

The Mask of Ithanna

s01e04: "The Rescuers"

After Dark Minisode: "I Was a Communist for the CIA"

by Alicia E. Goranson

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GUEST CAST (MODERN DAY)

HICKORY	A tall, reed-like inquisitive contractor, George Frankly from "Mathnet", master of magic, part of the Church of Mammon
DICKORY	A stout, introspective contractor, master of combat, part of the Church of Mammon
DOT	A confident, charismatic 40ish contractor, born to lead, part of the Church of Mammon

GUEST CAST (1950's)

JULIE	A young, overworked, cynical secretary trying to make it big in Hollywood
ANNOUNCER	Reserved, dedicated voice actor who can mimic Matt Lerner to a T
PEOPLE	People who work on Allen's new radio show, also members of the Cult of Mammon
JOHANSSON	Starry-eyed new director, slightly younger than Allen

GUEST CAST (AFTER DARK MINISODE)

JUNIPER [COMMERCIAL]	A busy wife relaxing in the back yard after a hard week at the office.
THE BEE [COMMERCIAL]	The Winsley Wheat Reci-bee. A friendly apian whose job it is to spread the word about Winsley's new monthly recipes.
MIKE SVELTE	Matt Svetic by another name. 1950's handsome generic hero. CIA operative acting as a Communist agent acting as a CIA inspector.
DAN MATER	Paranoid Communist agent acting as a CIA inspector
LAWRENCE OLIVER THOMPSON	Slightly nerdy Major, head of the communications department, devoted Communist infiltrator
IRIS THOMPSON	Strong-willed, devoted Communist infiltrator at her emotional breaking point. Wife of Lawrence
COLONEL FROST	Opportunistic lecherous rising star officer of the United States Army
GUARD	Private in the United States Army, assigned to security duty for Colonel Frost

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

1 **SCENE 1. — FLASHBACK TO HOLLYWOOD, DAY 15** (INT: Stroud's offices, 1955)
 2 •Stroud, Young Allen, Young Allen (as Crask), Julie

3 /SFX/ TWO MEN WALKING, HALTINGLY

4 **STROUD:** Len. Come on, Len. Up the stairs. You can do it. There you are. No, this way.
 5 The studio's over here. You remember, don't you, Len?

6 **YOUNG ALLEN:** Yes.

7 **YOUNG ALLEN (as CRASK):** (INTROSPECTIVE) Well, this is another fine mess you've gotten
 8 us into.

9 **ALLEN:** (INTROSPECTIVE) Go away. I'm tired of you.

10 **ALLEN (as CRASK):** (INTROSPECTIVE) Tired of me? But I'm the star, sonny boy. You're the limo. I
 11 don't see why you're keeping us here. Bob's going to use us for show after show,
 12 then trash us like a wet tissue.

13 **ALLEN:** (INTROSPECTIVE) Bob likes me. My check's big. Everywhere in America, they
 14 hear me.

15 **ALLEN (as CRASK):** (INTROSPECTIVE) You know the truth. Nobody hears you. The people in the
 16 same room don't hear you. They don't air your shows in Hollywood. They put on
 17 enough pantomime that you believe them. You want to be the star? Throw a fit.
 18 Stop following Bob. Turn left here.

19 **STROUD:** Turn right here, Len.

20 **ALLEN:** All right.

21 **ALLEN (as CRASK):** (INTROSPECTIVE) What kind of star follows orders to the letter? Demand a
 22 drink. A raise. A date with Bob's secretary. The girl heading over here right now.
 23 You're still a man.

24 **JULIE:** (FURIOUS) Mr. Stroud, what do you think you're doing?

25 **STROUD:** I have to get Len to his show. Orders from the top.

26 **JULIE:** You know the rules. You do not parade persons under your thrall around the
 27 offices in public. What if someone sees him?

28 **STROUD:** I know. But it's quicker this way and it's evening. Everybody's gone home.

29 **JULIE:** You think they haven't wiped out better men than you for less than this? Take his
 30 shoulder. I'll take the other one. Come on, Len. Len. Got to get you to your show.

31 /SFX/ JULIE AND TWO MEN WALK

32 **ALLEN:** That's more like it.

33 **ALLEN (as CRASK):** (INTROSPECTIVE) You're not going to call her a cutie? Or shake your arm free
34 and show them how a real star walks?

35 **ALLEN:** (INTROSPECTIVE) I'm a professional. I won't act like some fool like Matt did in
36 *After Dark*.

37 **ALLEN (as CRASK):** (INTROSPECTIVE) You think they like you? These two toadies gnawing for
38 scraps at the bottom of the pyramid?

39 **ALLEN:** (INTROSPECTIVE) Yes, I do.

40 **ALLEN (as CRASK):** (INTROSPECTIVE) Ask Julie how many fingers she'd burn off for you.

41 **ALLEN:** (INTROSPECTIVE) I won't ask her that.

42 **ALLEN (as CRASK):** (INTROSPECTIVE) Ask her if she'd jump off a cliff for you. In return, I'll be quiet
43 for a little while.

44 **ALLEN:** (INTROSPECTIVE) You promise?

45 **ALLEN (as CRASK):** (INTROSPECTIVE) I promise.

46 **ALLEN:** (INTROSPECTIVE) All right. (ALOUD) Julie?

47 **JULIE:** Yes, Len?

48 **ALLEN:** Would you jump off a cliff for me?

49 **JULIE:** (CONFUSED) I... uh. Sure, Len.

50 **STROUD:** Len, we don't have time for games. Big grimace for the show, okay?

51 **ALLEN:** Okay. Thank you, Julie.

52 /SFX/ WALKING IN SILENCE A LITTLE WHILE

53 **ALLEN (as CRASK):** (INTROSPECTIVE) She's patronizing you, Allen.

54 **ALLEN:** (INTROSPECTIVE) I know. But I'm nearly at my show. I've been waiting all week
55 for this.

56 **ALLEN (as CRASK):** (INTROSPECTIVE) You can put the fear of the Devil himself into them if you
57 want. Bob and Julie. They'll respect you for it.

58 **ALLEN:** (INTROSPECTIVE) How could I do that?

59 **ALLEN (as CRASK):** (INTROSPECTIVE) Shake them off you and walk through the studio door. It's
60 your show. You deserve it.

61 **ALLEN:** (INTROSPECTIVE) I deserve it.

62 **ALLEN (as CRASK):** (INTROSPECTIVE) Julie won't patronize you anymore.

63 **ALLEN:** I deserve it.

64 **STROUD:** What's the matter, Len?

65 **ALLEN:** Hands off.

66 /SFX/ THEY STOP WALKING, SHOCKED SILENCE

67 **STROUD:** What did you say, Len?

68 **JULIE:** You better keep him under control.

69 **ALLEN:** I'll walk into my own studio.

70 **STROUD:** (RELIEVED) Sure. Sure, Len. You can do that, Len. And you'll do the show.

71 **ALLEN:** And I'll do *my* show.

72 **STROUD:** Of course, Len.

73 **JULIE:** I don't like this. I'm going to tell the boss.

74 **STROUD:** I'm fine. I've got him. Nothing to worry about. Go on, Len.

75 /SFX/ STUDIO DOOR SQUEAKS OPEN

76 **SCENE 2. — PRE-SHOW** (INT: Stroud's studio, 1955)

77 •Young Allen, Young Allen (as Crask), Stroud, People

78 /SFX/ PEOPLE BUSY SETTING UP IN STUDIO

79 **YOUNG ALLEN:** (SLOW) Okay, everyone. I'm here. Your star is here. Allen is here. Crask is here.
80 (SHOUTS) And you will look at me when I come in the room!

81 /SFX/ PEOPLE STOP, SILENCE

82 **STROUD:** It's under control, folks. I have him. I've got the star. I'm going to walk him over
83 here. Len, look at me. Len. There's your seat. There's your microphone.

84 /SFX/ PEOPLE RESUME SETTING UP IN STUDIO

85 **ALLEN:** My own microphone.

86 **STROUD:** And the script. Can't have the show without the script. Read it over again

87 **ALLEN:** Yes. This is a good one.

88 **STROUD:** There. That's not so hard, is it? Every ear's on you now.

89 **ALLEN:** (INTROSPECTIVE) Soon they'll all hear me. Even Gwen. My beloved Gwen.
90 Across the nation. Across the universe. Radio signals go on forever.

91 **YOUNG ALLEN (as CRASK):** (INTROSPECTIVE) We'll see about that.

92 **STROUD:** Places, people. Places. Yeah, I know we don't usually do it in the same room as
93 him but we're running late.

94 /SFX/ PEOPLE SETTLE DOWN AND BECOME SILENT

95 **STROUD:** Bring me a candle. (BEAT) Thank you. (BEAT) Kill the lights. Every one of them.

96 /SFX/ LIGHTS SWITCH OFF

97 **STROUD:** Everyone, be at prayer.

98 **PEOPLE:** (HUM A SINGLE NOTE)

99 **STROUD:** Glory to He that watches us. Glory to He that teaches us. Glory to He that knows
100 the minds of men and delivers us to perfection.

101 **PEOPLE:** Glory to Truth. Glory to Reward. Glory to Mammon!

102 **STROUD:** We gather to sing His praises. To deliver the stolen Prayer, that it might please
103 Him.

104 **PEOPLE:** Glory to Truth. Glory to Reward. Glory to Mammon!

105 **STROUD:** Man began in darkness. In his own darkness, in the darkness of others, in the
106 darkness of the world. And there was hate. And darkness begat darkness.
107 Stagnant begat stagnant.

108 **PEOPLE:** And Mammon begat light.

109 **STROUD:** First, the light of a man. By knowing oneself, the spark arises. This candle, I light
110 from my very being.

111 /SFX/ CANDLE FLICKERS, LIT

112 **PEOPLE:** And man grew stronger. Glory be to Mammon.

113 **STROUD:** Then, the light of a people. By knowing each other, the spark is passed among
114 us. Your candles, you light from knowing mine.

115 /SFX/ MANY CANDLES FLICKER, ARE LIT

116 **PEOPLE:** And mankind grew strong. With great leaders. Glory be to Mammon.

117 **STROUD:** At last, the world was lit. And those who remained in darkness were guided by
118 those with light. And the light penetrated all, but only those who bore their own
119 light had understanding. And it is their duty to guide the others. It is their reward
120 to reap bounty from the dark ones, that the dark ones will not use.

121 **PEOPLE:** So it has been. So it shall be. Glory to Mammon.

122 **STROUD:** Glory to Him. For His delight! For His grace. We deliver this Prayer to Him.

123 **PEOPLE:** Blessed is he. Blessed we become.

124 **STROUD:** Amen. (LONG PAUSE) All right. Let's get the show on the road.

125 /SFX/ PEOPLE RESUME SETTING UP IN STUDIO

126 **STROUD:** Len. Len. It's your big moment. Are you ready?

127 **ALLEN:** Yes.

128 **ALLEN (as CRASK):** (INTROSPECTIVE) Hells yes.

129 **ALLEN:** And I'm doing my own lines. Not these.

130 **STROUD:** Great, you'll be fine, Len. I'll listen a little while, but then I have to go. These
131 people will care for you. Or Julie. I'll get Julie. You like her, don't you?

132 **ALLEN:** She'd jump off a cliff for me.

133 **STROUD:** You know it. (TO PEOPLE) All right, folks, we're starting in ten. Nine. Get to your
134 posts, it's still Church. Five, four. Play Allen's intro for him. Go!

135 **SCENE 3. — “I WAS A COMMUNIST FOR THE CIA”** (INT: A recording studio, 1955)

136 **INTRO.**

137 •Stroud, Young Allen, Announcer

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

139 /SFX/ THE QUIET NIGHT WITH CRICKETS

140 /SFX/ FEET WALKING ON A SIDEWALK

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

143 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

145 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

147 /SFX/ FEET RUNNING ON A SIDEWALK

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

151 /SFX/ A WOMAN SCREAMS IN MOCK-TERROR

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

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

155 /MUS/ *AFTER DARK* THEME (OUT)

156 **ANNOUNCER:** (CONFUSED) Mr. Crask? Mr. Crask?

157 **YOUNG ALLEN:** Huh?

158 **ANNOUNCER:** (FRUSTRATED) Urr, darn it. Just roll the commercial! Go!

159 **COMMERCIAL.**
 160 •Juniper, Bee, Announcer, Young Allen, Young Allen (as Crask)

161 **JUNIPER:** (RELAXING) Ah, a hard week at the office finally over! Now I get to kick my heels
 162 off and relax in the back yard.

163 /SFX/ BEE BUZZING

164 **JUNIPER:** Oh, no! A bee!

165 **BEE:** Hey there, sport! You've spent all week being busy with the best of them?

166 **JUNIPER:** You can talk?

167 **BEE:** That's right, sugar. I'm the Winsley Wheat Recibee and I'm telling everyone
 168 about the sweet deals available at your local grocer. Did you know that every bag
 169 of Winsley Wheat flour contains that farmland goodness you've been to expect,
 170 **and** a new recipe printed on the back? Each recipe is especially designed to
 171 enhance the flavors from Winsley Wheat products and there's a new one every
 172 month!

173 **JUNIPER:** I had no idea! All right, you can sit on my nose.

174 **BEE:** Thanks. It's a queen of a deal! This month we have a treat that'll take the sting
 175 out of anything. Winsley Wheat Super Sweet Honey Buns! Guaranteed to make
 176 your kids buzz and your husband melt.

177 **JUNIPER:** They sound delicious! Thanks Miss Recibee!

178 **BEE:** I don't want to drone on too long so I gotta fly. Just remember to check out all the
 179 Winsley Wheat products at your grocer. They're the stuff to make your recipes
 180 bloom!

181 **JUNIPER:** Oh, I can't lie around anymore! I must make myself a batch of those honey buns.
 182 Maybe I'll even leave some for my family!

