** Take care. We approach the throne of Queen Mani, the foul ruler of this land.
1605 She was once a good woman a hundred years ago, but he feared the loss of
1606 her gold and jewels to trade, as her kingdom had little else to offer the world. By
1607 the advice of her vizier, Seekilak, she had the island closed off.

1608 **MUSTAFA:** How do you know this?

1609 **MANI:** (SLOW, PRICKLY, ICY, FOCUS ON “S”es) Ah. Vi-si-tors. The first I’ve seen in
1610 months, since that Sinbad fellow escaped.

1611 **MUSTAFA:** (TO AUDIENCE) Queen Mani was a terrifying sight. Corpulent beyond belief, the
1612 legs and shells of giant insects were embedded in her naked skin, as if her flesh
1613 had grown over them. Her eyes were smooth and bulbous, and feelers protruded
1614 from one side of her mouth. She had rotten strips for legs as if she had eaten
1615 them long ago. Maggots dropped from them.

1616 **JAMILAH:** Queen Mani. I am the wife of Sinbad the Sailor. I bring you a gift.

1617 **MANI:** Oh, yes?

1618 /SFX/ BODY THUMP

1619 **MANI:** (ANGRY) Seekilak?

1620 **JAMILAH:** He is defeated, your Majesty. You have no power over your people. You shall
1621 pay for what you have done to my husband!

1622 **MANI:** Insolent woman! Your husband brought his fate on himself. I spared him so his
1623 body would be found as a warning. I shall not be as kind to you! (HISS)

1624 /SFX/ FLY BUZZING

1625 **MUSTAFA:** (TO AUDIENCE) We stepped back in horror as two great fly wings emerged from
1626 her back. She flew into the air, black tongue licking her jagged teeth. We did not
1627 wait for the order, but fled outside as she swept after us.

1628 **MANI:** Such a pity! An excellent host for my children you might have been! I shall spare
1629 neither you nor your comrades!

1630 **SCENE K. — THE DEFEAT OF QUEEN MANI** (EXT: Quiet city, morning)
 1631 • Mustafa, Jamilah, Farhang, Sailor, Mani

1632 /SFX/ HOLLOW WIND

1633 **MUSTAFA:** (TO AUDIENCE) Outside, our fear flared twice as strong. We could not step
 1634 upon the scattered treasure, nor could we jump through the air, lest Queen Mani
 1635 sink her hooks into us!

1636 **JAMILAH:** That roof over the tailor’s shop is safe. I am sure of it!

1637 **FARHANG:** I pray that you are right.

1638 /SFX/ SPRING SOUND

1639 **MUSTAFA:** (TO AUDIENCE) She had a keen memory as the shop had little treasure on top
 1640 of it. But Queen Mani was not daunted. She soared forth at us. But she was
 1641 frozen in the air as she left the shelter of her palace, as if she had not seen the
 1642 sun in years. She alighted upon the palace walls to recover.

1643 **MANI:** Vi-si-tors! I have not tasted human flesh in years! One moment and I shall have
 1644 my fill!

1645 **MUSTAFA:** (TO AUDIENCE) I was terrified of the Queen, but not as much as I was of the
 1646 gray people who poured into the streets below her. Wealth was all they sensed
 1647 and wealth covered the royal palace. Pearls and ivory! And her arms upon the
 1648 treasure. They sensed their Queen but did not recognize her. They clawed the
 1649 walls beneath her though they could not climb. Soon, one of the faceless men
 1650 lifted an emerald the size of his fist and hurled it at the Queen. It stuck into the
 1651 Queen’s squirming, sticky skin.

1652 **JAMILAH:** To the ship! We must make our escape now. Follow my lead.

1653 **MANI:** Fiends! I shall have you! Some of you, I shall feast upon. Some of you, I shall let
 1654 live so my insects will grow in your bellies!

1655 **MUSTAFA:** (TO AUDIENCE) We followed Jamilah as she retraced our path across the roofs
 1656 towards the ship. Queen Mani flew hissing after us. She took no care of where
 1657 she landed, touching precious metals and jewels alike. Thus, more of her gray
 1658 people took notice of her. They hurled jewels, gold and platinum at her. Each bit
 1659 stuck to her body.

1660 **MANI:** No! My degenerate subjects! It is I, your Queen!

1661 **MUSTAFA:** (TO AUDIENCE) But they could not hear her words. They knew only that she
 1662 had defiled their sacred treasure. Jamilah lead us over the city wall, and then we
 1663 heard Queen Mani scream.

1664 **MANI:** (SCREAMS, HISSES)

1665 /SFX/ BODY THUD

1666 **MUSTAFA:** (TO AUDIENCE) Queen Mani ascended toward the sun, her new skin glittering,
1667 and then she fell to the ground beside us, twitching. Her body was entombed
1668 within her city's riches. Every bit of flesh was covered in gold and jewels. Even
1669 her wings were encrusted with treasure. She was too heavy to fly. She could not
1670 breathe nor see, and soon she perished, leaving behind a most exquisite and
1671 valuable corpse.

1672 **JAMILAH:** Carry her to the ship. We shall find a good use for her in the days ahead.

1673 **SAILOR:** At once, my Lady.

1674 **SCENE L. — ON THE WAVES YET AGAIN** (EXT: Ship on calm sea, evening)

1675 • Mustafa, Jamilah, Vahid

1676 /SFX/ SHIP AT SEA AMBIENCE

1677 **MUSTAFA:** (TO AUDIENCE) I was humbled by Jamilah's wit and yet I feared where she
1678 would bring us next. For all her wishes for her husband's honesty, she showed
1679 no such courtesy to me. She had not spoken of Seekilak or Queen Mani until
1680 they had been close enough to dine upon us. (TO JAMILAH) Madame, I beg you
1681 to be truthful with me. Why do we journey to Tzahnasurek next?

1682 **JAMILAH:** (COY) Perhaps Vahid should tell you. He shall be guiding us there.

1683 **VAHID:** What? Oh yes. Tzahnasurek, the land of the Ti'Karah, the great demon tree that
1684 spreads for miles, feasting on the souls of men. It is tended by the Rock Apes
1685 who believe themselves monks of the tree. I spent many a year in it as it feasted
1686 on me.

1687 **JAMILAH:** Thirty years.

1688 **VAHID:** Ah. Quite right. It felt longer than that but I was used to the agony after a while.
1689 Sinbad is a brave and noble man. He broke me free from the inside of the tree.
1690 He told me of Seekilak and Queen Mani before he was dragged under the bark
1691 [himself in my place].

1692 **JAMILAH:** (INTERRUPTS) And Vahid found his way to Baghdad and told me of Sinbad's
1693 fate. Sinbad remains in the Ti'Karah tree and the Rock Apes will not let us near it
1694 unless we present seven sacred offerings. We have been collecting them on the
1695 way.

