

The Mask of Inanna

The Lost Episodes – The Original s02e01: “Happy Families”

***After Dark* Minisode: "Sam or Samantha"**

by Alicia E. Goranson

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GUEST CAST (1960's)

DAVID LERNER-LEWIS (BOY)	Lewis as a young boy and a teenager, quiet and passive in fear of his father using magic to discipline him
JESSIE MCALISTER (GIRL)	Jessie as a rebellious teenager
MATT LERNER	Small-town jokester, a complete ham making a living playing “straight man” characters on the radio. Feels restricted by his roles and plays them up for all they’re worth. A lush; a man of great passions. Acolyte in the Church of Inanna. A decade on from the <i>After Dark</i> prayer, Matt is unemployed and without passion; the bottle is his only retreat
ISABEL HUDDLESTON	Exuberant young actress without the ambition to leave her home and her horses. She plays the female roles on <i>After Dark</i>. Churchgoer part of the Cult of Inanna. Doing all right for herself and her family 10 years later, still close friends with Matt, though she hates watching what he's doing to himself
HENRY	Next-door neighbor to Matt Lerner, Bob Dobbs personified, with pipe in mouth and 2.3 kids in the yard. Matt’s Flanders.
TONY	Slacker teenage dope dealer from 1966, not quite as scummy as he’ll become when he gets older

GUEST CAST (1970's)

AUDIENCE	Church of Inanna congregation, come to witness Matt’s funeral
HIGH PRIEST	High Priest of Inanna in 1977, doughty fellow
DAVID LERNER-LEWIS (20's)	Lewis as a young adult, motivated and driven to split from the Church and take it in a new direction
JESSIE MCALISTER (20's)	Jessie grown up and returned to her family and the Church after David's schism after a decade exploring higher planes and magic through drugs

GUEST CAST (1990's)

MR. BARNES	Forty-something married man, devoted to Inanna, sharp as a whistle
MRS. BARNES	Forty-something married woman, devoted to Inanna, sharp as a tack
DAVID LERNER-LEWIS (40's)	Lewis in his 40's
NICOLETTE	Lewis' daughter when she was a precocious 11-year-old
JESSIE MCALISTER (40's)	Jessie in her 40's
DON HARPER	Scottie's father at age 25, befuddled college geek cranking away at yet another attempt for a diploma

ADDITIONAL CAST

LEWIS' FEAR	A personification of David fears
JESSIE'S FEAR	A personification of Jessie's fears

GUEST CAST (AFTER DARK MINISODE)

SAMANTHA HEATH (FEMALE VOICE)	A fiery, ne'er-do-well transgendered woman (female voice, played by woman)
SAMANTHA HEATH (MALE)	A fiery, ne'er-do-well transgendered woman (male voice, played by man)
DEBBIE	A determined, driven transgendered woman, with one line
OFFICER WARREN	A down-home small-town police officer who appreciates personal connections more than holding to the letter of the law
DELILAH HEATH	Samantha's mother, unwilling to accept her "son" is transgendered, will stop at nothing to make "him" give it up
DOCTOR THURSDAY	An elderly surgeon, a friend of Delilah's family, who have probably funded him for many years

NOTES

- Note. The tick-tock sound effect throughout this episode should echo and alternate speakers like in "25 O'Clock" by the Dukes of Stratosphear.
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1 **SCENE 1. — BOTTLE** (INT: Matt Lerner's porch and lawn, 1962, morning)
 2 •Jessie (40's), Allen, Introducer, Jessie (Girl), Isabel, Matt, Lewis (40's), Henry

3 **JESSIE:** (FROM END OF EPISODE 6) I'll have the old girl back on her podium. Oh, Len.
 4 Did you have any other questions?

5 **ALLEN:** (FROM END OF EPISODE 6) Actually, I have one. Why did you leave the diary
 6 with me now?

7 **JESSIE:** (CHUCKLES) That's a long story. Do you want to hear it?

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

9 /SFX/ SILENCE, THEN SLOW TICK-TOCK

10 **JESSIE (GIRL):** [From Scene 2, Line 263] (ECHOING) I'm going out!

11 **ISABEL:** [From Scene 2, Line 266] (ECHOING) Not with that attitude and not with those
 12 friends of yours.

13 **MATT:** [From Scene 8, Line 848] (ECHOING) I 'saw' you in town with that back-alley
 14 filth.

15 **JESSIE (40'S):** [From Scene 15, Line 2458] (ECHOING) I'm sick of being scared. I'll bet you are,
 16 too.

17 /SFX/ FADES IN TO MORNING SUBURBAN AMBIENCE, WIDE EMPTY STREETS, BIRDS
 18 CHIRP

19 **LEWIS (40'S):** (ECHOING) I feel like a kid again. On my dad's lawn with a pile of EC comics.
 20 And dad (PAINFUL) probably hung over on the porch. I'm reading so I'll forget
 21 he's there. And that he can do magic.