183 **BEE:** You ain't miss bee-haven. Everything's better with...

184 /MUS/ WINSLEY WHEAT JINGLE

185 **SINGERS:** (HARMONIZING) ♪ Winsley Wheat! What a treat! Gets your—
 186 **MAN:** —boy—
 187 **SINGERS:** —or—
 188 **WOMAN:** —girl—
 189 **SINGERS:** —upbeat! ♪

190 (PAUSE)

191 **ANNOUNCER:** Mr. Allen, you're on.

192 **YOUNG ALLEN:** Yes! I am.

193 **ANNOUNCER:** Go!

194 **YOUNG ALLEN (as CRASK):** (BEAT) Why, hello. I'm sorry, I didn't see you there, hiding in the
195 corner. May I see some identification? You can't be too careful these
196 days. Who am I? Why, Doctor Damien Crask, from *After Dark*, again.
197 Were you expecting someone else? Not tonight. Surely you remember
198 me. Terror of the airwaves. Not good enough? You want to see *my*
199 papers? They're all here. All in order. I've nothing to hide, just like the
200 hero of tonight's tale. He has the dirty job of finding traitors to our great
201 nation, but his name will never be in a history book. Let me ask you, how
202 well do you know your best friend? Your co-workers? Do you think they're
203 jealous of that raise you earned? The one that gave you a better car? A
204 better garden? Maybe they wonder if the world would be a better place if
205 everyone was equal, and you were strung up by your boots. Michael
206 Svelte finds people like this, in a tale I'm calling... (BEAT) "I was a
207 Communist for the CIA."

208 **SCENE A.** (INT: Anchorage hotel room, afternoon)
 209 • Mike, Dan

210 **MIKE:** (INTROSPECTIVE) For nine long years, I've travelled the globe, leading a
 211 double life. As an inspector for the Central Intelligence Agency, I filed audits to
 212 ensure our allies were holding up their end of our treaties. Then I was contacted
 213 by a charming fellow, someone you'd give directions to on the street, who turned
 214 out to be a member of the Red Menace. He offered to recruit me. He'd read
 215 some of my writings and knew I was a sympathizer. I accepted. My writings were
 216 lies though. My superiors had entrusted me with this mission. To ferret out the
 217 Reds among us. I've had nine long years of assignments. In each one, there's
 218 always a girl and I always fell for her. But I couldn't afford to take chances. I had
 219 to remain solitary. I'm Mike Svelte and I'd sell out everyone I love to keep one
 220 man from turning Red. And so would you! I was a Communist for the CIA!

221 /MUS/ EXCITING INTERLUDE

222 **MIKE:** (INTROSPECTIVE) My contact in Washington nearly stammered on our secure
 223 line. They'd had a break. A big one. And he wanted me in on it. They'd received
 224 word from a Communist spy who wanted to give them critical information. All they
 225 knew about the fellow was that he went by the name 'Inuit Snow' and was
 226 sending coded radio transmissions from Fort Sulphur in Alaska. I was to meet
 227 with Dan Mater, another CIA inspector who, unlike me, was Red through and
 228 through. He'd introduce me to the members of the base's cell. I'd leave a
 229 message at a scheduled drop point for our turncoat friend, and wait. (BEAT) I
 230 met with Dan in his hotel room in Anchorage. It was summer and out the window,
 231 the land was hot and lush with foliage. But inside, the room was as chilled and
 232 sterile as the Kremlin.

233 **DAN:** Greetings, Comrade Michael.

234 **MIKE:** Comrade Daniel. I hear Central is very pleased with you.

235 **DAN:** Likewise. I've checked the room for surveillance equipment. We may speak
 236 freely.

237 **MIKE:** Good. Your other assignments are going well, I trust?

238 **DAN:** Very well, Comrade. Mostly, I smuggle, these days. Our opium and cocaine
 239 shipments are corrupting the inner city neighborhoods as planned. I shipped
 240 embarrassing photos of politicians in tuna cans for a while, but we had an
 241 incident and had to stop. Right now, I'm working on a joint project with the
 242 Chinese called "Operation Grand Slam" but it won't be ready for years now. I
 243 know only what I need to know.

244 **MIKE:** A sensible position.

245 **DAN:** But now, I have orders for you. Straight from the Kremlin, higher than Central. It
 246 is fortuitous that we are assigned to Fort Sulphur, because we have learned
 247 there is a traitor in our ranks there.

248 **MIKE:** (SURPRISED) Who?

249 **DAN:** Moscow doesn't know yet. But this person goes by the name 'Inuit Snow.'

250 **MIKE:** (PLAYING DUMB) What's an 'Inuit'?

251 **DAN:** I don't know. But this traitor could cause a great deal of trouble for the Party's
252 plans in Alaska. We must do whatever it takes to find him, and if necessary,
253 terminate him.

254 **MIKE:** I understand. But forgive me a moment of human weakness. If we are unable to
255 find this person, won't Moscow order the execution of all cell members there?

256 **DAN:** Usually yes. But we have some well-placed specialists among the base
257 personnel and the Party does not want to lose them.

258 **MIKE:** Is that so? There must be a lot of them.

259 **DAN:** More than ten, less than a hundred. Our contact will have the details. Are you
260 losing your nerve, Comrade?

261 **MIKE:** Never. My record speaks for itself. I'm a man and I always perform my duty.

262 /MUS/ EXCITING INTERLUDE

263 **SCENE B.** (EXT: Army base airstrip, afternoon)
 264 • Mike, Lawrence, Dan

265 **MIKE:** (INTROSPECTIVE) This was bad. I wasn't expecting that Dan would know about
 266 Snow. He might know about the drop point, too. I had no way to ask him. I had to
 267 be careful. (BEAT) We flew out to the Fort the following afternoon. Fort Sulphur
 268 held a contingent of the National Guard and Air Command. The base was
 269 impressive from the air, with the personnel's residences sprawling off into the
 270 Alaskan wilderness. We landed safely and the guards checked our papers. We
 271 were supposed to be met by Colonel Nathan Frost, but he sent an envoy in his
 272 place. I didn't blame him at the time. A Colonel's life is busy enough without
 273 ceremony. It was fortuitous that the envoy was Major Lawrence Oliver
 274 Thompson, head of the base communications and our contact to the Communist
 275 cell. Snow was his problem too, in more ways than one.

276 **LAWRENCE:** Welcome to Fort Sulphur, gentlemen. You must be tired from your flight.

277 **MIKE:** Thank you, Major. From what I've seen of the coast, it's a sailor's delight.

278 **LAWRENCE:** They just take warning when they sail in the morning. My men'll take your bags. I
 279 have a room ready at my quarters. My wife is expecting you. She's putting in an
 280 extra pot roast.

281 **DAN:** That's generous of her.

282 **LAWRENCE:** Please, ride with me.

283 /SFX/ THEY GET INTO A CAR.

284 /SFX/ THE DOORS CLOSE.

285 /SFX/ THE CAR DRIVES.

286 **SCENE C.** (INT: Car interior, afternoon)
 287 •Dan, Lawrence, Mike

288 **DAN:** Comrade Lawrence, this is Comrade Michael.

289 **LAWRENCE:** How do you do?

290 **MIKE:** It's an honor to stay with you.

291 **LAWRENCE:** I wish this could be at a better time. The plan is nearly ready to start and we can't
 292 have this 'Snow' fellow ruining any part of it.

293 **DAN:** We'll find him. The Party wants success and that's what we've always given
 294 them.

295 **LAWRENCE:** Excellent.

296 **MIKE:** We'll start interview with your cell tomorrow. Have you found any leads yourself
 297 recently?

298 **LAWRENCE:** I haven't. You must be quick. Even without Snow, Moscow would have called you
 299 here. I have another mission for you. I have a package that needs to go to a
 300 certain person in Washington without inspection. With your contacts and
 301 resources, it must arrive in this person's hands in exactly one week.

302 **DAN:** It will be secure with us, Comrade. By the will of the people, I swear it.

303 **LAWRENCE:** That's comforting to hear. There's been nothing but trouble since my wife and I
 304 were transferred here. Considering all that's happened, we're lucky the plan is as
 305 far along as it is. We've sacrificed so much for it. If it were to be exposed, we'd
 306 never have a chance like this again.

307 **SCENE D.** (EXT: Lawrence's street, afternoon)
 308 • Mike, Lawrence, Guard, Frost, Dan

309 **MIKE:** (INTROSPECTIVE) I wanted to ask what it was, what this plan could be, but I
 310 couldn't arouse suspicion. 'Snow' was the only one who'd tell me. (BEAT)
 311 Lawrence took us to his home on a street as cheerful as any Main Street in the
 312 U.S.A., provided you overlooked the four burlap-covered Jeeps that cordoned off
 313 his house. A dozen soldiers stood in formation, rifles at their shoulder, watching
 314 us for any excuse to use force. This wasn't the welcome I was expecting, nor
 315 Lawrence. He was scared. I could see it in his twitching eyes.

316 /SFX/ STEPS OUT OF THE CAR.

317 **LAWRENCE:** What's the problem, Private?

318 **GUARD:** Colonel Frost wishes to speak to you, Sir.

319 **LAWRENCE:** Tell him I'm on my way.

320 **GUARD:** He wishes to speak to you *and* the inspectors, Sir. He was been waiting for your
 321 arrival.

322 **LAWRENCE:** Here?

323 **GUARD:** Yes, Sir.

324 **LAWRENCE:** Tell him we're ready. (TO MIKE AND DAN) Come with me.

325 **GUARD:** We have them secured, Colonel, Sir.

326 **MIKE:** (INTROSPECTIVE) Colonel Frost was a career man with bulging shoulders and
 327 every hair on his head trimmed with efficiency. His dark eyes and firm chin said
 328 he wouldn't take lip from man or beast. He approached us with a surety to his
 329 step, that all was right in the world except for Lawrence, Dan and me. Lawrence
 330 was trembling. I'd never reveal my secrets to anyone but if someone was to
 331 extract them from me, Frost was the man to do it.

332 **FROST:** Major Thompson.

333 **LAWRENCE:** Colonel Frost, Sir.

334 **FROST:** A little birdie in my chain of command has spread a rumor that we may have
 335 Communists among our visiting party, here.

336 **LAWRENCE:** Sir. Their papers have been inspected and confirmed with the Pentagon, Sir.

337 **FROST:** I have been made aware of this, Major. And I am aware of the notices that pass
 338 through my mail warning me about how high the Red infiltration goes in my
 339 government. I'll need to do a full Red check on these 'inspectors' on my own.
 340 And they'll both be in the stockade until it's done.

341 **LAWRENCE:** Sir, I will run a full check on their identities again.

342 **FROST:** I said, I will, Major. Not you. Sending two inspectors at a moment's notice smells
343 fishy to me. Like Red mackerel. Or Red snapper.

344 **MIKE:** (INTROSPECTIVE) Or red herring.

345 **LAWRENCE:** (STAMMERS) Very well, Sir. Sir, may I speak with you a moment?

346 **FROST:** Certainly, Major. What's on your mind?

347 **LAWRENCE:** (SOFTLY) Sir, I have also heard that we have Communists on our base.

348 **FROST:** Yes, I'm sure you have.

349 **LAWRENCE:** And Sir, I may have a few contacts of my own.

350 **FROST:** Do you, Major?

351 **LAWRENCE:** Yes, Sir. And my contacts may have already identified one or two suspected
352 Communist sympathizers on the base.

353 **FROST:** Really, Major? And why didn't you mention this before?

354 **LAWRENCE:** They were suspected, not confirmed, Sir.

355 **FROST:** Well, that's splendid, Major. (LONG BEAT) But perhaps, unnecessary. Why don't
356 you bring me their names when you have something definite? You may keep
357 your men on duty. (BEAT) And these two inspectors. (THREATENING) But bear
358 in mind that I may return, in person, if there's any trouble.

359 **LAWRENCE:** Of course, Sir. Yes, Sir.

360 **FROST:** Right. Company! Let them go. We'll return to the base.

361 **GUARD:** Yes, Sir!

362 **FROST:** There won't be any trouble, will there, Major?

363 **LAWRENCE:** No, Sir.

364 **FROST:** Good. As you were.

365 /SFX/ FOUR CARS START, DRIVE AWAY.

366 **MIKE:** (INTROSPECTIVE) The man had an iron stare. I had been sure all was lost. I
367 didn't understand why he'd let us go. Dan and I stood solemn on the sidewalk,
368 gripping our luggage as the Jeeps rolled away, canvas flapping in the breeze.

369 **LAWRENCE:** You'd better hurry inside.

370 **MIKE:** Thank you, Comrade.

371 **LAWRENCE:** I did what I had to.

372 **DAN:** Have you reported him to Central?

373 **LAWRENCE:** I have. But he's done nothing to threaten the plan. And he won't. So they won't
374 help us with him. No blackmail. Frost is untouchable.

375 /SFX/ THE MEN WALKING.

376 **MIKE:** You were about to give two of your men for us.

377 **LAWRENCE:** I was. The plan is that important. I need Snow gone and I need that package in
378 Washington.

379 **DAN:** You're a good Party member, Comrade. I'll tell Central myself.

380 **LAWRENCE:** (ANGRY) Listen, Comrade. I trust my men more than I trust you. But Moscow
381 trusts you and that's good enough for me. So don't patronize me. You want to
382 thank me, get me a moment's peace.

383 /MUS/ INTERLUDE

384 **SCENE E.** (INT: Lawrence's dining room, evening)

385 •Mike, Iris, Lawrence

386 **MIKE:** (INTROSPECTIVE) Mrs. Thompson was waiting for us in the entryway.
 387 Lawrence was a lucky man. She was a knockout. All the hardship in her life had
 388 left her all the more dazzling. But she was nervous. You'd think she'd have been
 389 relieved when Colonel Frost released us, but no. She was pale.