1696 **MUSTAFA:** I see. And why have you not told me this until now?

1697 **JAMILAH:** Would you have come on such a journey if I told you of the horrors that awaited
1698 us?

1699 **MUSTAFA:** And half my crew had to die for this subterfuge.

1700 **JAMILAH:** Call it what you will. I do what any wife would do to save her husband.

1701 **MUSTAFA:** Not any wife. Only the wife of Sinbad the Sailor. One as cunning as he.

1702 **JAMILAH:** We are almost at an end to our journey. The Rock Apes are peaceful. The
1703 demon tree cannot ensnare us if we do not touch it. These are truths. You shall
1704 have your own ship and crew after this voyage, and Sinbad shall be in your debt.
1705 Will you turn the ship for this?

1706 **MUSTAFA:** (THINKS) I shall stay, but one more lie and I shall turn.

1707 **JAMILAH:** Yes, my Captain.

1708 **MUSTAFA:** To your stations, men. We sail onward.

1709 **SCENE 18. — COIN TOSS** (EXT: Cliffside, evening)
 1710 • Lewis, Gwen

1711 /SFX/ CLIFFSIDE AMBIENCE

1712 /SFX/ LIGHTHOUSE BURNING

1713 **LEWIS:** (ECHOING) I know that you're being good. And I'm trying to be good too, Gwen.

1714 /SFX/ WIND BLOWS, SUBSIDES

1715 **GWEN:** Nice try with the wind.

1716 /SFX/ FINGER SNAP

1717 /SFX/ RUSH OF WATER, WATER SUBSIDES

1718 **LEWIS:** (ECHOING) You missed this time.

1719 **GWEN:** Just keeping you where I want you. You seem a little lower to the ground than
 1720 when I first saw you.

1721 **LEWIS:** (ECHOING) Let's cut the charade. We can go at it, no holds barred. Or we can
 1722 agree to an impartial judge.

1723 **GWEN:** Who were you thinking of?

1724 **LEWIS:** (ECHOING) One of your pennies. Leave it to chance. I'll toss. You call it right and
 1725 I'll back down. But if you call it wrong, you let me stop Len's broadcast. I'm not
 1726 going to hurt him. I'll only destroy his transmitter. If I touch him, the truce is
 1727 broken and you can lay into me.

1728 **GWEN:** (SUSPICIOUS) I can't read you.

1729 **LEWIS:** (ECHOING) I don't want to harm anyone. But he is stealing my Prayer. If it's
 1730 spent and my daughter gets nothing, I have only myself to blame. But I'm not
 1731 risking my life over this. It does my girl no good. I can still help her if I'm alive. Let
 1732 the coin decide. Agreed?

1733 **GWEN:** (HESITANT) Agreed.

1734 **LEWIS:** (ECHOING) I'll toss it high so we both can watch it spin. Ready?

1735 **GWEN:** Do it.

1736 /SFX/ COIN IS FLICKED HIGH

1737 **LEWIS:** (ECHOING) Call it.

1738 **GWEN:** Tails!

1739 /SFX/ EARTH RUMBLES, RIPS LIKE TORN SACKS

1740 **GWEN:** (FALLING) You [son of a gun]!

1741 **LEWIS:** (ECHOING) You took your eyes off me. You weren't looking at the ground. You
 1742 weren't watching the mass of earth tendrils I pulled below you.

1743 /SFX/ EARTH IS FILLED IN LIKE DIRT POURING ON DIRT

1744 **LEWIS:** (ECHOING) If you'd have had an opening, you would have taken it, too. I knew
 1745 you were weakening. You wouldn't have agreed to a coin toss if you weren't.

1746 /SFX/ COIN SLAPS GROUND

1747 **LEWIS:** (ECHOING) And it's heads. I win anyway. (LISTENS TO FLAMES) All right. If I
 1748 can't put out the fire, I'll have to help it along.

1749 /SFX/ WIND BLOWS

1750 /SFX/ FLAMES RISE

1751 /SFX/ WOOD CRACKS

1752 **LEWIS:** (ECHOING) Ah ha. One more blast of air should do it.

1753 **SCENE M. — MINISODE (CONTINUED)** (EXT: Ship on calm sea, morning)
 1754 • Mustafa, Jamilah, Vahid, Farhang, Sailor

1755 /SFX/ WATER LAPPING AT SHIP, LOW WIND

1756 **MUSTAFA:** (TO AUDIENCE) I saw the demon tree before I even saw the coast itself.
 1757 Ti'Karah's gnarled branches caught the very clouds from the sky and sucked
 1758 their foam inwards. I wondered how deep its roots went; if they had grown into
 1759 the sea itself, deep below our ship. Its bark was black as pitch and it had no
 1760 leaves, nor any use for them since it did not feed off the sun.

1761 **VAHID:** (SCARED) I do not want to go back. Lady Jamilah, do not make me return. I beg
 1762 of you.

1763 **JAMILAH:** But only you know the proper greeting for the Rock Apes.

1764 **VAHID:** I do indeed. (DESPERATE) Let me teach it to you, Sir.

1765 **FARHANG:** No. We haven't the time. We'll reach the port soon.

1766 **VAHID:** Please, Sir.

1767 **FARHANG:** I said no! Our business will be quick.

1768 **SAILOR:** Sir, the wind's nearly stopped.

1769 **MUSTAFA:** Lay anchor. Take the boats in. Prepare them.

1770 **JAMILAH:** Load the body of Queen Mani on one. I shall ride with it.

1771 **MUSTAFA:** I want to remain on the ship. You go.

1772 **FARHANG:** We need you with us, Captain.

1773 **MUSTAFA:** I don't see why.

1774 **JAMILAH:** The Rock Apes will expect to meet the ship's Captain.

1775 **MUSTAFA:** Tell them it's Farhang. He's a fine sailor. It might as well be him. He's kin to you.
 1776 Like Vahid, whom you treat as your own father. I'm just some hired man you
 1777 picked up. You tell me nothing until it is too late.

1778 **JAMILAH:** Your plan defeated Seekilak.

1779 **MUSTAFA:** What of it? You would have found a way without me.

1780 **JAMILAH:** If you would have me treat you as a hired man and not a trusted Captain and
 1781 confidant, so be it. A thousand dinars if you come with us.

1782 **MUSTAFA:** I'll not leave my ship. Not for money, nor favors, nor the hand of every one of
 1783 your daughters in marriage. That tree is evil. It is a cursed thing and I'll not step
 1784 near it.