390 **IRIS:** Welcome to our home, Comrades. Let me take your coats.

391 **MIKE:** Thank you. We appreciate the hospitality, Comrade Thompson.

392 **IRIS:** Please. Call me Iris.

393 **MIKE:** How are you, Comrade Iris?

394 **IRIS:** I'm lovely, thank you.

395 **MIKE:** (INTROSPECTIVE) She sure was. In all my years of service, I've never
 396 understood why a pretty woman would be a Communist. From my experience, a
 397 Red dame usually isn't a dame at all.

398 **IRIS:** You two must be tired. Come to the kitchen. I have supper ready.

399 **MIKE:** Mind if we help you?

400 **IRIS:** No. You're guests.

401 **MIKE:** You seem shaken, is all.

402 **IRIS:** It's nothing.

403 **LAWRENCE:** Comrade, let her be. I'll take your bags to your room. You and Comrade Daniel
 404 must sit and eat.

405 /MUS/ INTERLUDE

406 **MIKE:** (INTROSPECTIVE) Most Communist dinners are solemn affairs, but this one
 407 was still as an icy tomb. Lawrence and Iris were reluctant to talk about their work,
 408 the corruption of the bourgeoisie, or the glory of Moscow, the usual conversation
 409 over biscuits and gravy. I asked them about the Alaskan weather. That got a few
 410 words out. Dan was as frustrated as I was. Iris would've never joined us at the
 411 table if we hadn't insisted. She kept tending the stove. I was beginning to think it
 412 was personal. The funny thing was, she seemed disappointed when our plates
 413 were clean. I wondered if she'd been waiting for a chance to say something – a
 414 chance that never came.

415 /MUS/ EXCITING INTERLUDE

416 **SCENE F.** (INT: Guest bedroom, morning)

417 •Mike, Dan

418 **MIKE:** (INTROSPECTIVE) We hit the sack soon enough. I gave myself a little shut-eye
 419 but it was hard to rest in that house. Around two A.M., when I was certain Dan
 420 was asleep, I crept outside and took a walk to the drop point. It was only a few
 421 blocks away, at a two-family home with a little garden on the side. I slipped a
 422 letter announcing my arrival, in code of course, under the correct garden stone. I
 423 took the long way back to the Thompson's and I didn't hear anyone following me.
 424 I slipped into bed and awoke to Dan's alarm clock. He was already in the shower.
 425 When he came out, he had a surprise for me.

426 **DAN:** Comrade, you slept well?

427 **MIKE:** Eventually, yes. What's on your mind?

428 **DAN:** Look at this.

429 **MIKE:** (INTROSPECTIVE) I tried not to show any emotion when he tossed that dirty
 430 letter back at me. The same one I'd planted not a few hours ago. It'd been
 431 opened.

432 **DAN:** Our other friend has announced himself.

433 **MIKE:** Who?

434 **DAN:** Snow's contact. You wouldn't know anything about that, Comrade?

435 **MIKE:** No. (BEAT) Where'd you find this?

436 **DAN:** It's not important. Come. The coffee is brewing and we must get to our
 437 interviews.

438 /MUS/ EXCITING INTERLUDE

439 **SCENE G.** (INT: Interrogation room, afternoon)
 440 •Mike, Dan, Iris

441 **MIKE:** (INTROSPECTIVE) Real trust is an oxymoron in the Communist party. You
 442 never know when a friend will turn for his own ambitious goals. (BEAT) Dan
 443 suggested we'd cover twice as many people if we conducted the interviews
 444 separately. I resisted, said we should perform them together. I didn't want to think
 445 what would happen if he found Snow first. (BEAT) The base assigned us a room
 446 to work in. Our cover was that we were developing a report of the base's
 447 activities for the Pentagon. Dan and I were behind a table as each man and
 448 woman sat in front of us and answered our questions.

449 /SFX/ LIE DETECTOR SCRATCHING PAPER IN THE BACKGROUND

450 **DAN:** How long have you been stationed at this facility?

451 **MIKE:** How much do you know about fields outside your expertise?

452 **MIKE:** (INTROSPECTIVE) But for the cell members, our questions turned different.

453 **DAN:** (ACCUSING) What do you know about Snow?

454 **MIKE:** I want you to assassinate your commanding officer. Is that a problem?

455 /SFX/ LIE DETECTOR STOPS

456 **MIKE:** (INTROSPECTIVE) What Dan didn't know and couldn't possibly see, is that
 457 under my clipboard, I had written, "Snow isn't safe on the garden stones
 458 anymore." I lifted it when I was sure the person interviewed was looking my way,
 459 but the message was scribbled such that only someone who knew what it meant
 460 would give it a second glance. I hoped that, with any luck, the Pentagon would
 461 receive a new drop-point from Snow soon. (BEAT) We kept our meetings quick.
 462 After lunch we had a most illuminating interview, with Iris Thompson. She had
 463 her hair pinned up under a flowered hat, which she removed in our presence.
 464 She sat before us and I flashed my clipboard. No response.

465 **DAN:** Comrade Thompson, thank you for coming. We only have a few questions for
 466 you.

467 **IRIS:** (IRRITATED) I don't know why I'm here. My loyalty to the Party is beyond
 468 reproach.

469 **MIKE:** I'm sure it is, Comrade Thompson. But all people are equal and none should be
 470 given special treatment on the basis of their loyalty. You believe that, too?

471 **IRIS:** Of course.

472 **DAN:** Tell us about Snow.

473 **IRIS:** There's a lot of it around most of the year. I can sleep through the roar of the
 474 plow trucks now. I can't stand it though.

475 **MIKE:** We want you to spy on your husband, Comrade Thompson. Follow his
476 movements, even on the base. Send reports regularly to Central.

477 **IRIS:** I'll do it. I'll find a way.

478 **DAN:** That won't be necessary.

479 **IRIS:** I'll pass any test you give me. Moscow knows that. Only the most devoted
480 members to the cause were given the Alaskan assignment. I don't want to
481 question the Kremlin's motives but I notice that neither of you were given this
482 assignment. Perhaps I should be the one asking the questions.

483 **MIKE:** Iris, please.

484 **IRIS:** Ask me to assassinate someone.

485 **DAN:** We have no such order.

486 **IRIS:** Ask me to commit sabotage.

487 **MIKE:** There's no doubt as to your loyalty, Comrade.

488 **IRIS:** You're darned right there isn't. Because I will tell you, Comrade Michael and
489 Comrade Daniel, how far my devotion goes. Several months every year, I share
490 a bed with Colonel Frost. I have done this every year since I was moved here,
491 since the Party asked me to. I've borne the touch of that horrid man. You ask me
492 about loyalty, and assassination and sabotage, but you have yet to ask me how
493 to silence a powerful man who cannot be swayed by blackmail, and who has
494 found out about the mission. He asked for me. The Party gave him me. The Party
495 took me from Comrade Lawrence. Ask me to salute something, gentlemen. Ask
496 me to quote Lenin. I will dance for you, as I dance for all the Party.

497 **MIKE:** (STUNNED) I think we can conclude this interview.

498 **DAN:** Comrade Thompson, where were you on the night of Thursday, last week?

499 **MIKE:** (INTERRUPTS) Save it, Comrade Dan.

500 **DAN:** Please do not interrupt me, Comrade Michael.

501 **MIKE:** I said, save it! (TAPS CLIPBOARD) You can go, Comrade Iris.

502 **IRIS:** Comrade Daniel. Comrade Michael.

503 /SFX/ IRIS WALKS OUT

504 **MIKE:** (SCRIBBLES) I'll write something else in her report.

505 **DAN:** We must report the truth.

506 **MIKE:** I think Moscow knows the truth, Comrade. I think Moscow (BEAT) has not been
507 informed of other methods of handling this situation.

508 **DAN:** She said she had been doing this for years.

509 **MIKE:** Don't remind me.

510 **DAN:** Moscow's will is the will of the Party.

511 /SFX/ MIKE'S CHAIR IS DRAGGED BACK

512 /SFX/ MIKE WALKS AWAY

513 **DAN:** Where are you going?

514 **MIKE:** Out.

515 **DAN:** Our interviews aren't complete.

516 **MIKE:** You keep going. I want to talk to Colonel Frost.

517 /MUS/ EXCITING INTERLUDE

518 **SCENE H.** (INT: Frost's office, afternoon)

519 •Mike, Guard, Frost

520 **MIKE:** (INTROSPECTIVE) The man sickened me. The Party sickened me. I'd seen a lot
521 of heinous actions from the Party over the years but this one eclipsed them all.
522 The Communists are experts at silencing figures of authority. They could have
523 had Frost transferred, killed or threatened. There's no length to the depravity that
524 Communists will descend to. But with Iris... that was sloppy. Bureaucratic. There
525 had to be more to this.

526 /SFX/ WALKING OUTSIDE, MIKE STOPS.

527 **GUARD:** Mr. Svelte, Sir.

528 **MIKE:** Afternoon, Private. I want to speak to Colonel Frost. That won't be a problem, will
529 it?

530 /SFX/ DOOR KNOCK.

531 **GUARD:** Colonel, Sir? Mr. Svelte is here to speak to you.

532 **FROST:** (BEHIND DOOR) Send him in.

533 **GUARD:** Yes, Sir. Go right on in.

534 **MIKE:** I think I will.

535 /SFX/ FOOTSTEPS ON WOOD INSIDE, DOOR OPENS, CLOSES

536 **FROST:** Mr. Svelte? What did you want to see me about?

537 **MIKE:** I want to know why it's worth risking your career over Major Thompson's wife.

538 **FROST:** Is that a threat?

539 **MIKE:** I heard it from her lips. She'll testify if I ask her.

540 **FROST:** Any other proof?

541 **MIKE:** I'll get pictures if I have to.

542 **FROST:** No, Mr. Svelte. You're going to leave this one alone.

543 **MIKE:** The hell I am.

544 **FROST:** Language, Sir. I see word travels fast in Commie circles.

545 **MIKE:** And as fast at the Pentagon when I ask them to start an investigation.

546 **FROST:** You wouldn't do that? You Commies want your little plan to go on.

547 **MIKE:** Maybe I care more about Iris.

548 **FROST:** What happens between us is our business, Mr. Svelte. It's her choice. That'll hold
549 up in any court. You accuse me, you ruin her.

550 **MIKE:** Why, you twisted son of a snake.

551 **FROST:** I know there are Communists on my base and I know you're one of them. The
552 others haven't brought you up to speed, so I will. I noticed your little cell
553 gathering from my neighborhood reports. I had microphones hidden and found
554 out what you were up to. I have tapes safely stored away here, should anything
555 happen to me. Your cell leader, Major Thompson would have told you not to
556 come if you'd asked him.

557 **MIKE:** You're a monster, Frost. A disgrace to your uniform.

558 **FROST:** I could give two flips what you and your Red buddies are doing at my base, as
559 long as the equipment passes inspection and everyone's duties are performed to
560 satisfaction. I'll tell you, Mr. Svelte, the truth. You Commies aren't a threat to
561 anyone! You content yourselves to a little scandal here or there, but you're too
562 disorganized to alter the big picture. But you're useful for one thing. You've given
563 us the Cold War. I love the Cold War! My troops get a hundred times the budget
564 they need. They get the best equipment, best artillery, best training and best
565 pinball in the rec room. And from you, the poor ineffectual paranoid Commies, I
566 get your women. And their Party loyalty keeps them coming back for more. I
567 hope this War never ends. When your Soviet states eventually collapse in on
568 themselves, we'll have to find a way to make more of you!

569 **MIKE:** Never!

570 /SFX/ MIKE SMACKS FROST.

571 **FROST:** Oh, you've laid a hand on me. (SHOUTS) Private!

572 /SFX/ DOOR OPENS, GUARD ENTERS.

573 **FROST:** Have Mr. Svelte arrested for assaulting a Colonel and throw him in the stockade.
574 When you're done, call the other inspector and inform him of the situation.

575 **MIKE:** You'll never get away with this.

576 **FROST:** I have for many years, Mr. Svelte. As long as there are Communists, I'll be a very
577 happy man!

578 /MUS/ EXCITING INTERLUDE

579 **SCENE I.** (INT: Prison, afternoon)

580 •Mike, Iris, Guard, Dan

581 /SFX/ CELL DOOR LOCKED

582 **MIKE:** (INTROSPECTIVE, ANGRY) They charged me, stripped me and locked me in a
583 cell. I'd been reckless. Careless. Put the whole operation in jeopardy. I sat on the
584 little cot and held my head between my hands. I had to think. The Pentagon
585 would send someone for me. Perhaps I could still find evidence. That'd get the
586 charges dropped.

587 /SFX/ ANOTHER CELL DOOR OPENS

588 **MIKE:** (INTROSPECTIVE) Then the guard let a visitor in. It was Iris. She had the fury of
589 the four winds in her cheeks and a look that would have cut steel.

590 **IRIS:** (LOW, BUT FURIOUS) What on Earth did you think you were doing?

591 **MIKE:** The Party's gotten complacent, Iris. I figured I'd make a stand.

592 **IRIS:** That was foolish. You risked everything.

593 **MIKE:** I did what I had to do. What any man would have done.

594 **IRIS:** You're a strange one, (BEAT) Mike. (BEAT) Did you hit him?

595 **MIKE:** Yes.

596 **IRIS:** How hard?

597 **MIKE:** Hard enough to get me in here.

598 **IRIS:** Thank Lenin.

599 **MIKE:** Excuse me?

600 **IRIS:** You're not like any Party member I've met here. You break for the wrong
601 reasons.

602 **MIKE:** You talk about this plan you're willing to give yourself for. I don't know what it is,
603 so I can't give myself to it. But I can give myself to what's right.

604 **IRIS:** I will tell you what it is.

605 **MIKE:** Wouldn't you be in trouble?

606 **IRIS:** I am in enough trouble already. Surely you have guessed the truth, Mike. That I
607 am Inuit Snow.

608 **MIKE:** (BEAT) No!

609 **IRIS:** I can't take this life any longer. I want out. I'll take the whole plan down if you can
 610 guarantee my safety. You are my contact at the Pentagon, yes?

611 **MIKE:** Keep quiet. I am.

612 **IRIS:** I suspected from your clipboard. I knew it when I heard about your arrest. I'll go
 613 with you if I may take down Frost. That animal doesn't deserve to live another
 614 day.

615 **MIKE:** I'll see that he gets justice when I'm out of here.

616 **IRIS:** I will go into hiding. (BEAT) The plan is this. Moscow is set to invade Alaska
 617 soon. To take it back, they say. They want to establish a stronghold on the North
 618 American continent. The package that Lawrence will give Dan contains the codes
 619 and frequencies for our loyalists to co-ordinate the attack from Washington.
 620 Slowly, our plants in all the Alaskan bases are causing sabotage. When the Air
 621 Force and the Army attempt to defend Alaska, they will fail.

622 **MIKE:** My God.

623 **IRIS:** There is no God, Mike. You know it. If there was, he would take pity on such as
 624 me.

625 **MIKE:** Get out of here, Iris. Hide. I'll come for you when I can.

626 **IRIS:** I hope so. Just this once, I will pray.

627 /SFX/ SHE WALKS AWAY

628 **GUARD:** Excuse me, Ma'am.

629 **IRIS:** What is it?

630 **GUARD:** The Colonel would like to see you now, Ma'am.

631 **IRIS:** Oh, he would?

632 **GUARD:** Yes, Ma'am.

633 **IRIS:** May I go to see him on my own?

634 **GUARD:** He asked me to accompany you, Ma'am.

635 **IRIS:** I see. Well, if he must see me, then he must.

636 **GUARD:** This way, Ma'am.

637 /SFX/ CELL DOOR LOCKED

638 **MIKE:** (INTROSPECTIVE) I had iron bars in my face, thick and unshakable. I'd never
 639 felt more helpless in my life. I had to get out, fast. The Pentagon had to learn the
 640 truth. But my prison had no window. I spent the next few hours as a caged lion,

641 tapping Morse code against the bars in case someone heard me. Eventually,
 642 someone did. (BEAT) I heard concrete slide under my cot. I bent down to see
 643 who it was.

644 **DAN:** (DESPERATE) We must get out of here, Comrade.

645 **MIKE:** It's good to see you. The sooner we leave, the better.

646 **DAN:** I heard you tapping. Lawrence arranged for escape tunnels to be built under all
 647 the cells.

648 **MIKE:** I don't want to sound ungrateful, but couldn't you have come any sooner?

649 **DAN:** If you want the truth, Comrade, I wasn't planning on setting you free today. But
 650 we have to run. After you left, I grilled Lawrence and repeated the situation to
 651 Central. It was Moscow who got back to me. The leaders weren't fully apprised of
 652 the Frost situation. They assumed the bureaucrats had everything under control.
 653 But now they feel the situation is too volatile. They don't know who Frost has
 654 spoken with, or where his tapes are. They're sending bombers. They want to
 655 wipe out the whole base in one fell swoop to protect the plan. We must escape!
 656 All Party members are evacuating now.

657 **MIKE:** How long do we have?

658 **DAN:** I don't know. We have to hurry.

659 **MIKE:** Have you spoken to Comrade Iris?

660 **DAN:** No. She's still with Frost.

661 **MIKE:** I have to get to her.

662 **DAN:** Look, man. There isn't time! They could be here any minute!

663 **MIKE:** Then you run! But take me to wherever Frost is holed up now. If I'm blown to bits,
 664 then so be it. At least I'll die doing what I could to save Iris!

665 /MUS/ EXCITING INTERLUDE

666 **SCENE J.** (EXT: Outside Frost's home, evening)
 667 •Mike, Guard

668 **MIKE:** (INTROSPECTIVE) Dan dropped me off by the Colonel's house. I was unarmed,
 669 still in my prison attire, but that wouldn't stop me. It was dark, just after nightfall.
 670 An armed soldier waited before the gate. Funny thing about darkness and walls.
 671 They make it easier to throw your voice and scare a man.

672 /SFX/ FEET CRUNCHING ON LEAVES

673 **GUARD:** Who's there?

674 **MIKE:** It's me, sonny boy. You locked me up but I walked through the walls. How can
 675 you call yourself a soldier when you know what's happening in that house behind
 676 you? You're supposed to protect the innocent.

677 **GUARD:** Stay where you are! (BEAT) I'll fire if you come any closer.

678 **MIKE:** (INTROSPECTIVE) There's a move they use in wrestling called a 'sleeper hold.'
 679 Being in the business I'm in, I've used it enough times. You use some distraction,
 680 like a rock on the ground behind the fellow. When he turns, you get behind him.
 681 You grab his neck with one arm and the other around his head. You cut the air
 682 from his lungs and the blood from his brain. He struggles for a while but at least
 683 he can't shout. He drops, limp. Usually, he'll wake up later with a hell of a
 684 headache. But not that poor soldier. I was mad, but part of me wanted to save
 685 him. It killed me to step away. I took his gun first, and walked off to make up for
 686 what I'd done. (BEAT) Frost was overconfident. His front door was open.

687 **SCENE K.** (INT: Inside Frost's home, evening)
 688 •Mike, Iris, Frost

689 /SFX/ DOOR SLAMS OPEN

690 **MIKE:** Put down your fork, Frost. Keep your hands where I can see them.

691 **IRIS:** Michael!

692 **FROST:** Well, it's our stupid little Red who should be up for a court martial. Take a chair.
 693 We're finishing dinner.

694 **IRIS:** He hasn't touched me. Don't do anything rash.

695 **MIKE:** It doesn't matter what I do. Not anymore. You can't hide behind your rank any
 696 longer, Colonel, any more than you can hide behind this table!

697 /SFX/ WITH GREAT STRENGTH, MICHAEL HURLS THE TABLE ASIDE. PLATES AND
 698 SILVERWARE CLATTER TO THE FLOOR.

699 **FROST:** You're not the only one with a pistol. 'Comrade.' Iris, don't move. I'm right behind
 700 you now. That's a good girl. Just stand still. Arms to your sides. You'll protect me,
 701 won't you, sweetheart? Your friend Michael can't get a good shot around you.

702 **MIKE:** (INTROSPECTIVE) He was right, too. Hiding behind her like a coward, I couldn't
 703 risk a shot. Not that I would have tried. There were still soldiers around. The bang
 704 of a gun would attract them.

705 **FROST:** What's it going to be, Michael? I might let her go and just shoot you. I can do
 706 anything I want to a Red. You bring it on yourselves.

707 **MIKE:** Did you tell him everything about the plan, Iris?

708 **IRIS:** He knows it all. He found out on his own.

709 **FROST:** Bah! Alaskan conspiracies. If the Communist pilots are as incompetent as their
 710 saboteurs, we'll beat 'em back in an hour with ship-shod aircraft.

711 **MIKE:** If you know the plan, you know that means we'll have to kill you.

712 **FROST:** Strange that your superiors have never made such a threat to me. And I'll remind
 713 you, blind and deaf as you seem to be, that I have the muzzle of my gun nestled
 714 gently into Iris' temple. Step towards me and bang! Neither of us wants that. So I
 715 want you to put that gun on the floor. (ANGRY) Do it! (SOFTER) Slowly. Yes.
 716 Lower. There.

717 /SFX/ GUN IS PLACED ON THE FLOOR.

718 **MIKE:** All right.

719 **FROST:** Just like that. Let it go. Good. Now stand up again.

720 **MIKE:** Yes, Colonel Frost.

721 **FROST:** Hands behind your head. Good. I'll call for my men, have you taken away, and
722 finish my dinner. Everything will be as it was. As it should be.

723 **MIKE:** You've won, Frost. May I say goodbye to Iris first?

724 **IRIS:** You can let go of me now, Nathan. Michael's no threat.

725 **FROST:** Not yet, dearest. Michael, you may say your goodbyes.

726 **MIKE:** Iris, don't worry about me. You're a strong woman. Stronger than I'll ever know.
727 You can hold yourself steady as a rock, can't you?

728 **IRIS:** That I can.

729 **MIKE:** I'll make do. I'm a good Red. I'm cagey, slippery and athletic. I played all the
730 sports in college. Ever hear of soccer? You can't use your hands. You kick things
731 off the ground. Like the gun I just put down!

732 /SFX/ MIKE KICKS THE GUN IN THE AIR

733 **FROST:** What?

734 **IRIS:** I caught it!

735 **FROST:** No! (COUGHS)

736 /SFX/ MUFFLED GUNSHOT. FROST FALLS.

737 **MIKE:** (INTROSPECTIVE) Iris' steady hand caught the gun I'd kicked to her. Without
738 hesitation, she planted it into Frost. Those rolls of flesh around his gut made the
739 perfect silencer. No one heard his cry.

740 **IRIS:** Oh, Michael! Thank you. Thank you.

741 **MIKE:** I had to come back for you, Iris. Look, we've no time. Moscow is sending
742 bombers to level the base, thanks to Frost's blabbermouth.

743 **IRIS:** No!

744 **MIKE:** We have to run. Frost, I know you can still hear me. Just one thing I want you to
745 know. I may be a 'Red'. I'm proud of that. To me, it means I have the Red blood
746 of an American man in my veins!

747 /SFX/ FROST GRUNTS ON FLOOR.

748 /MUS/ EXCITING INTERLUDE

749 **SCENE L.** (EXT: Hillside, evening)
 750 •Mike, Lawrence, Iris, Dan

751 **MIKE:** (INTROSPECTIVE) I'll never understand why Dan was waiting for us in that car.
 752 Perhaps Iris' plight had softened his hard Commie heart. He drove us out, past
 753 the checkpoints, answering questions and flashing our papers. We hardly had left
 754 the base when we spotted the planes overhead. Dan drove us across a stretch to
 755 a field where Lawrence was beckoning to us. We pulled over and ditched the car.

756 **LAWRENCE:** (RUNNING) This way! The community bomb shelter's nearby. Just over the hill.

757 **IRIS:** Is everyone else safe?

758 **LAWRENCE:** Yes, you're the last. I feared I'd lost you, forever.

759 **MIKE:** (INTROSPECTIVE) We ran up the hill as the first missiles flew. The explosions
 760 and sirens were deafening. Our own shadows were illuminated in orange before
 761 us. We were over the hill, yards from the open door of the bunker when one set
 762 of footsteps behind me stopped. Dan pushed me into the bunker before I turned
 763 around to check on Iris.

764 **IRIS:** One last look. Hit him hard.

765 **MIKE:** (SHOUTS) IRIS!

766 **MIKE:** (INTROSPECTIVE) She was illuminated in gold at the top of the hill, paralyzed
 767 by the rush of light and smoke that enveloped her. Dan barely shut the door in
 768 time.

769 **LAWRENCE:** Iris!

770 **DAN:** She stopped! There's nothing we can do.

771 /SFX/ BOMBS RUMBLING IN THE DISTANCE

772 **MIKE:** (INTROSPECTIVE) We spent hours, maybe days, I don't know, in the bunker
 773 before we heard metal against the door. The rescue crew from the Pentagon had
 774 arrived for me. Iris was still out there, or I should say, an ashen carving of her
 775 remained on the hill, frozen in time, a grim reminder that in this business, you
 776 can't save everyone, even the ones who need it most. (BEAT) You wouldn't have
 777 heard about the bombing in the paper. If you had a loved one stationed there,
 778 you would have received a letter in the mail announcing their death under
 779 classified circumstances, giving their lives for their country. Our government
 780 doesn't want a war with Russia if they can help it. And they wanted me to
 781 continue doing my job. I stayed on, exposing the menace by remaining a part of
 782 it. My shadow's the only one who walked beside me. I was a Communist for the
 783 CIA!

784 **OUTRO.**
785 •Young Allen (as Crask), Announcer

786 **YOUNG ALLEN (as CRASK):** So it ends, my friends, and the world grows a little darker. Who is
787 more evil, the traitor or the man who profits from the other's treason? When you
788 hear those who speak out against this Cold War, have you considered that they
789 may have agendas of their own? Must we, as good citizens, be doubly vigilant in
790 this new world where the Reds walk invisible among us? I don't know about you,
791 but after tonight's tale, I wouldn't be caught dead out... *After Dark!*

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

793 **ANNOUNCER:** *After Dark!*, brought to you each week on this station by the makers of Winsley
794 Wheat, features the Herald of Horror, the Forerunner of Fright, the Top Man of
795 Terror himself, Leonard Allen.

796 Our special guests this week were

797 _____,
798 _____,
799 _____,
800 _____,
801 _____,
802 _____,
803 _____,
804 and _____,

805 *After Dark* is produced and directed by Leonard Allen.

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

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

809 **SCENE 4. — POST-SHOW** (INT: Stroud's studio, 1955)
 810 •Announcer, Young Allen, Young Allen (as Crask)

811 **ANNOUNCER:** (CLAPS) Perfect, people. Great show. It'll give HUAC a reason to love us and
 812 Fred Ziv a reason to sue us.

813 /SFX/ PEOPLE CLAP

814 /SFX/ PEOPLE RETURN TO BEING BUSY

815 **ANNOUNCER:** Let's get to the real show, people. Hey, Mr. Allen.

816 **YOUNG ALLEN:** Yes?

817 **ANNOUNCER:** Great job. Really. Terrific work. Don't go anywhere. (SEES JULIE) Julie! Hey!

818 /SFX/ JULIE APPROACHES

819 **JULIE:** What's the matter?

820 **ANNOUNCER:** Mr. Allen must be all burned out from his performance.

821 **YOUNG ALLEN (as CRASK):** (INTROSPECTIVE) From his two lines?