- 1785 **JAMILAH:** I see. Are you a man, Captain? You have faced wonders in these past weeks
1786 which minstrels shall sing of for hundreds of years. When they come to the part
1787 where the ship approached the Ti'Karah tree, would you have them say that
1788 Sinbad's wife left the ship, but the Captain remained behind? The brave stalwart
1789 courageous Captain could not bear to face an immobile tree? That he hid away,
1790 fearful, while a woman marched on ahead?
- 1791 **MUSTAFA:** A foolish woman.
- 1792 **JAMILAH:** Would you have them say this?
- 1793 **MUSTAFA:** (THINKS, HESITANT) I shall go with you. But this shall be the end.
- 1794 **JAMILAH:** Yes. We fetch Sinbad and return home.

1795 **SCENE N. — TI'KARAH** (EXT: Wasteland, afternoon)

1796 • Mustafa, Jamilah, Vahid, Ape

1797 /SFX/ WINDLESS DESERT

1798 **MUSTAFA:** (TO AUDIENCE) We landed the boats and followed the dusty path across the
 1799 wasteland around the tree, dragging Queen Mani's bejeweled corpse behind us.
 1800 The demon tree rose over us higher every time we turned our heads to see it. In
 1801 morning, we had the sun upon us but in the afternoon, we walked in shade as the
 1802 tree swallowed the sun. The temple of the Rock Apes was carved crude from
 1803 porous stone, as best as these animals could manage. Inside, we found the isle's
 1804 inhabitants. They wore scarlet silk robes and yet each one's countenance was as
 1805 of an ape. They walked on all fours and yet held brushes and other useful objects
 1806 in their gnarled hands. Finally, one approached us.

1807 **APE:** Oh, greetings to you, beasts of the city.

1808 **VAHID:** And to you, children of the tree. May his divine roots embrace us all.

1809 **APE:** Your salutation is most welcome. You have been here before?

1810 **VAHID:** Less than a year ago.

1811 **JAMILAH:** Good monk, I have employed these men to bring me here. My cousin, my
 1812 Captain and my guide. I bear gifts for you.

1813 **APE:** You bear the seven?

1814 **JAMILAH:** Yes. Two are given already. I brought wealth on the start of my trip but it was
 1815 given to the sea. By the sea's grace, we were allowed to continue. I gave my
 1816 wedding ring, my vow to my husband, away as payment. To you, I give these
 1817 sandals which will allow you to jump to great heights in tending your holy tree. I
 1818 also give this jewel-covered body to your temple as an offering. Next, I give away
 1819 all claim to the adventures I have experienced on this voyage. I have given my
 1820 name to none but my crew and I shall not speak of this trip in public again.

1821 **APE:** Ah, these are five worthy gifts, good Lady. What do you seek?

1822 **JAMILAH:** One who feeds the holy tree.

1823 **APE:** The holy tree is many miles around. Do you know where this one lies?

1824 **JAMILAH:** In the earth, there. Is that one of the tree's roots?

1825 **APE:** It is.

1826 /SFX/ POUR WATER ON WOOD

1827 **JAMILAH:** This is a jug of the poison that nearly killed my husband. It is said that your holy
 1828 tree cures all the ills of the supplicants inside it to prolong their lives.

1829 **APE:** Yes.

- 1830 **JAMILAH:** When my husband was poisoned, he came to you to be cured.
- 1831 **VAHID:** That is what he told me.
- 1832 **JAMILAH:** I give the contents of this jug, for which we fought hard, to the tree. See how the
1833 root beneath us glows bright red, with the poison on it. I trust that if we follow this
1834 glow, it will lead us to one who shares its same affliction?
- 1835 **APE:** Your knowledge of our ways is great. The holy tree thanks you for the poison. I
1836 shall accompany you. But that is six offerings. What is your *final* gift?
- 1837 **JAMILAH:** When we get there.
- 1838 **APE:** Very well.
- 1839 /SFX/ MANY FEET WALKING

1840 **SCENE O. — SINBAD RETURNED** (EXT: Wasteland, afternoon)
 1841 • Mustafa, Jamilah, Vahid, Farhang, Sinbad

1842 /SFX/ WINDLESS DESERT

1843 **MUSTAFA:** (TO AUDIENCE) We marched for hours around that accursed trunk, not feeling
 1844 the wind nor any other respite. We drank no water. We ate no food. We suffered
 1845 as the bleached rocks around us, for the tree had sucked the life from even
 1846 these. Our ape guide carried a staff but seemed unaffected by the ordeal. I did
 1847 not want to think of the horrid magic that his people kept alive.

1848 /SFX/ KNOCK OF STAFF ON WOOD TREE TRUNK

1849 **JAMILAH:** Here. He is here.

1850 /SFX/ SOMETHING SQUISHING AS IS IT RIPPED OPEN

1851 **MUSTAFA:** (TO AUDIENCE) The Apes reached into the bark and tore it open. In the wooden
 1852 core lay the blissful shape of Sinbad himself. Somehow, in the midst of agony, he
 1853 had found peace.

1854 **SINBAD:** (GROGGY) What? What's this? Light? Air? My body. I am not in pain. I am cured
 1855 of Seekilak's poison. Oh, blessed tree, thank you!

1856 **JAMILAH:** Sinbad! Darling!

1857 **SINBAD:** Oh! My precious wife! (TOUCHED) You came for me. I knew you would. Did
 1858 Vahid tell you everything?

1859 **VAHID:** I did, my Lord.

1860 **SINBAD:** Ah, my good and faithful servant. I am glad I could save you. That thought kept
 1861 me alive for so long. At least my old First Mate is not suffering, I thought! And
 1862 Farhang. Good to see you again.

1863 **FARHANG:** Likewise, Sinbad.

1864 **SINBAD:** And this. Oh dear. This must be the one. Hello, sir.

1865 **MUSTAFA:** Sinbad.

1866 **SINBAD:** No. Don't tell me your name. I don't want to know it.

1867 **MUSTAFA:** (TO AUDIENCE) And they all stared at me, as I was the most important one, all
 1868 of a sudden. I remembered, the seventh gift was to be given here. No. You can't
 1869 all mean this. No. The empty hole in the tree behind me pulsed. No. I won't allow
 1870 it! You cannot put me in there! I'll fight you all!

1871 **SCENE 19. — RAID** (INT: Lighthouse cellar, night)
 1872 • Lewis, McAlister, Allen, Scottie, Gwen

1873 /SFX/ FALLING ROCKS CUT OFF THE MINISODE

1874 **LEWIS:** (ECHOING, DEADPAN) Len. It's good to see you. That's the transmitter in your
 1875 hand?

1876 **ALLEN:** (SURPRISED) Holy heck.

1877 **MCALISTER:** David?

1878 /SFX/ WIND WHIPS

1879 /SFX/ MP3 PLAYER CRACKS

1880 **ALLEN:** How'd you do that?

1881 **LEWIS:** (ECHOING) And I'll take your backup, too.

1882 /SFX/ MP3 PLAYER CRACKS

1883 **LEWIS:** (ECHOING) There we are. Your transmitter and your MP3 players destroyed. No
 1884 harm done.

1885 **ALLEN:** Good God, man. What's happened to you?

1886 **MCALISTER:** Are you David? What's your middle name?

1887 **LEWIS:** (ECHOING) Aloysius. It is me. You're probably confused by all the smoke.

1888 **MCALISTER:** And you're floating.

1889 **LEWIS:** (ECHOING) You started this without me. I don't think Inanna liked that. So here I
 1890 am, gifts and all.

1891 **MCALISTER:** No. This isn't right.

1892 **LEWIS:** (ECHOING) It's moot. I broke *both* of your MP3 players. Your Prayer's over.
 1893 Where did you get your story from, Len?

1894 **ALLEN:** Des Moines. It was on sale.

1895 **LEWIS:** (ECHOING) You got it from Bob Stroud.

1896 **ALLEN:** Guilty as charged.

1897 **LEWIS:** (ECHOING) What did they offer you? Everything they offered Stroud? The radio
 1898 show, the fast cars, the loose women?

1899 **ALLEN:** I paid more than I got. You better watch it.

1900 **LEWIS:** (ECHOING) You're dying!

1901 **ALLEN:** It is a far, far better thing that I do, than I have ever done.

1902 **LEWIS:** (ECHOING) Does your Prayer ask to save my children?

1903 **ALLEN:** (STRAIGHT) Not directly.

1904 **LEWIS:** (ECHOING, BEFORE ALLEN CAN ELABORATE) Does it block a single bullet or
1905 bit of shrapnel?

1906 **ALLEN:** No.

1907 **MCALISTER:** But do you think I'd be here if it didn't help? Settle down. We knew you'd
1908 overreact.

1909 **LEWIS:** (ECHOING, BEFORE JESSIE CAN ELABORATE) Thank you for knowing what
1910 I'm going to do before I do. Am I so predictable that you didn't even bother to ask
1911 me?

1912 **MCALISTER:** I asked you.

1913 **LEWIS:** (ECHOING) Yes, and you *lied* to me! (BREATHES) But we can still salvage this.
1914 Can't we? You said we could leave it in Inanna's hands. Something's better than
1915 nothing.

1916 **MCALISTER:** David, it's like you're waving a gun at us in here. Let the power go. It's okay.

1917 **ALLEN (as MUSTAFA):** The empty hole in the tree behind me pulsed. No. I won't allow it! You
1918 cannot put me in there! I'll fight you all!

1919 **LEWIS:** (ECHOING) Are you all right?

1920 **ALLEN (as MUSTAFA):** No! All of them approach me, my once-comrades, arms outstretched. I
1921 know their intentions. They'll not catch me, and yet I am surrounded.

1922 **LEWIS:** (ECHOING) You're reciting from the show.

1923 **ALLEN (as MUSTAFA):** I dash from side to side but I cannot get away. My strength leaves me.
1924 I've traveled so far that neither food nor water could raise my spirits, if I had them
1925 left.

1926 **LEWIS:** (ECHOING) That means the antenna is close enough to hear you.

1927 /SFX/ _____ ROCKS FALL, SETTLE

1928 **SCOTTIE:** (COUGHS) Oof. Damn it.

1929 **MCALISTER:** Don't touch her, David.

1930 **LEWIS:** (ECHOING) Can I shut Len up? Is that okay with you?

1931 **SCOTTIE:** I heard what Gwen said about you being lower to the ground. Didn't you say you
1932 were being held up by dozens of people? How many are holding you now?

1933 **LEWIS:** (ECHOING) What does that matter?

1934 **SCOTTIE:** Try counting them.

1935 **ALLEN (as MUSTAFA):** Each of my once-comrades reached out for Sinbad and held him so he
1936 could stand high, as if he was to pronounce judgment over me.

1937 **LEWIS:** (ECHOING) Watch it.

1938 **ALLEN:** David, I had a vision on my way here. I didn't understand it then but I do now. I
1939 was in the shade against a stone wall beaten by the desert sun. I felt the
1940 something overhead explode and the shrapnel tear me. My body cried out and
1941 went numb several times over. Do you want to put the Prayer in Inanna's hands
1942 instead of mine? *This* is Her answer. I believe that those holding you up are your
1943 own soldiers in Iraq, hit by explosives, between life and death. Is your daughter
1944 among them?

1945 **LEWIS:** (ECHOING) I think I heard her voice when I received these gifts.

1946 **ALLEN:** Is she there now?

1947 **LEWIS:** (ECHOING) I don't know. (REALIZING) But there are fewer of them. They're lost.

1948 **ALLEN:** Where do you think your power's coming from? You're using them up. You
1949 wanted to stop me so badly that you didn't check the ammo that Inanna had
1950 given you.

1951 **LEWIS:** (ECHOING) They said everything would be all right. (BEAT) I didn't know.

1952 /SFX/ THUNDER RUMBLES OUTSIDE

1953 **MCALISTER:** Let it go.

1954 **LEWIS:** (ECHOING) Is she gone?

1955 **ALLEN:** How should I know? But I'll tell you what I hear. If there's a bit of your heart that
1956 still wants Speed Bumps, Inanna's going to give them to you. But here's the
1957 catch. It's a doozy. She's incapacitating your children first, and sending their
1958 souls for you to chew up. Then they'll get their Speed Bumps to guard their dying
1959 bodies. And the Bumps won't let anyone near them! Not doctors, not coroners,
1960 and not even you! She'll make sure you don't even get their bodies to bury. This
1961 is Her vengeance on you. You treat her like a damned prize machine who spits
1962 out funny balls every time you put a quarter in and this is what happens. No
1963 wonder the cats wanted to see what She'd do to you. She's got quite an
1964 imagination.

1965 **LEWIS:** (ECHOING) Would you shut up!

1966 /SFX/ LIGHTNING CRACKLES

1967 /SFX/ THUNDER

1968 /SFX/ HISS OF STEAM, PAUSE

1969 **SCOTTIE:** (GURGLES) I caught the bolt. That took a few years off me.

1970 **ALLEN:** (SOLEMN) Thanks, Scottie.

1971 **LEWIS:** (ECHOING, REALIZING HIS ACTIONS) Stop it! Just keep your mouth shut.

1972 **ALLEN:** Easy. Easy. Settle down. I'm sure she hasn't taken them all yet. The Prayer's still
1973 going. I'm going to step towards you, okay?