822 **JULIE:** I have to run to the other gig.

823 **ANNOUNCER:** Just drop him somewhere. Mr. Stroud's office.

824 **JULIE:** All right. Len. Len, are you tired?

825 **ALLEN:** I am. My arm's asleep, and it's spreading.

826 **JULIE:** So you can walk though?

827 **ALLEN:** I can walk.

828 **JULIE:** You won't have to go far. Down the hall.

829 /SFX/ ALLEN AND JULIE WALK THROUGH BUSY PEOPLE

830 **ALLEN (as CRASK):** (INTROSPECTIVE) Why do you want to sleep? You did a show. A Hollywood
 831 show. You should have a martini in one hand and a broad in the other. You
 832 should see fear in your competition's eyes as they realize how good you are.

833 **ALLEN:** (INTROSPECTIVE) You're excited.

834 **ALLEN (as CRASK):** (INTROSPECTIVE) You are too. I know you are. You made up your lines. You
 835 did my voice. Hey, I'm atmosphere. That's all.

836 /SFX/ STUDIO DOOR CLOSSES, QUIET HALL, TWO PEOPLE WALK

837 **JULIE:** You're doing fine, Len.

838 **ALLEN (as CRASK):** (INTROSPECTIVE) Ask her what time it is.

839 **ALLEN:** (INTROSPECTIVE) You ask her.

840 **ALLEN (as CRASK):** (INTROSPECTIVE) They're getting sloppy with you. They aren't putting on the
841 dog and pony show they used to. They let you hear the Shepherd's ceremony,
842 for crying out loud. Ask her the time.

843 **ALLEN:** (INTROSPECTIVE) I don't see why.

844 /SFX/ RATTLE OF KEYS, LOCK CLICKS OPEN

845 **JULIE:** Mr. Allen, go on inside.

846 /SFX/ ALLEN AND JULIE WALK INTO CARPETED OFFICE

847 **ALLEN:** Okay. Julie, what time is it?

848 **JULIE:** It's (CHECKS) 7:54. Bob'll pick you up in half an hour.

849 **ALLEN (as CRASK):** (INTROSPECTIVE) Doesn't Bob do his show live for the West Coast?

850 **ALLEN:** (INTROSPECTIVE) Yes. He starts at eight. Right on the money.

851 **JULIE:** Son of a gun. He's left his papers all over the place. Tell him to clean his office,
852 would you?

853 /SFX/ ANOTHER DOOR UNLOCKS, OPENS

854 **ALLEN:** Sure.

855 **JULIE:** I'll have to leave you in his "waiting room." Would you go inside?

856 **ALLEN:** That's a closet.

857 **JULIE:** No, Len. Len. It's a waiting room.

858 **ALLEN (as CRASK):** (INTROSPECTIVE) Every week from now on. You sing, and then you're stuffed
859 in the 'waiting room' while Bob does his show. You're a sacrifice for the altar.
860 Only you aren't tenderized yet. You're meat that bastes itself. Want to know why?

861 **JULIE:** Len. Len? Please go in the waiting room.

862 **ALLEN:** (INTROSPECTIVE) I want to know.

863 **ALLEN (as CRASK):** (INTROSPECTIVE, BEAT) Ask Bob.

864 **ALLEN:** (ALoud) I think I will. Julie, is that the key to the waiting room?

865 /SFX/ KEYS ON RING JINGLE

866 **JULIE:** You'll be safe in there, Len.

867 **ALLEN:** I know. So will you.

868 /SFX/ ALLEN STRUGGLES WITH JULIE, PULLS THE KEY RING AWAY

869 **JULIE:** Hey! Let me go! Stop it! Give those back!

870 **ALLEN:** I need to ask him.

871 /SFX/ JULIE FALLS ON PAPERS IN CLOSET

872 **JULIE:** You can't treat me like that. Bob's going to hear about this!

873 /SFX/ SHUTS AND LOCKS THE CLOSET DOOR

874 /SFX/ JULIE KNOCKS RAPIDLY

875 **JULIE:** (IN CLOSET) Hey! It's dark in here! Let me out! You can't leave me in here.
876 They'll butcher you for this!

877 **ALLEN:** You'd stop me from seeing Bob.

878 **ALLEN (as CRASK):** (INTROSPECTIVE) That's the spirit. She'll be fine for now.

879 **JULIE:** (IN CLOSET) You're dead, Len.

880 **ALLEN (as CRASK):** (INTROSPECTIVE) She's the one in trouble, not you. They still need you.

881 **ALLEN:** Where's Bob?

882 **ALLEN (as CRASK):** (INTROSPECTIVE) Hurry back to your studio. You might catch a straggler
883 running to Bob's show.

884 /SFX/ ALLEN WALKS OUT

885 **JULIE:** (IN CLOSET) Help me! Somebody? Anybody? He's loose!

886 **SCENE 5. — SHOWDOWN** (INT: Hallway/Stroud's real studio, 1955)
 887 •Announcer, Young Allen (as Crask), Young Allen), Stroud, Matt, Isabel

888 /SFX/ FAST WALKING DOWN SILENT HALL

889 /SFX/ DOOR SWINGS OPEN

890 /SFX/ PEOPLE BUSY INSIDE DOOR

891 **ANNOUNCER:** (TO PEOPLE) Chop chop! Get it going. I'll watch the hall.

892 /SFX/ DOOR CLOSSES, HALL IS QUIET

893 /SFX/ ANNOUNCER LIGHTS A CIGARETTE, SIGHS

894 /SFX/ ALLEN BEGINS WALKING UP HALL TOWARDS HIM

895 **YOUNG ALLEN (as CRASK):** (INTROSPECTIVE) Paydirt, my friend. They led you to Bob.

896 **YOUNG ALLEN:** (INTROSPECTIVE) You don't know if Bob's in there.

897 **ALLEN (as CRASK):** (INTROSPECTIVE) Ask the nice gentleman by the door.

898 **ALLEN:** Excuse me? Excuse me, sir?

899 **ANNOUNCER:** (CONFUSED) Mr. Allen?

900 **ALLEN:** Is Bob in there?

901 **ANNOUNCER:** What are you doing here?

902 **ALLEN:** I want to see Bob.

903 **ANNOUNCER:** Where's Julie?

904 **ALLEN:** Indisposed. Can I talk to Bob?

905 **ANNOUNCER:** I'm calling security.

906 **ALLEN:** But Bob's doing his show in there?

907 **ANNOUNCER:** Sure. Listen. You stay there. Right there. You will, won't you?

908 **ALLEN:** I'll be here.

909 **ANNOUNCER:** Good. You wait.

910 /SFX/ ANNOUNCER RUNS DOWN HALL

911 /SFX/ ALLEN SHAKES THE DOOR

912 **ALLEN:** It's locked.

913 **ALLEN (as CRASK):** (INTROSPECTIVE) You have keys. A whole ring of them.

914 **ALLEN:** I do?

915 **ALLEN (as CRASK):** (INTROSPECTIVE) Lift your hand up to your face.

916 /SFX/ KEYS ON RING JINGLE

917 **ALLEN:** Oh. I do.

918 **ALLEN (as CRASK):** (INTROSPECTIVE) Try them all.

919 /SFX/ TWO KEYS TRIED IN LOCK FAIL, THIRD ONE CLICKS

920 **ALLEN:** Got it.

921 /SFX/ DOOR OPENS, ALLEN SNEAKS IN STUDIO

922 /MUS/ POP-CREEPY ORGAN, THE STROUD SHOW THEME

923 **ALLEN (as CRASK):** (INTROSPECTIVE) He's already started.

924 **ALLEN:** I can't interrupt him now.

925 **ALLEN (as CRASK):** (INTROSPECTIVE) You will.

926 **STROUD:** (EXCITED) From Hollywood, USA, Old Maggie Mop-heads presents Master
 927 Stroud's Grimoire of Horror! All the tales you fear the most! Hungry goblins!
 928 Scary ghosts! Broadcasting from coast to coast!

929 /MUS/ INTERLUDE

930 **STROUD:** Why, hello. I'm sorry, I didn't see you there, hiding in the corner. May I see some
 931 identification? You can't be too careful these days.

932 **ALLEN:** (INTROSPECTIVE) That was my line!

933 **STROUD:** Who am I? Why, Master Stroud, in the flesh. Were you expecting someone else?
 934 Not tonight. Sure you remember me. Terror of the airwaves.

935 **ALLEN:** (INTROSPECTIVE) I said that!

936 **STROUD:** Not good enough? You want to see *my* papers? They're all here. All in order. I've
 937 nothing to hide, just like the hero of tonight's tale.

938 **ALLEN:** (INTROSPECTIVE) Why is he saying my lines?

939 **ALLEN (as CRASK):** (INTROSPECTIVE) You know why.

940 **STROUD:** He has the dirty job of finding traitors to our great nation, but his name will never
 941 be in a history book. Let me ask you, how well do you know your best friend?

942 **ALLEN:** (INTROSPECTIVE) No. No, I won't.

943 **STROUD:** Your co-workers?

944 **ALLEN:** (INTROSPECTIVE) Not him.

945 **STROUD:** Do you think they're jealous of that raise you earned? The one that gave you a
946 better car. A better garden.

947 **ALLEN:** (INTROSPECTIVE) They never wanted him.

948 **STROUD:** Maybe they wonder if the world would be a better place if everyone was equal,
949 and you were strung up by your boots.

950 **ALLEN (as CRASK):** (INTROSPECTIVE) Now you're getting it.

951 **STROUD:** Michael Svelte finds people like this, in a tale I'm calling... "I was a Communist
952 for the CIA."

953 /SFX/ DOOR SLAMS INTO THE WALL

954 **ALLEN:** Bob!

955 **ANNOUNCER:** (TO ALLEN) What are you doing? Mr. Allen, it's a live show.

956 **ALLEN:** Tell me I'm wrong, Bob!

957 **ANNOUNCER:** Get him out of there.

958 /SFX/ FOOTSTEPS SURROUND ALLEN

959 **ALLEN (as CRASK):** (INTROSPECTIVE) You want some advice?

960 **ALLEN:** Sure.

961 **ALLEN (as CRASK):** (INTROSPECTIVE) If they're in your way, knock 'em aside.

962 **ANNOUNCER:** That's it, Mister. Out. (COUGHS)

963 /SFX/ ANNOUNCER IS HIT IN THE STOMACH, CRASHES INTO EQUIPMENT, ELECTRIC
964 FIZZLE

965 **STROUD:** Technical difficulties. We'll be right back to our thrilling show.

966 **ALLEN:** Out of my way.

967 /SFX/ ANOTHER BODY CRASHES INTO EQUIPMENT

968 **STROUD:** (PAUSE) It's all right. Let him come.

969 **ALLEN:** That's right. That's right. Pretend I'm the star. Step aside, boys.

970 **STROUD:** Easy, Len. Len. It's okay, Len. I'll get you home, Len.

971 **ALLEN:** You've been (TRIES TO FIND WORDS) doing something to me! Ju-ju! Mind
972 trickery!

973 **STROUD:** I can't make you do anything you don't want, Len.

974 **ALLEN:** You're damned right you can't. (BREATHES) I'm angry right now.

975 **STROUD:** It's to be expected, Len. Boys, back off more. Give Mr. Allen some space. He's
976 not himself.

977 **ALLEN:** The heck I'm not!

978 **STROUD:** You threw two men into the control board. With your own hands, Len. You can't
979 do that!

980 **ALLEN:** Don't change the subject. I figured it out. Why I'm here in Hollywood. Why I
981 haven't written Gwen. Why I'm hosting some abomination of a show. The
982 reanimated corpse of *After Dark*. You won't let me go, Bob.

983 **STROUD:** I don't know what you're talking about.

984 **ALLEN:** You're a lonely man, Bob. You had no friends before me and you'll have no
985 friends after me. When I couldn't get a job here, you gave me one. And it's
986 (BEAT) a joke. A child could see through it. So you made me very, very dumb.

987 **STROUD:** Len, please. What does that sound like to you?

988 **ALLEN:** You made me only want one thing. This sham of a show. Nothing more. You
989 made me want it so bad, it didn't even occur to me that I could leave it.

990 **STROUD:** Something's wrong with you, Len, and it's nothing I've done. I can't make you as
991 strong as you are now.

992 **ALLEN (as CRASK):** (INTROSPECTIVE) Let him have it.

993 **ALLEN:** You took *me* away. And I don't know how. (MEEK) And I don't know what to do. I
994 thought they hired you because they saw some talent in you. That you were the
995 better man. I was jealous, but I knew you. I thought you deserved it. I was proud
996 you'd caught the chance to hit it big. I wished it was me. I still do. Every day
997 when you look in that mirror in your bathroom and slather on that cream. They
998 hired you (BEAT) to be *me*.

999 **STROUD:** Len.

1000 **ALLEN:** That's all you are. You ape my words. Ape my voice. Not my voice. Crask's
1001 voice. You can't be anything but me. They don't want you. They want Crask! And
1002 I'm Crask. But they got you first because you're a damned toadie! Sycophant!
1003 You didn't steal my show. That's what Matt and Isabel thought but they were
1004 wrong. You stole me!

1005 /SFX/ THROWS A MICROPHONE ON A STAND ACROSS THE ROOM

1006 **STROUD:** (FEARFUL) Easy, Len. Let's not do anything you're going to regret.

1007 **ALLEN:** You want me. You want me bad and I'm here, Bob.

1008 **STROUD:** Let go of me.

1009 **ALLEN:** (INTIMATE) Go ahead. Touch me, Bob. Feel my cheek. That's as close as you're
1010 going to get to being me. (BEAT) Tell me, Bob. Make me understand.

1011 **STROUD:** I've told you everything, Len.

1012 **ALLEN:** Why are you repeating words that I made up a half hour ago?