1974 **MCALISTER:** Careful, Len.

1975 **ALLEN:** (TO MCALISTER) I can do this! (SETTLES) (TO LEWIS) Okay, David. You're a
1976 good guy. You've always been there for me. Open your eyes.

1977 **LEWIS:** (ECHOING, SAD) I don't want to.

1978 **ALLEN:** Come on. Come down here.

1979 **LEWIS:** (ECHOING, SAD) What if she's gone?

1980 **ALLEN:** What if she isn't? Let go. Come here.

1981 **LEWIS:** (BREATHES NORMALLY)

1982 **ALLEN:** I've got you, David. That's it. Touch the floor. It's easy. I know. Come here. I've
1983 got you.

1984 **LEWIS:** I'm sorry.

1985 **ALLEN:** I know you are. We all are. It hasn't come to the end yet. Give me a hug.

1986 /SFX/ THEY HUG. SADLY

1987 **LEWIS:** She's gone.

1988 **ALLEN:** No. We don't know that. You're making things up because you don't know.

1989 **LEWIS:** I stood on her. On top of all of them. I wanted to save them.

1990 **ALLEN:** We all did.

1991 **LEWIS:** You could have asked.

1992 **ALLEN:** You wouldn't have understood. And I'm not long for this world. There wasn't time.
1993 This is my last night here.

1994 **LEWIS:** (GUILTY) Because of my drug.

1995 **ALLEN:** Oh no. (REASSURING) I'll take a month on my feet over a lifetime in bed any
 1996 day. This is my blaze of glory to finish what I started.

1997 **LEWIS:** But you're reading a Mammon's Prayer.

1998 **SCOTTIE:** (SCARED) Mr. Allen

1999 **ALLEN:** This isn't *any* Mammon's Prayer.

2000 **MCALISTER:** (TRYING TO GET HIS ATTENTION) Len!

2001 **ALLEN:** This is *THE* Mammon's Prayer. The one Bob tried to kidnap me to do.

2002 **LEWIS:** (SCARED) Let me go! Get back!

2003 **ALLEN:** What?

2004 /SFX/ SPEED BUMP ROARS

2005 /SFX/ CONCRETE GROUND IS POUNDED

2006 **ALLEN:** (SCARED, COUGHS DUST) What's he doing here?

2007 /SFX/ CONCRETE GROUND IS POUNDED

2008 **MCALISTER:** He's trying to kill us.

2009 /SFX/ SPEED BUMP ROARS

2010 **LEWIS:** No! Stop it! The Mask is fine! See! It's right here on the altar!

2011 /SFX/ CONCRETE GROUND IS POUNDED

2012 **SCOTTIE:** I don't think it cares.

2013 /SFX/ TUNING FORK IS STRUCK

2014 **MCALISTER:** No, Scottie! You're going to tick it off more!

2015 /SFX/ SPEED BUMP ROARS

2016 /SFX/ CONCRETE GROUND IS POUNDED

2017 **SCOTTIE:** Do you have any power left, Mr. Lewis?

2018 **LEWIS:** (ANGRY) Want me to use your brother up? I'm not touching it again.

2019 /SFX/ SPEED BUMP GROWLS

2020 **SCOTTIE:** Maybe we can run for the stairs? It's plugged up the ceiling.

2021 **LEWIS:** Get behind me! I've got the Mask.

2022 /SFX/ ANGELIC NOTE RISES, FADES

2023 **LEWIS:** Bump! Look at me! You'll have to go through the Mask to get to us.

2024 **SCOTTIE:** Or it can go around you.

2025 **MCALISTER:** Don't give it any ideas.

2026 /SFX/ SPEED BUMP GRUNTS

2027 **LEWIS:** That's right! I'm keeping it pointed at you.

2028 /SFX/ SPEED BUMP ROARS

2029 **LEWIS:** (THRUSTS MASK AT IT) Ha!

2030 **ALLEN:** (QUIETER) Little help?

2031 **MCALISTER:** Len?

2032 **ALLEN:** It's cut me off from you.

2033 **LEWIS:** (ANXIOUS) Oh, Gods. Jump over it!

2034 **ALLEN:** I can hardly walk.

2035 **LEWIS:** Just try it!

2036 **SCOTTIE:** I'll get him.

2037 **MCALISTER:** No. Stay with me.

2038 **SCOTTIE:** The tentacle's not that high.

2039 **MCALISTER:** No.

2040 **ALLEN:** Hey, Adams! Over here!

2041 /SFX/ SPEED BUMP GRUNTS

2042 **MCALISTER:** Len! We've got his attention!

2043 **ALLEN:** Put the Mask back! I'll have to finish the Prayer.

2044 **LEWIS:** We'll come to you!

2045 **ALLEN:** You can't get around him. (SOFTER) He's too big. Put the Mask down.

2046 **LEWIS:** (THINKS) All right.

2047 **MCALISTER:** (PRAYING) Blessed Inanna, hear our Prayer.

2048 **SCOTTIE:** Let me help him.

2049 **LEWIS:** (GRABS HER) Don't get near it!

2050 **SCOTTIE:** I have to help him!

2051 **LEWIS:** How?! What are you going to do?

2052 /SFX/ SPEED BUMP GROWLS LONG

2053 **ALLEN:** Hold on, Adams. This can't be how it ends. You're the closest to Inanna of
 2054 anyone around here. Tell Her, if She truly wants the Prayer to continue as it is,
 2055 strike me down, right now. (BEAT) After what I've done for Scottie, I'm as good
 2056 as gone anyway.

2057 /SFX/ SPEED BUMP ROARS

2058 /SFX/ THWACK OF BODY AGAINST WALL

2059 /SFX/ SPINE SNAPS

2060 /SFX/ BODY FALLS

2061 **SCOTTIE:** Mr. Allen!

2062 **ALLEN (as MUSTAFA):** (QUIET) And so they strike me down. And then I understand that there
 2063 has to be a sacrifice. It has to be me. I'm not one of them. They'd lost enough of
 2064 their own, so they chose an outsider. Maybe they didn't know but they picked an
 2065 outsider just the same. (as CRASK) So it ends, my friends and the world grows a
 2066 little darker. I've finally been caught out. (COUGHS) After. (BEAT) Dark.

2067 **SCOTTIE:** (BEAT) Oh, Gods.

2068 /SFX/ SPEED BUMP ROARS

2069 **MCALISTER:** (PRAYING) Blessed be, Inanna. Thank you for your gifts.

2070 **LEWIS:** Hurry up.

2071 **MCALISTER:** (PRAYING) For all we've sacrificed, please grant our Prayer.

2072 **LEWIS:** And we're done. I've got the Mask.

2073 /SFX/ ANGELIC NOTE RISES, FADES

2074 **LEWIS:** Stay away from us!

2075 /SFX/ SPEED BUMP GROWLS

2076 **MCALISTER:** Give it to me.

2077 **SCOTTIE:** What about Mr. Allen?

2078 **MCALISTER:** He's gone, hon. I'll keep us alive.

2079 **LEWIS:** It's spreading over the ceiling. It's going to drop on us.

2080 **MCALISTER:** Tell me straight. What shape's the lighthouse in?

2081 **LEWIS:** Not good. Burned to a crisp.

2082 **MCALISTER:** (GROWLS, ANGRY) All right. If there's no lighthouse, there's no home for all the
 2083 spirits that were in it. And you bet they're still watching. The Speed Bump can
 2084 see and feel every one of them.

2085 /SFX/ WIND STARTS BLOWING

2086 **MCALISTER:** You two hang onto me. I'm opening the door between worlds within the Mask.
 2087 We're going to make us a spirit vortex. We'll see how the Bump likes getting hit
 2088 by several thousand angry spirits at once.

2089 /SFX/ WIND BLOWS HARDER

2090 /SFX/ SPEED BUMP ROARS

2091 **LEWIS:** It's skin is rippling! It's off the ceiling!

2092 **MCALISTER:** (STRAINING) I need your help! I can't hold the Mask open! Help me out!
 2093 Concentrate!

2094 **LEWIS:** I am! Let me get a grip on the Mask with you!

2095 /SFX/ SPEED BUMP ROARS

2096 /SFX/ TENTACLES SLAP WALLS

2097 **MCALISTER:** (STRAINING) The spirits are fighting us!

2098 **LEWIS:** I don't blame them.

2099 **MCALISTER:** Scottie! Give me a high A sharp!

2100 **SCOTTIE:** Are you sure?

2101 **MCALISTER:** You'll transfix the spirits! Forget the Speed Bump.

2102 /SFX/ TUNING FORK IS STRUCK

2103 **SCOTTIE:** Like this?

2104 /SFX/ SPEED BUMP ROARS

2105 **MCALISTER:** A smidge higher!

2106 /SFX/ TUNING FORM IS STRUCK, SLIGHTLY HIGHER A#

2107 /SFX/ WIND BLOWS STRONGER

2108 /SFX/ SPEED BUMP GRUNTS

2109 **MCALISTER:** Yes! They're not pulling as hard. A tiny bit higher!

2110 **SCOTTIE:** Okay!

2111 /SFX/ TUNING FORM IS STRUCK, SLIGHTLY HIGHER A# (NOT B)

2112 /SFX/ SPEED BUMP ROARS, ROAR BEGINS TO FADE

2113 **MCALISTER:** Perfect! It can't fight all of them. It's backing away.

2114 **LEWIS:** (AMAZED) No, it's not. It's shrinking. Look at the front of the Mask!

2115 /SFX/ WIND REVERBERATES AS IF A TORNADO

2116 **LEWIS:** It's being sucked into the Mask!

2117 /SFX/ SNAP

2118 /SFX/ WIND ENDS, QUIET

2119 **MCALISTER:** (CATCHES BREATH) You've got to be kidding me.

2120 **LEWIS:** You saw it. The whole Speed Bump went into the Mask.

2121 **MCALISTER:** (AUDACIOUS) Well I wasn't expecting that!

2122 /SFX/ SCOTTIE RUNS, STOPS

2123 **SCOTTIE:** Mr. Allen!

2124 **LEWIS:** Hey!

2125 **MCALISTER:** Honey! Don't touch him.

2126 **SCOTTIE:** (SHOCKED) He's not breathing. (BEAT) There's no pulse.

2127 **MCALISTER:** I'm sorry, hon.

2128 **LEWIS:** (SWALLOWS) I wanted to help him. Truly.

2129 **SCOTTIE:** This wasn't supposed to happen.

2130 **MCALISTER:** I know. Come here. We'll take care of him.

2131 **LEWIS:** I promise.

2132 **SCOTTIE:** Uh uh.

2133 **MCALISTER:** (CONSOLING) Hon, the Speed Bump would have come anyway. We couldn't
 2134 stop it. We couldn't get to him.

2135 **SCOTTIE:** Why isn't he breathing?

2136 **MCALISTER:** Shhhh.

2137 **SCOTTIE:** This is your fault, Mr. Lewis.

2138 **MCALISTER:** No! Hush. We'll figure this out later.

2139 **LEWIS:** Wait. What's supposed to happen? He said this was THE Mammon's Prayer.

2140 **SCOTTIE:** Yeah. You see... (INTERRUPTED)

2141 /SFX/ GROUND SHAKES

2142 **MCALISTER:** (ANNOYING) Gods, what now?

2143 **GWEN:** (ECHOING) David Aloysius Lerner-Lewis!

2144 **LEWIS:** Crap.

2145 **GWEN:** (ECHOING) There isn't enough soil to bury me on the planet!

2146 **MCALISTER:** You buried her?

2147 **LEWIS:** She's not going to listen to me apologize. Run!

2148 **SCOTTIE:** What about Mr. Allen?

2149 **LEWIS:** We'll come back for him! Hurry!

2150 **GWEN:** (ECHOING) I'll see how you like two thousand years under the waves. Don't
 2151 think I'll ever get tired from doing that!

2152 /SFX/ JESSIE, LEWIS AND SCOTTIE RUN UPSTAIRS

2153 **SCENE 20. — SMOKY** (EXT: Cliffside, evening)
 2154 • Lewis, McAlister, Allen, Scottie, Gwen, Chris

2155 /SFX/ CLIFFSIDE AMBIENCE

2156 **MCALISTER:** (SHOCKED AT SEEING THE LIGHTHOUSE) Holy Jasmine. You really burned it
 2157 down!

2158 **LEWIS:** Gwen did it. You have to believe me.

2159 **GWEN:** (REGULAR VOICE) You can't run fast enough to escape me!

2160 /SFX/ SNAP OF A WATER WHIP (WHIP CRACK AND SPLASH)

2161 **MCALISTER:** Are you Gwen? Hold it! Let's talk about this.

2162 **GWEN:** I saw Leonard dead down there.

2163 **LEWIS:** I didn't do it!

2164 **SCOTTIE:** It's true. It was the Speed Bump.

2165 **GWEN:** I know David had something to do with it.

2166 /SFX/ SNAP OF A WATER WHIP

2167 **LEWIS:** Please! I gave up my power!

2168 **GWEN:** I'll help you atone.

2169 /SFX/ SNAP OF A WATER WHIP

2170 **GWEN:** Dammit! Stay still! I can't hit you. (BEAT) Why can't I hit you?