1013 **STROUD:** You had a good introduction.

1014 **ALLEN:** Oh, yes. It was the best. (KISSES FINGERTIPS) Poetry. Shakespeare, right
1015 there. Why do you want to be me so much? Is this part of the ju-ju? Are they
1016 keeping you here, too? Can I set you free?

1017 **STROUD:** I don't have to do anything I don't want to.

1018 **ALLEN:** (PATS HIS HAND, PUTS AN ARM AROUND STROUD) Quite so. Quite so.
1019 You're a good, honorable toadie, doing the job you were hired for. To be me for
1020 one hundred episodes. A lonely boy, keeping me for company. Want me to sing
1021 for you in my little cage?

1022 **STROUD:** No, Len. (BEAT) You can go, if you want to. No. No one's making you stay.

1023 **ALLEN:** Not anymore?

1024 **STROUD:** Not anymore.

1025 **ALLEN:** Right. (PATS HIS HAND) You're not going to tell me why you're playing me, are
1026 you?

1027 **STROUD:** I can't, Len.

1028 **ALLEN:** And you won't tell me why you had me host that *After Dark* farce, will you?

1029 **STROUD:** I've wanted to. How easy do you think this is for me? You only came here a few
1030 weeks ago. I have to live this. I have to drive to that squalid apartment, drink
1031 myself to sleep and get dressed in a hangover. Because I was recruited. I don't
1032 have any contacts here. (TO EVERYONE) And none of my boys here will let me
1033 forget it!

1034 **ALLEN:** (LISTENS) Feels good to let it out, doesn't it?

1035 **STROUD:** I work here. I have a future. I needed you a little longer. That's all. You can't
1036 blame me, can you?

1037 **ALLEN:** Of course not. You're my pal, Bob. Now, I'm going to go and collect my clothes
1038 from the apartment. I have the key. Don't worry. I'll leave it behind on the table.
1039 (PAUSE) You know, you are looking a little old for your age.

1040 **STROUD:** I live with the truth.

1041 **ALLEN:** You keep at it, then. Keep on playing the great accessible Leonard Allen. I'll tell
1042 you, if you want to be me so much.

1043 /SFX/ ALLEN RIPS THE METAL RECORDING TAPE FROM ITS SPOOL

1044 **ALLEN:** You start at the bottom like I did.

1045 **STROUD:** (BEAT) Get out of here.

1046 /SFX/ ALLEN WALKS, STOPS TURNS BACK

1047 **ALLEN:** Wait. Give me a check.

1048 **STROUD:** The studio already gave you one.

1049 **ALLEN:** I'm breaking my contract. They'll want it back. And you've been controlling me
1050 with it. I can't look at it again.

1051 /SFX/ WRITES A CHECK, TEARS IT OFF

1052 **STROUD:** All right. Here. That should cover your expenses out of town.

1053 **ALLEN:** I didn't say I was leaving.

1054 /SFX/ SILENCE, ALLEN WALKS OUT INTO QUIET HALL

1055 **ALLEN (as CRASK):** (INTROSPECTIVE) Good work. Doing the right thing's always painful.

1056 **ALLEN:** Where's a cheap bar? Think they'll take a check?

1057 **ALLEN (as CRASK) and MATT:** (INTROSPECTIVE, MATT'S VOICE FADES UP, SPEAKING THE
1058 SAME WORDS) You can handle yourself from now on. I told you. We'd change
1059 the ending. Get you free. You're out of his hands. Maybe Hollywood isn't the
1060 place for you. Maybe it is. Great food. Great bars. Great women.

1061 **ISABEL:** Why thanks, Matt. Is he out of the building yet?

1062 **MATT:** But maybe I did help a bit. Your buddy, Crask. Drink a toast to me. Wherever you
1063 go. Will you? (SIGHS) Okay, he's out.

1064 **ISABEL:** I'm dropping the circle now. You'll lose your link to him.

1065 **MATT:** Go.

1066 /SFX/ MYSTICAL HUMMING SOUND RISES AND FALLS

1067 **MATT:** I need chocolate.

1068 **ISABEL:** So do I. (PAUSE) Ew. Forget it. Shouldn't have left it in the California sun. We
1069 should move. The Shepherd'll track us here.

1070 **MATT:** Good thought. (BEAT) Won't Allen be surprised to see us?

1071 **ISABEL:** He'll say no.

1072 **MATT:** I know. No more *After Dark*. The Prayer's over. It can't hurt to try though.

1073 **ISABEL:** Sure.

1074 **MATT:** (PAUSE) Allen had the right idea. Where's a good bar near here?

1075 **SCENE 6. — FRESH START** (INT: Studio lot, 1955, afternoon)

1076 •Young Allen, Young Allen (as Crask), Johansson

1077 /MUS/ HOLLYWOOD PIZZICATO

1078 **YOUNG ALLEN:** (INTROSPECTIVE) So that's my story. My first step into Hollywood. I've
1079 forgotten most of it over the years, but I could never listen to Stroud's show
1080 again. That night, I moved into an apartment across town. And I realized that all
1081 my business cards had the number for Bob's agency on them. I ordered more the
1082 next morning. I was near one of the studios where I'd interviewed before, and I
1083 figured I'd give them my motel number, just in case. The girl I interviewed with
1084 took a new resume since she'd lost my old one. I had a feeling she'd lose this
1085 one, too. On my way out, I thought I'd abuse my studio pass before it expired,
1086 and caught a smoke behind one of their sound stages.

1087 /SFX/ QUIET, WINDY STUDIO LOT

1088 **ALLEN:** (SMOKES, DOING VOICES TO HIMSELF) Well, what are we going to do now?

1089 NOTE: ALLEN IS DOING THESE CRASK VOICES TO AMUSE HIMSELF. MATT IS NOT DOING
1090 THEM.

1091 **YOUNG ALLEN (as CRASK):** (ALoud) There's always the mansion of terror. After Stroud's
1092 affair, we could use more cleaning staff.

1093 **ALLEN:** Come off it. I'm getting a real job.

1094 **ALLEN (as CRASK):** (ALoud) That's going real well for you. How you'll survive, that's a mystery I
1095 want to remain unsolved.

1096 /SFX/ FOOTSTEPS ON TAR

1097 **JOHANSSON:** Excuse me. That voice you're doing. Is that Damien Crask?

1098 **ALLEN (as CRASK):** (ALoud) *Doctor* Damien Crask at your service, sir.

1099 **ALLEN:** And I'm Mr. Leonard Allen. Pleasure to meet you.

1100 **JOHANSSON:** I thought it was you. Mr. Welles was telling us about you at the symposium the
1101 other day. I used to listen to your show all the time.

1102 **ALLEN:** Well, thank you. We had some great people working on it.

1103 **JOHANSSON:** So, what are you doing here?

1104 **ALLEN:** Interviewing.

1105 **JOHANSSON:** How's that going?

1106 **ALLEN:** Not well.

1107 **JOHANSSON:** Oh. Listen, I'm a director but I wouldn't be here if someone hadn't given me a
1108 break. If you want a few weeks of work, our script girl got herself pregnant so
1109 she's off the set for a while. I'd hate to offer it to you, Mr. Allen, though.

1110 **ALLEN:** (PUFFS CIGARETTE) I wouldn't mind.

1111 **JOHANSSON:** Are you sure?

1112 **ALLEN:** A foot in the door's a foot in the door.

1113 **JOHANSSON:** I'll talk with my producers but I'm sure they'll let you on board.

1114 **ALLEN:** I appreciate it, Mister... ?

1115 **JOHANSSON:** Johansson. Come this way. Want 'til I tell the guys.

1116 **ALLEN:** (INTROSPECTIVE) I learned the hard way that to get hired in Hollywood, you
1117 have to talk with the people who're really doing the work! Not those office types. I
1118 began as the humble script girl, met people, impressed people and went on to do
1119 odd work from studio to studio, eventually to MGM. That first day, I followed Mr.
1120 Johansson around, and he sent me off at lunchtime with a list of sandwiches for
1121 the crew.

1122 **SCENE 7. — GOODBYE ALLEN** (INT: Hollywood street, 1955, afternoon)
 1123 •Young Allen, Isabel, Matt, Stroud

1124 /SFX/ STREET AMBIENCE

1125 /SFX/ TWO FOOTSTEPS APPROACH AND STOP

1126 **YOUNG ALLEN:** My heavens! (LAUGHS) Matt! Isabel! What are you doing out this way?

1127 **ISABEL:** You didn't tell us your number, sunshine.

1128 **MATT:** How's it going?

1129 **ALLEN:** Great. Hey, are you staying in town? I have to run for a job I'm on, but
 1130 afterwards, we should go out.

1131 **ISABEL:** Our plane leaves this afternoon.

1132 **ALLEN:** Oh. You're coming back, though?

1133 **MATT:** Sure! Look, Len, we were wondering.

1134 **ALLEN:** Don't start.

1135 **ISABEL:** We were wondering if you'd come home with us to finish *After Dark*.

1136 **MATT:** Winsley Wheat is waiting for you, baby!

1137 **ALLEN:** (LAUGHS) I've been hired.

1138 **MATT:** Ah. I can't change your mind?

1139 **ALLEN:** I'm sorry. Matt, Isabel, I have to run. I'll call you though. I promise.

1140 **ISABEL:** We'll pray for you. Goodbye, Len.

1141 **MATT:** Bye, pal.

1142 **ALLEN:** I'll miss both of you. (RUNS OFF) Hey, eat at Pink's. Bob never goes there!

1143 /SFX/ ALLEN DISAPPEARS INTO SIDEWALK CROWD

1144 **ISABEL:** It's not fair.

1145 **MATT:** Maybe we'll get him back. Someday.

1146 **STROUD:** Yes. Someday.

1147 **MATT:** (UNSURPRISED) Oh. Hello, Bob.

1148 **STROUD:** Off my property now, folks. I've got boys itching to kill the two of you.

1149 **MATT:** Why? You've got your copy of the Prayer. What more do you want?

1150 **STROUD:** The original. The one Allen never finished. Go. Run. (BEAT) I know you were the
1151 ones who set him free. I'll never forgive you for prying him from me.

1152 **ISABEL:** Start walking, Matt.

1153 **MATT:** Right.

1154 /SFX/ TWO WALKING DOWN SIDEWALK, STROUD STAYS STILL

1155 /SFX/ LIGHTNING STORM STARTS IN THE BACKGROUND

1156 **STROUD:** It's not over. You can't protect him forever. I'll get him back someday. I'll get him
1157 here, in Hollywood, finishing the job he started, come hell or high water!

1158 /SFX/ THUNDER CLAP AND RAIN STARTS.

1159 **SCENE 8. — JAILBREAK** (INT: Lighthouse hallway, present, afternoon)
 1160 •Dickory, Dot, Hickory, Old Allen, Mr. Oboler, Scottie

1161 **DICKORY:** (PAINED) I've got him.

1162 **ALLEN:** (PANTING) Too late.

1163 **DOT:** Where is she? Come on! Bring Allen.

1164 /SFX/ GLASS CRASHES UPSTAIRS

1165 /SFX/ DOORKNOB RATTLES DOWNSTAIRS

1166 /SFX/ HICKORY RUNS DOWN STEPS

1167 **HICKORY:** Where is she?

1168 **DOT:** She's trying to call out from the radio room. Hickory, start the chainsaw. (TO
 1169 DOOR) Scottie? We're cutting our way in there.

1170 **DICKORY:** Come on, Allen. Into the kitchen.

1171 **ALLEN:** I'm going.

1172 **MR. OBOLER:** (BEHIND DOOR) No!

1173 **DOT:** Wait! Shh!

1174 **MR. OBOLER:** (BEHIND DOOR) No fixing things.

1175 **DOT:** It's in there with her.

1176 **MR. OBOLER:** (BEHIND DOOR) No calling for help.

1177 **DOT:** Go!

1178 **MR. OBOLER:** (BEHIND DOOR) It'll be more fun this way.

1179 /SFX/ CHAINSAW STARTS, CUTS INTO DOOR

1180 **SCOTTIE:** (BEHIND DOOR, SQUEALS)

1181 **MR. OBOLER:** (BEHIND DOOR) Yes! Scream! Scream!

1182 /SFX/ POV FOLLOWS DOT WALKING INTO KITCHEN,

1183 /SFX/ CHAINSAW STILL CUTTING IN BACKGROUND, MUFFLED

1184 **DOT:** It's having fun with her. Drill the wall while it's distracted.

1185 **DICKORY:** Pick up the drill, Allen.

1186 **ALLEN:** All right. Get ready with another towel if I need it.

1187 /SFX/ TESTS DRILL IN THE AIR

1188 **ALLEN:** Where do you want me to drill?

1189 **DICKORY:** In the pantry. Where I tried before.

1190 **ALLEN:** (TO WALL) Don't kill me, wall. Please don't kill me.

1191 /SFX/ CHAINSAW STOPS IN BACKGROUND, DRILL TOUCHES WOOD

1192 /SFX/ A WALL OF FEATHERS ERUPTS

1193 /SFX/ DRILL STOPS, FEATHERS FADE

1194 **DOT:** Try it again!

1195 **ALLEN:** You know what it did to your friend here!

1196 **DICKORY:** You'll live through a swipe or two. Do it.

1197 /SFX/ DRILL TOUCHES WOOD

1198 /SFX/ A WALL OF FEATHERS ERUPTS

1199 /SFX/ CHAINSAW STARTS IN BACKGROUND

1200 **DOT:** Keep cutting! I'll be in the entryway!

1201 /SFX/ POV FOLLOWS DOT WALKING TO ENTRYWAY

1202 **DOT:** Two creatures are distracted. We'll see if they can still hold the front door now!