2171 **MCALISTER:** (REALIZING) Scottie!

2172 **SCOTTIE:** I know.

2173 /SFX/ SNAP OF A WATER WHIP

2174 **SCOTTIE:** He's dodging every snap of that water whip.

2175 **LEWIS:** You're trying to kill me!

2176 **GWEN:** Damned straight.

2177 **LEWIS:** You are killing me! I see you throw the whip. I see where you're going to kill me.

2178 **GWEN:** So let me finish the job!

2179 /SFX/ SNAP OF A WATER WHIP

2180 **MCALISTER:** He has the foresight.

2181 **SCOTTIE:** Gwen ! Hold off! It's going to be okay!

2182 **GWEN:** Why?

2183 /SFX/ FLICK OF A LIGHTER

2184 /SFX/ DRAG OF A CIGARETTE

2185 **ALLEN:** You know, I was considering strangling my doctor so I could have one of these.
2186 (SMOKES) I think this way works better.

2187 **GWEN:** Smoky!

2188 **ALLEN:** Come here, baby. Ha ha!

2189 **GWEN:** I saw you dead!

2190 **LEWIS:** (SHOCKED) So did I.

2191 **SCOTTIE:** My Gods!

2192 **MCALISTER:** It worked. Thank you, Inanna!

2193 **GWEN:** Baby!

2194 **ALLEN:** I died and I don't remember a thing! It must have been boring as hell over there.

2195 /SFX/ CHRIS RUNS UP, STOPS

2196 **CHRIS:** What worked? What's going on?

2197 **SCOTTIE:** I told you to stay in the woods.

2198 **CHRIS:** Yeah but I saw you come out. Did someone die?

2199 **SCOTTIE:** Yes.

2200 **CHRIS:** Besides you.

2201 **ALLEN:** Ah. You must be the beau I've heard all about. Leonard-Allen – ex-dead host of
2202 shows you've never heard of.

2203 **LEWIS:** Please. (AMAZED) Let me see. You have a pulse. You're breathing.

2204 **GWEN:** Let me check again. (KISSES ALLEN) He's very much alive.

2205 **ALLEN:** And free of the infirmaries of age.

2206 **MCALISTER:** We thought we'd botched it when the Speed Bump attacked us.

2207 **CHRIS:** (TO ALLEN) Hey, you dropped something.

2208 **ALLEN:** I did?

2209 **CHRIS:** From your shirt. It fell out the back.

2210 **LEWIS:** (PICKS IT UP) It's a Valentine.

2211 **MCALISTER:** Open it.

2212 **LEWIS:** (OPENS IT) Very neat handwriting. (READS) "Called home. Sorry. Loved the
2213 Valentines. Better than limes. Didn't want to hurt you. Boss said to. What can I
2214 do. Adams."

2215 **SCOTTIE:** (BEAT) Oh.

2216 **MCALISTER:** Adams.

2217 **ALLEN:** He must have slid it down my collar when he hit my head.

2218 **LEWIS:** (CONFUSED) Didn't *want* to hurt you?

2219 **ALLEN:** He had to. So I'd come back.

2220 **SCOTTIE:** D'uh. That's what it said in the Prayer.

2221 **CHRIS:** The Sinbad story thing?

2222 **GWEN:** What did you ask for?

2223 **MCALISTER:** Ha. You tell her.

2224 **ALLEN:** This was the Prayer Bob Stroud wanted me to do. Mostly. We tweaked it a bit.
2225 But your goddess loves passion and I bet she's got a sense of humor that would
2226 make the earth shake. So she doesn't like your Prayer? Bam! We took the
2227 Mammon's just like they took ours! How do you like this one? We humans are a
2228 bunch of cheeky bastards, aren't we? And how'd you'd like to tick off Mammon,
2229 too? Give us everything that Bob wanted.

2230 **LEWIS:** Which was?

2231 **ALLEN:** For me to live with a healthy, long lasting body that doesn't need so many pills.
2232 And a few hundred million and a bit of the foresight. Only for dangerous stuff.
2233 Seeing ahead to avoid faux-pas at parties, or my lovely Gwen's attempts to kill
2234 you. Embarrassment or death, they're both very bad for one's reputation. Now, if
2235 you foresaw every time she tried to whip you and avoided it, imagine what a
2236 power like that would mean on the battlefield.

2237 **SCOTTIE:** Yes!

2238 **GWEN:** You mean...

2239 /SFX/ CLIFFSIDE AMBIENCE IS CUT

2240 **SCENE 21. — EPILOGUE** (EXT: Outside Allen’s RV, afternoon, a month later later)
 2241 • Lewis, McAlister, Allen, Scottie, Chris, Gwen, Newsanchor, Reporter

2242 /SFX/ CLICK OF A TELEVISION TURNING ON

2243 **NEWSANCHOR:** (ON TV) We take you now to Fallujah to share the remarkable stories that have
 2244 left the world speechless. Roy?

2245 **REPORTER:** (ON TV) Thanks, Diane. Our troops remain in a standstill following what top
 2246 officials have been calling “the truly unbelievable skirmishes happening across
 2247 southern Iraq. The following on-line videos show what can only be described as
 2248 firefights in which not a single bullet is shot, and no person is significantly
 2249 harmed. As these clips show, a second before either combatant aims their
 2250 weapons, their target makes it to cover as if they knew it was about to happen. In
 2251 the early days of these reports, they would fire anyway but they’ve starting to
 2252 save their ammunition now. In addition, Iraqi citizens are wandering in areas
 2253 known to have IEDs and are pointing out their locations. The troops I’ve
 2254 interviewed are reporting immense frustration that none of the traditional tactics
 2255 of combat are working. If these phenomena continue, all sides may have to
 2256 declare a cease fire. No one has any explanation about these events. Peace may
 2257 not be inevitable, but the killing has been drastically cut. [FADES]

2258 **ALLEN:** (OUTSIDE SHOUTING IN) Scottie! You can shut that off now. I’m closing the RV
 2259 up.

2260 **SCOTTIE:** I just want to see if my brother comes on!

2261 **ALLEN:** I’m sure your father is recording it. We have to go.

2262 **CHRIS:** Her flight doesn’t leave for five hours!

2263 **ALLEN:** We’ll hit traffic on the way.

2264 **GWEN:** Don’t make me look scary at you.

2265 /SFX/ CLICK OF A TELEVISION TURNING OFF

2266 **SCOTTIE:** Fine. Come on, Chris. (PECKS HIM ON THE CHEEK)

2267 /SFX/ SCOTTIE AND CHRIS CLIMB OUT OF THE RV

2268 **LEWIS:** Do you have everything packed in there?

2269 **SCOTTIE:** I don’t know! Probably! I’m sure college will have stores and things around it.

2270 **LEWIS:** Well, before you go, I have something for you.

2271 /SFX/ HANDS HER A CARDBOARD ROLL

2272 **LEWIS:** Actually, it’s from Nicolette.

2273 /SFX/ SCOTTIE UNROLLS THE POSTER INSIDE

2274 **LEWIS:** It's a charcoal sketch of the sun at dusk over Fallujah. She did a lot of drawing in
 2275 recovery and she's giving it away.

2276 **CHRIS:** Cool.

2277 **SCOTTIE:** Neat. I'll tell her thanks.

2278 **ALLEN:** Do I get one?

2279 /SFX/ JESSIE'S CAR PULLS UP

2280 **LEWIS:** I'm sorry. Only for friends and family. (BEAT) Of course you get one! (LAUGHS)

2281 /SFX/ JESSIE'S CAR HONKS

2282 **MCALISTER:** Neither the day nor I are getting any younger!

2283 **ALLEN:** (PRETENDING NOT TO KNOW) Oh, you're off, too?

2284 **MCALISTER:** Don't give me that! I'll be back the day the state decides to pay for another
 2285 lighthouse.

2286 **SCOTTIE:** I'll miss you, Ms. McAlister.

2287 **MCALISTER:** Oh, hon. You're only going to college. It'll be an eternity for your parents but for
 2288 you? Pffft. Nothing.

2289 **GWEN:** You're really leaving?

2290 **MCALISTER:** I'm stricken with wanderlust. This country must be full of ancient spirits like you
 2291 and I want to interview as many as I can. (WAGS FINGER) Primary historical
 2292 sources!

2293 **GWEN:** Great. I'm a source now.

2294 **MCALISTER:** Besides, what am I doing here? I have David to run the Church.

2295 **LEWIS:** "Into the ground", I believe you once said.

2296 **MCALISTER:** Oh, boo hoo. I'm sure you and the millions you made selling your company will
 2297 survive, somehow.

2298 **LEWIS:** I may have a new lighthouse up sooner than you think.

2299 **MCALISTER:** Bah. (PLEASANT) Goodbye, David.

2300 **LEWIS:** Goodbye, Jessie. Don't forget to write.

2301 **ALLEN:** Goodbye, Jessie.

2302 **MCALISTER:** Oh, goodbye, Len. Have a blast on your magical mystery tour with Gwen.

2303 **ALLEN:** We're just going to Florida.

2304 **MCALISTER:** And to you, Chris.

2305 **CHRIS:** Uh, yes?

2306 **MCALISTER:** You're just crazy. Think on everything I'd told you. (TO EVERYONE) Goodbye!
2307 Goodbye!

2308 /SFX/ JESSIE'S CAR DRIVES OFF

2309 **ALL:** Goodbye! Goodbye, Jessie! Goodbye Ms. McAlister.

2310 **ALLEN:** Well, we'd better be off ourselves.

2311 **LEWIS:** Take care.

2312 **ALLEN:** I will.

2313 **LEWIS:** You saved me from the worst mistake I ever made.

2314 **ALLEN:** I did, didn't I? What's it worth to you?

2315 **LEWIS:** An RV and a promise to help whenever you call.

2316 **ALLEN:** I'll take the RV. But I'm beholden to no man or goddess anymore. I'm free.
2317 There'll be no more ghostly warnings, no kidnappings, no cats stirring trouble.
2318 Just Gwen and I and the road and who knows how long that'll last?

2319 **GWEN:** That's true. The road and I may very well hook up.

2320 **ALLEN:** Such is the way of things. Anyhow, David. Goodbye. (HUGS HIM) Thank you for
2321 giving me all this. I was a wreck and you made me a man. Thank you.

2322 **LEWIS:** Thank you.

2323 **SCOTTIE:** (OVERSCHMALTZED) You're welcome. You're welcome. (TO CHRIS) There, I
2324 said it for both of them.

2325 **CHRIS:** Uh huh.

2326 **LEWIS:** Oh, Scottie. We haven't seen eye-to-eye a lot. But you helped this old guy Len
2327 out. And I'll always be worrying about you. You're magic. You *are* magic. Watch
2328 out for yourself, okay? (CONFESSING HIS OWN SINS) There's people out there
2329 who'll treat you as some resource to be used. They won't listen to you. You make
2330 them listen, all right?

2331 **SCOTTIE:** Yeah.

2332 **LEWIS:** Good. Get going. You wouldn't want to miss your flight. (TO CHRIS) Good to
2333 meet you, Chris.

2334 **CHRIS:** Again.

2335 **LEWIS:** Well, I'm sorry about the first time. I'll... trust you'll keep our little secrets safe.

2336 **CHRIS:** I will! I mean... yeah. Goodbye!

2337 **GWEN:** David.

2338 **LEWIS:** Gwen.

2339 **GWEN:** I'll be back someday.

2340 **LEWIS:** I'll keep it like you left it.

2341 **GWEN:** Oh, what's the fun in that?

2342 /SFX/ ALLEN, GWEN, SCOTTIE AND CHRIS GET INTO THE CAR THAT PULLS THE RV

2343 **ALL:** Goodbye David! Goodbye Mr. Lewis!

2344 **LEWIS:** Goodbye Scottie! Goodbye Allen! Goodbye Chris! Gwen.

2345 /SFX/ ALLEN, GWEN, SCOTTIE AND CHRIS GET DRIVE OFF

2346 **ALLEN:** Well, settle in. Long drive ahead.

2347 /SFX/ CAR GOES OVER A BUMP

2348 **SCOTTIE:** What was that?

2349 **ALLEN:** I'm not turning around.

2350 **SCOTTIE:** I don't remember a pothole there.

2351 **ALLEN:** I don't care if your town got itself a new demonic pothole. I'm picking my own
 2352 mysteries from now on. I don't want to be important to the cosmic weave of the
 2353 universe anymore.

2354 **GWEN:** You're important to me, dear.

2355 **ALLEN:** Except to you. David has his daughter safe, Jessie has her history, Scottie, you
 2356 have your brother and I have my Gwen.

2357 **GWEN:** And I'm finally ready to move.

2358 **SCOTTIE:** It's true.

2359 **CHRIS:** Yowsa.

2360 **ALLEN:** I know. We have everything we ever wanted.

2361 /SFX/ CAR GOES OVER ANOTHER BUMP

2362 **SCOTTIE:** (THOUGHTFUL) I know. (BEAT) Scary, isn't it?

2363 **CREDITS.**
2364 •Introducer

2365 /MUS/ CLOSING THEME

2366 **INTRODUCER:** (CLOSING SPIEL AND CREDITS)