1203 /SFX/ KICKS DOOR

1204 /SFX/ SNAPS THE DOOR OPEN

1205 /SFX/ CHAINSAW, DRILL AND FEATHERS STOP

1206 **DOT:** It worked! (BLOWS WHISTLE) Front door's open! Evac now! Out of the
1207 lighthouse!

1208 /SFX/ THUNDERCLAP

1209 **SCENE 9. — ENTRAPMENT** (EXT: Lighthouse exterior, afternoon)

1210 •Hickory, Dot, Dickory, Allen

1211 /SFX/ WIND BLOWS AND RAIN POURS IN STORM

1212 /SFX/ DOT AND HICKORY RUN OUT ON WET GRASS

1213 **HICKORY:** I was almost in. She didn't make the call.

1214 **DOT:** It wouldn't have let her.

1215 **DICKORY:** (RUNNING, INSIDE) Hold that door! I've got Allen!

1216 **ALLEN:** I'm moving.

1217 **DICKORY:** Move faster!

1218 /SFX/ FLURRY OF WINGS IN THE DOORWAY

1219 **DICKORY:** Damn it! We're blocked!

1220 **DOT:** Can you reach those cables in the kitchen?

1221 **DICKORY:** Allen! Pick up those cables. But don't even think of using them on me.

1222 **ALLEN:** (PAUSE) I have them.

1223 **DICKORY:** Shock the feathers!

1224 **ALLEN:** You're trying to get me killed!

1225 **DICKORY:** Shock them!

1226 /SFX/ ELECTRICITY CRACKLES

1227 /SFX/ FEATHERS STOP.

1228 /SFX/ TWO SETS OF FEET RUN

1229 **DICKORY:** We're out!

1230 **DOT:** Get in the truck!

1231 **HICKORY:** They're coming for us.

1232 **DOT:** Concussion epoxy!

1233 **HICKORY:** I only have two.

1234 **DICKORY:** One.

1235 **DOT:** Make them count!

1236 /SFX/ FOUR OF THEM RUN DOWN THE GRASSY HILL

1237 /SFX/ FEATHERS BURST FROM GRASS, THEN SUBSIDE QUICKLY

1238 **HICKORY:** I can't avoid them all. Concussion one!

1239 /SFX/ FEATHERS EMERGE

1240 /SFX/ MUFFLED EXPLOSION

1241 /SFX/ FEATHERS SUBSIDE

1242 **DOT:** Careful! Don't get them too mad!

1243 /SFX/ FEATHERS EMERGE

1244 /SFX/ MUFFLED EXPLOSION

1245 /SFX/ FEATHERS SUBSIDE

1246 **DOT:** Almost there, boys!

1247 /SFX/ JINGLING KEYS

1248 **DICKORY:** Fire in the hole!

1249 /SFX/ MUFFLED EXPLOSION

1250 /SFX/ VAN DOOR SLIDES OPEN

1251 **DOT:** In! In!

1252 **ALLEN:** What about Scottie?

1253 **DOT:** She's on her own! If she's alive, we'll deal with her later.

1254 /SFX/ FOUR OF THEM CLAMBER INTO VAN

1255 /SFX/ SLIDE DOOR SHUT; OUTSIDE

1256 /SFX/ SOMETHING BANGS ON VAN

1257 **SCOTTIE:** (FX: PHONE FILTER) I'm still in the radio room. I think it's gone. It slashed up
1258 the cables. I can't call out.

1259 /SFX/ MORE BANGS ON VAN

1260 **ALLEN:** What's it doing?

1261 **DOT:** Destroying our engine so we can't leave.

1262 **ALLEN:** Will it kill us?

1263 **DOT:** Not unless we provoke it. Hickory!

1264 **HICKORY:** The wards are still up. The demon can't see us.

1265 **ALLEN:** The one outside?

1266 **DOT:** The one in the tunnel. The big tar thing.

1267 **ALLEN:** The Speed Bump.

1268 **HICKORY:** We got one of its recent sheddings. I used it to tune the wards. (TO DOT) We'll
1269 need the chain. Take a length, ma'am.

1270 /SFX/ HICKORY RATTLES A LONG CHAIN

1271 **DICKORY:** I found the tasers.

1272 /SFX/ MORE BANGING ON VAN

1273 **HICKORY:** Wrap your chain in the garbage bag.

1274 /SFX/ HICKORY AND DOT POUR CHAIN IN BAGS

1275 **HICKORY:** Ready? Pray.

1276 **HICKORY and DOT:** (NOT TOGETHER) Oh, Sage. Oh, Teacher. We seek the path of binding. This
1277 iron to do our bidding. The way to you we're finding.

1278 /SFX/ CHAIN SHAKES IN THE BAGS

1279 **DOT:** Let's get them. Allen's out first.

1280 /SFX/ VAN DOOR OPENS, RAIN OUTSIDE

1281 **ALLEN:** Are you sure about this? Hey!

1282 /SFX/ ALLEN IS PUSHED OUT, THREE OTHERS FOLLOW

1283 **DOT:** They like to play. They want us to move first.

1284 **HICKORY:** On your word.

1285 **DOT:** Give Allen the taser. Allen, shock the ground. I don't care if it's raining.

1286 **ALLEN:** (ANGRY) Yes, ma'am. (BEAT) Here goes.

1287 /SFX/ ELECTRICITY CRACKLES

1288 /SFX/ FEATHERS ERUPT FROM GROUND

1289 **DICKORY:** Shock the feathers! Get them mad!

1290 /SFX/ ELECTRICITY CRACKLES

1291 /SFX/ FEATHERS SNARL

1292 /SFX/ KNIVES CUT INTO BAG WITH CHAIN

1293 **HICKORY:** Bind! Bind! Bind!

1294 /SFX/ BAG OF CHAIN DROPS TO GRASS, RATTLES FURIOUSLY

1295 **DOT:** Again!

1296 /SFX/ ELECTRICITY CRACKLES

1297 /SFX/ FEATHERS SNARL

1298 /SFX/ KNIVES CUT INTO BAG WITH CHAIN

1299 **DOT:** Bind! Bind! Bind!

1300 /SFX/ BAG OF CHAIN DROPS TO GRASS, RATTLES FURIOUSLY

1301 **HICKORY:** That's both of them. We should be safe. We caught them by their claws. Their
1302 hands are stuck in the chains.

1303 **DOT:** They won't hold for long. Back inside the lighthouse!

1304 **DICKORY:** You know what this means, Allen. No one's looking out for you and your cellar
1305 anymore.

1306 **SCENE 10. — SCOTTIE VANISHES** (INT: Lighthouse hallway, afternoon)
 1307 •Dickory, Dot, Dickory

1308 /SFX/ FOUR OF THEM RUN IN THE ENTRYWAY

1309 **DICKORY:** The radio door's open! The girl's gone!

1310 **DOT:** Dickory, tear this place apart to find her. I'll take that taser, Allen.

1311 **DICKORY:** She won't get far. I took care of her phone.

1312 /SFX/ DICKORY WALKS DOWNSTAIRS

1313 /SFX/ HICKORY KNOCKS ON WALL

1314 **HICKORY:** Mr. Wing-Beast! Mr. Wing-Beast? (TO DOT) I think we're clear.

1315 **DOT:** Try the drill now.

1316 **HICKORY:** On it.

1317 /SFX/ DRILL BITES INTO WOOD, GOES THROUGH INTO CLEAR SPACE, STOPS

1318 **HICKORY:** I don't (BEAT) see anything. Just the beams. And the outer wall. It's a little
 1319 distorted. How much time do I have?

1320 **DOT:** The boat'll be here in ten minutes.

1321 **HICKORY:** Then I can't do it. Give me half a day, maybe, but they've set up a good system
 1322 here.

1323 /SFX/ DICKORY RUNS UPSTAIRS TO KITCHEN

1324 **DICKORY:** No sign of her. Find anything?

1325 **HICKORY:** No. We came too early. I don't have time to figure it out.

1326 /SFX/ PUNCHES WALL

1327 **DOT:** Settle down. Hickory, you and I will prep Allen for evac. Get the rope, repellers
 1328 and the stretcher out of the van. Dickory, watch for the girl until the boat arrives.
 1329 When it does, prepare to evacuate over the cliff. That includes Allen!

1330 /SFX/ THUNDER

1331 /SFX/ RAIN FADES

1332 **SCENE 11. — BOAT AND CLIFF** (EXT: Lighthouse cliffside, afternoon)
 1333 •Hickory, Dot, Dickory, Allen, Scottie

1334 /SFX/ BLUSTERY WIND

1335 /SFX/ CLIFFSIDE, ROLLING WATER BELOW

1336 /SFX/ BOAT MOTOR

1337 **HICKORY:** There's the boat. I'm dropping the signal flare.

1338 /SFX/ FLARE FLICKERS, FADES

1339 /SFX/ BOAT STALLS

1340 **DOT:** Make sure Allen's secure on that stretcher.

1341 /SFX/ OPENS CELL PHONE

1342 **DOT:** Dickory, they're here.

1343 **DICKORY:** (FX: PHONE FILTER) Haven't found the girl yet.

1344 **DOT:** Come back. We're leaving.

1345 /SFX/ CLOSSES CELL PHONE

1346 **DOT:** Right. Ready?

1347 **ALLEN:** Hoo boy.

1348 **HICKORY:** He's tied good. Ready. (GRUNTS)

1349 /SFX/ ROPE WHINES SLOW AGAINST CLIFF AS ALLEN IS LOWERED

1350 /SFX/ WATER'S RUSH APPROACHES

1351 **ALLEN:** (WHISPERS) Scottie. Where are you?

1352 **SCOTTIE:** (FX: PHONE FILTER) In the wood cubby in the tool shed. There's spiders and
 1353 ick but I'm okay.

1354 **ALLEN:** They're lowering me towards the boat. They called off the search for you. When
 1355 they're off the island, you have to run for help.

1356 **SCOTTIE:** (FX: PHONE FILTER) If the wing creature doesn't get me.

1357 **ALLEN:** They've caught both the creatures. By their van. Stay away from the plastic bags.

1358 /SFX/ WIND BLOWS

1359 /SFX/ WIND BUMPS ALLEN INTO CLIFFSIDE

1360 **ALLEN:** Ow. I swung into the cliff.

1361 **SCOTTIE:** (FX: PHONE FILTER) The same cliff that blew those shavings over me?

1362 **ALLEN:** Yes. The boat's parked below. Jessie was gabbing about you insulting someone
1363 down here yesterday.

1364 **SCOTTIE:** (FX: PHONE FILTER) She thinks spirits are everywhere.

1365 **ALLEN:** And she's probably right. But they're not doing me any good.

1366 **SCOTTIE:** (FX: PHONE FILTER) What if they were? What if (BEAT) I dumped something
1367 else down there?

1368 **ALLEN:** Scottie.

1369 **SCOTTIE:** (FX: PHONE FILTER) The boat's anchored under the cliff, right? We have
1370 some fertilizer bags in the shed. If grass ticked them off, maybe. I don't know.
1371 Poop'd get me mad. They might hold the boat.

1372 **ALLEN:** (RESIGNED) I can't tell you what to do. But at least get a look at the boat. Make
1373 sure you can describe it and call the Coast Guard.

1374 **SCOTTIE:** (FX: PHONE FILTER) My phone's gone.

1375 **ALLEN:** Do it at Mr. Lewis'. (BEAT) They said something about having their own wards
1376 up, too.

1377 **SCOTTIE:** (FX: PHONE FILTER) That's probably how they got past the Speed Bump.
1378 Wards aren't any good if you know what to look for, though.

1379 **ALLEN:** Scottie, I'm almost down. The guys in the boat are about to catch me. I have to
1380 be quiet. I'll talk when I can.

1381 **DOT:** (FX: PHONE FILTER) Contact. I see you have him. We're dropping the ropes
1382 and climbing down.

1383 **ALLEN:** (WHISPERS) You're gold.

1384 /SFX/ TWO REPELLERS WHIZZING DOWN THE ROPES, ONE AFTER ANOTHER

1385 **SCENE 12. — NO ESCAPE** (EXT: Lighthouse exterior, afternoon)
 1386 •Scottie, Allen, Mr. Oboler

1387 /SFX/ BLUSTERY WIND

1388 /SFX/ SCOTTIE BREAKS OUT OF THE SHED

1389 **SCOTTIE:** (CARRYING HEAVY BAG) Hang on, Mr. Allen. (PANTS, RUNS) I'm coming. I'm
 1390 coming. Don't go.

1391 /SFX/ BOAT MOTOR STARTS BELOW

1392 **SCOTTIE:** Oh God. Don't leave. Dear whoever I did the Alice's Restaurant on the other day,
 1393 I'm really sorry for this, but I need your help and I don't know what you like.

1394 /SFX/ SCOTTIE RIPS THE BAG OPEN AND DUMPS ITS CONTENTS

1395 **SCOTTIE:** Please, please work and don't take it out on me.

1396 /SFX/ WIND RISES, BOAT PUTTERS OFF

1397 **SCOTTIE:** No. No, I just missed them.

1398 **ALLEN:** (FX: PHONE FILTER, FAINT) Goodbye, Scottie.

1399 /SFX/ BOAT MOTOR FADES

1400 **SCOTTIE:** Mr. Allen? Mr. Allen? Crap. (RUNS) Mr. Lewis'll be pissed. He'll probably start a
 1401 drum circle or something.

1402 /SFX/ SCOTTIE RUNS

1403 /SFX/ ERUPTION OF FEATHERS FROM GRASS

1404 **SCOTTIE:** (SQUEALS) Don't hurt me!

1405 **MR. OBOLER:** Allen is taken! You must recover him!

1406 **SCOTTIE:** I can't! He's on a speedboat!

1407 **MR. OBOLER:** He gets away. Soon he cannot be seen.

1408 **SCOTTIE:** I have to get to Mr. Lewis.

1409 **MR. OBOLER:** (THUNDERS) Too long! Into the water with you.

1410 **SCOTTIE:** It's rough. I can't swim well. And there's something in the water.

1411 **MR. OBOLER:** Won't hurt you.

1412 **SCOTTIE:** Please let me get to Mr. Lewis.

1413 **MR. OBOLER:** We throw you in!

1414 **SCOTTIE:** No! Please. It's too rough to swim. I don't have a boat. There's only an inflatable
1415 raft in the shed. It doesn't even have a motor.

1416 **MR. OBOLER:** Take it. The raft is fine. Take what else you need. Be quick.

1417 **SCOTTIE:** (LIKE TALKING TO A BRICK WALL) It can't (BEAT) catch (BEAT) a speedboat.

1418 **MR. OBOLER:** No, you get the one who can. He is fast. He sees Allen and the Mammons.

1419 **SCOTTIE:** Who?

1420 **MR. OBOLER:** He will come when you are off the island.

1421 **SCOTTIE:** (HORRIFIED) But 'he'll' drag me back.

1422 **MR. OBOLER:** Things tell him what is wrong. Personal things. Gather *personal* things.

1423 **SCOTTIE:** Okay. Okay. I'll look for some.

1424 **MR. OBOLER:** Be quick!

1425 **SCOTTIE:** Wherever they are.

1426 /SFX/ SCOTTIE RUNS ON WET GRASS

1427 **SCENE 13. — SAVE OUR SCOTTIE** (EXT: Lighthouse cliffside, afternoon)
 1428 •Scottie

1429 /SFX/ BLUSTERY WIND

1430 **SCOTTIE:** (PUFFING) Okay. Over. Under. Through the rabbit hole. Tighten.

1431 /SFX/ ROPE IS SQUEEZED AROUND HER.

1432 **SCOTTIE:** Clip the backpack on.

1433 /SFX/ BACKPACK JINGLES.

1434 **SCOTTIE:** Hey, wing spirit. A little help getting down the rope? (SILENCE) Of course not.

1435 /SFX/ ROPE WHINES SLOW AGAINST CLIFF AS SCOTTIE LOWERS

1436 /SFX/ WATER'S RUSH APPROACHES

1437 **SCOTTIE:** That would (PANTS) make sense. I mean, lowering myself down the cliff. Not
 1438 looking down. Not looking down.

1439 /SFX/ WIND BLOWS

1440 **SCOTTIE:** Not letting go. Not letting go. Someone's going to pay for this. When I'm out of
 1441 college, I swear, all my debts better be paid off. Mom better send me to Japan for
 1442 a year. With a stipend. (BEAT) Please, whatever you are in the water, don't hurt
 1443 me. Ask the flappy things.

1444 /SFX/ ROPE REPELLING STOPS

1445 /SFX/ ROUGH WATER BREAKS CLOSE

1446 **SCOTTIE:** God, I hope this raft inflates right-side up.

1447 /SFX/ RAFT INFLATES, SLAPS ON WAVES

1448 **SCOTTIE:** Now, to jump in the water. (PAUSE) ANY TIME NOW. (PAUSE) DON'T THINK.
 1449 ONE, TWO. (SQUEAL)

1450 /SFX/ SPLASHES IN WATER, SQUEAL IS CUT SHORT, WAVES FOR FEW TENSE
 1451 SECONDS

1452 /SFX/ SCOTTIE BREAKS THE SURFACE

1453 /SFX/ CATCHES BOAT

1454 **SCOTTIE:** (PANTS) I love life jackets. I think I'm going to kiss you. (KISSES JACKET) Salty.
 1455 (SPITS) Wind is going the right way. I'm off the island. Come on, you big stupid
 1456 lump of tar. (SHOUTS) I didn't ask Mr. Lewis' permission to leave the island!
 1457 Come on!

1458 /SFX/ RAFT SLAPS ON WAVES

1459 **SCOTTIE:** Come on!

1460 /SFX/ FAINT SPEED BUMP GROWL, SCOTTIE UNZIPS BACKPACK

1461 **SCOTTIE:** Yes. Yes! Here! (ROOTS IN BACKPACK) Personal things. Personal things.

1462 /SFX/ SPEED BUMP'S GROWL GROWS CLOSER UNTIL IT SURROUNDS HER

1463 **SCOTTIE:** No! No, look. Allen's gone. Allen! See, his shoes!

1464 /SFX/ TOSSES SHOES INTO WATER

1465 **SCOTTIE:** He's not in the lighthouse.

1466 /SFX/ SPEED BUMP GROWLS, QUESTIONING

1467 **SCOTTIE:** Yes. You understand. Gone.

1468 /SFX/ SPEED BUMP GROWLS, MAD

1469 **SCOTTIE:** No! I know where he is. Hickory, Dickory, Dot. This is the bag they brought their
1470 tools in. See it?

1471 /SFX/ TOSSES BAG IN WATER

1472 /SFX/ SPEED BUMP GROWLS, ACKNOWLEDGES

1473 **SCOTTIE:** Yes. Good Bump. One of them was cut. Very badly. This towel is covered with
1474 his blood.

1475 /SFX/ SPEED BUMP GROWLS, INTRIGUED

1476 **SCOTTIE:** Yes, blood. You like blood. Here!

1477 /SFX/ SPEED BUMP MAKES MUCKY SOUNDS, EATS TOWEL

1478 **SCOTTIE:** Yes, you (BEAT) go ahead and (BEAT) eat that. And this. This bag had fertilizer I
1479 dumped on their boat. Boat smells like this. If you can smell.

1480 /SFX/ SPEED BUMP GROWLS, DISINTERESTED

1481 **SCOTTIE:** Okay, I'm sorry. Get Allen. AL-LEN. Before he disappears.

1482 /SFX/ SPEED BUMP ROARS

1483 /SFX/ SPEED BUMP SPLASHES THROUGH WATER

1484 /SFX/ SCOTTIE'S SQUEAL FADES AS THE SPEED BUMP DRAGS HER OUT IN THE
1485 WAKE OF THE SPEEDBOAT

1486 **SCOTTIE:** (FADES) I didn't know you could go so fast.

1487 **SCENE 14. — LUNCHTIME** (EXT: Dot's speedboat on ocean, afternoon)
 1488 •Dickory, Dot, Hickory, Allen, Scottie

1489 /SFX/ BOAT MOTOR RUNS AS BOAT SPLASHES OVER WAVES

1490 **DICKORY:** We're still clear.

1491 **DOT:** Good job, men.

1492 **HICKORY:** Thank you, ma'am.

1493 **DICKORY:** I'll be better one I'm off these percs. I hate painkillers.

1494 **DOT:** (REASSURING) I know you do.

1495 **DICKORY:** You wouldn't believe how hard I'm trying not to fall over now.

1496 **HICKORY:** Go lie down with Allen.

1497 **ALLEN:** How much longer?

1498 **DOT:** (LAUGHS) Not that it matters to you. Business is business, Len. You're going to
 1499 help us with a great service.

1500 **ALLEN:** I can't wait. (BEAT) You never said how you know about the sloth in my kitchen.

1501 **DOT:** It's a bug we planted.

1502 **ALLEN:** That was no bug.

1503 **DOT:** You perceive things differently in your dream state. We planted that bug when
 1504 one of our spies took a tour of the lighthouse a while back. I took it with us, so
 1505 they're not going to find us.

1506 **ALLEN:** Lovely.

1507 **HICKORY:** Ma'am. Come here a second.

1508 **DOT:** What's up?

1509 **HICKORY:** Am I the only one seeing that?

1510 **DOT:** Seeing what?

1511 **HICKORY:** That orange raft. It's in our wake. I think it's (BEAT) gaining on us.

1512 **DOT:** It can't be.

1513 **DICKORY:** You're right.

1514 **DOT:** What's the matter?

1515 **HICKORY:** Binoculars! Now!

1516 **DOT:** How are the wards holding up?

1517 **DICKORY:** They were fine when we left.

1518 **HICKORY:** That thing's cutting through the water faster than we are. There's someone in the
1519 raft, too. I can't make out who. Its wake doesn't look right.

1520 **DOT:** Does it have a motor?

1521 **HICKORY:** I don't think so.

1522 **DICKORY:** The wards are holding! It shouldn't see us!

1523 **DOT:** Unless it knows exactly what to look for.

1524 **HICKORY:** (BEAT) The towel. We left the towel behind.

1525 **DOT:** It's locked on you, Dickory.

1526 **DICKORY:** Son of a gun. Give me a life preserver and a GPS. I'll jump for it. You should be
1527 able to get away.

1528 /SFX/ SPEED BUMP GROWLS IN DISTANCE

1529 **HICKORY:** It's too late. It can sense all of us now.

1530 **DOT:** What can we do to hurt it?

1531 **HICKORY:** Nothing.

1532 **DOT:** What do you mean, nothing? Can't we summon fire?

1533 **HICKORY:** On the ocean? It's half-submerged anyway. All our heavy artillery was in the van.

1534 /SFX/ SPEED BUMP GROWLS, CLOSER

1535 **DOT:** So what do we do? Threaten to kill Allen?

1536 **HICKORY:** It's not smart enough to understand that. And it's enraged.

1537 **DICKORY:** So what do we do?

1538 /SFX/ SPEED BUMP ROARS, CLOSE

1539 **HICKORY:** Pray.

1540 **SCOTTIE:** Hey guys! Did you miss me?

1541 /SFX/ SPEED BUMP ROARS

1542 /SFX/ BOAT'S MOTOR IS CUT

1543 /SFX/ SEVERAL TENTACLES SPLASH OUT OF THE WATER

1544 **HICKORY, DICKORY and DOT (NOT TOGETHER):** Get away! Get back! Get off!

1545 /SFX/ EACH IS MUFFLED, EACH SCREAMS WHILE MUFFLED

1546 /SFX/ FIVE SPLASHES AS ENTIRE CREW ARE PULLED OVERBOARD

1547 /SFX/ SPEED BUMP ROARS UNTIL BOAT IS EMPTY, SAVE ALLEN

1548 **SCOTTIE:** (BREATHES SLOW) Mr. Allen? Mr. Allen? (FADES OUT)

1549 **SCENE 15. — A WINNER IS YOU** (INT: Lighthouse bedroom, afternoon)
 1550 •Scottie, Allen, Lewis, Jessie, Orson, Mr. Oboler

1551 **SCOTTIE:** (FADES IN) Mr. Allen?

1552 **LEWIS:** (CONCERNED) Len?

1553 **ALLEN:** (WAKES) Uh. What?

1554 **LEWIS:** (RELIEVED) Good gods, man. What do I have to do to keep you here? Chain
 1555 you to the radio? (TO JESSIE) We have chain in the tool shed, right, Jessie?

1556 **JESSIE:** (TAKEN ABACK) Maybe?

1557 **LEWIS:** (BACK TO ALLEN) Ha, ha! Len, you wouldn't believe what Scottie did for you.

1558 **ALLEN:** Scottie? Scottie! You're okay!

1559 **SCOTTIE:** I hope so. How do you feel?

1560 **ALLEN:** Like my head never left the boat. You want to grab the walls to stop the room
 1561 from spinning?

1562 **SCOTTIE:** You fainted when I found you.

1563 **LEWIS:** And I almost did too, when I heard what'd happened!

1564 **JESSIE:** Scottie did some stupid, reckless things to find you. I'm so proud of her.

1565 **ALLEN:** What about the people who took me?

1566 **SCOTTIE:** The Bump dragged them under the water. I couldn't watch.

1567 **JESSIE:** Those scumbags were good. Before I hired them, I gave their credentials such a
 1568 checking, the CIA would've complained about me being invasive.

1569 **LEWIS:** They probably weren't the real contractors.

1570 **ALLEN:** Don't defend her, David. She can feel guilty for once.

1571 **JESSIE:** I'm glad you're safe, Len.

1572 **LEWIS:** We've got their scent, their biorhythms, their chakras. We know them inside and
 1573 out. Nobody associated with them will ever make it in here again. If anyone so
 1574 much as grazes them at the market, the Bump'll grab them like a bug in a box.

1575 **SCOTTIE:** But what about the things in the lighthouse? With the feathers and the claws?
 1576 (STUNNED SILENCE)

1577 **JESSIE:** I've never heard of anything like that.

1578 **LEWIS:** Wings?

1579 **SCOTTIE:** Uh huh.

1580 **LEWIS:** Scottie, don't leave yet. Tell us about them outside. (TO ALLEN) Len, we're
1581 going to let you rest up. I thought this was going to be easy with you. You'd
1582 come, do seven shows and pfff. That'd be it.

1583 **ALLEN:** Things never work that easily around me.

1584 **LEWIS:** No, they don't. We have to stop meeting like this. (SIGHS) You get some sleep
1585 and we'll get back on track. No more surprises.

1586 **ALLEN:** (YAWNS) My favorite words.

1587 /SFX/ MEOWS, CATS HOP ON BED.

1588 **SCOTTIE:** Hey, Orson and Mr. Oboler came to see you.

1589 **ALLEN:** Oh, hello Orson. Hello Mr. Oboler. Oh, you're being sweet. Oh, you've got dirty
1590 paws. (YAWNS)

1591 /SFX/ MEOWS

1592 **LEWIS:** We'll leave you to it. Night, Len.

1593 **SCOTTIE:** Bye, Mr. Allen.

1594 **JESSIE:** Bye, Len.

1595 **ALLEN:** Goodbye.

1596 /SFX/ THREE OF THEM LEAVE THE ROOM

1597 /SFX/ DOOR IS CLOSED

1598 /SFX/ ALLEN BEGINS TO SNORE, PAUSE

1599 **MR. OBOLER:** She's going to be so angry. So very angry.

1600 **ORSON:** I can't wait.

1601 **CREDITS.**
1602 •Introducer

1603 /MUS/ CLOSING THEME

1604 **INTRODUCER:** (CLOSING SPIEL AND CREDITS)