22 /SFX/ MOSQUITO'S BUZZ, SQUEAKY FENCE GATE SWINGS OPEN

23 **ISABEL:** Matt!

24 **MATT:** Wha-at?

25 **ISABEL:** I asked you to clean those bottles off the lawn.

26 **MATT:** Eh. My wife asked the same thing before she left for the store. I'll get there.
 27 Besides, Davie doesn't mind, do you, Davie? (MISINTERPRETS LEWIS'
 28 SILENCE) See, he's happy reading his funnies.

29 **ISABEL:** I had this mailed to me.

30 /SFX/ TOSSES PAPERS TO MATT

31 **ISABEL:** Allen has himself a gig as an associate producer at RKO.

32 **MATT:** Let me see. (READS) Good old Len. That old son of a gun. A made man.

33 /SFX/ MATT SLAPS NEWSPAPER ON THE PORCH

34 **ISABEL:** You should send him a letter. He was your friend.

35 **MATT:** Bah. He has his own friends out there. He doesn't want to hear from me. I'd ask
36 him for a job if I could but (BEAT) he's in the Great Machine now.

37 **ISABEL:** You need any help with the mortgage this month?

38 **MATT:** Naw. I couldn't. (LOWER) And don't say it in front of the kid. He doesn't need to
39 know.

40 **ISABEL:** Fine. (DRY) I thought I'd come over and share the good news anyway.

41 **MATT:** And I appreciate it. (PICKS UP PAPER) You can take this with you. I should get
42 these bottles out of here. Darned drunk kids.

43 /SFX/ MATT RISES FROM CHAIR, STEPS OFF PORCH

44 **ISABEL:** You know who they are?

45 **MATT:** 'Course I don't. I don't want to know. Because I'd have to do something about it.

46 /SFX/ BOTTLE SLAMS INTO A TRASH CAN

47 **ISABEL:** You know, my husband needs someone to help spray the house today.

48 /SFX/ ANOTHER BOTTLE IS TOSSED IN THE CAN.

49 **MATT:** Sure. Tell him I'll be over.

50 /SFX/ FOOTSTEPS ON THE SIDEWALK APPROACH, STOP

51 **HENRY:** Morning, Matt.

52 **MATT:** (ANNOYED BUT POLITE) Henry.

53 **HENRY:** Delighted to see you, Isabel.

54 **ISABEL:** Always a pleasure.

55 **HENRY:** Those were some lovely cactuses your daughter brought to the 4-H tent at the
56 fair.

57 **ISABEL:** She loves her botany.

58 **MATT:** What can I do for you, Henry?

59 **HENRY:** Ah. (DELICATE) I didn't want to make a fuss over this, but I have relatives
60 coming over to a barbeque tomorrow. And I wanted to ask you.

61 /SFX/ BOTTLES ARE TOSSED IN THE CAN

62 **HENRY:** Well, could you have your boy cut your lawn today and dig up some of those
63 weeds. I'm getting them on my lawn too. I'd appreciate it if you could get the
64 place all nice before they come.

65 **MATT:** I already promised Isabel that my boy and I'd help her husband today.

66 **ISABEL:** Oh, Matt doesn't need to. (PAUSE, BRIEF SOUND FADING AS IF MAGIC
67 HAPPENED) But if it'll rain tomorrow, he really does need Matt's help.

68 **HENRY:** I see. I don't suppose you could pay one of the other neighbor boys to work your
69 lawn, then.

70 **MATT:** No, I'll get to it this evening.

71 **HENRY:** I mean, I'd pay them for you.

72 **MATT:** No need. Have a look at this.

73 /SFX/ MAGIC WIND CHIMES

74 **MATT:** The lawn isn't really that bad, is it?

75 **HENRY:** (NOT POSSESSED, MATT ILLUSIONED THE LAWN) Hmm. I guess it isn't.
76 Hey, what's your boy reading?

77 **MATT:** Whatever he wants to. He doesn't have the patience for a book, does he?

78 **HENRY:** Are those those "E.C." comics they banned what, six, seven years ago?

79 **MATT:** I've flipped through them. They're no worse than what's on the radio.

80 **HENRY:** I hate to differ. My church, well, they made sure there weren't any more of those
81 things in this town, I'll tell you.

82 **MATT:** Not my Church. A second.

83 /SFX/ AMBIENT SOUND DROPS, INDICATING MAGIC

84 **MATT:** (GRUFF) Davie, take your funnies inside. You don't want to read them out here.
85 People can see you. And they'll take you away. You don't want to get taken
86 away, do you? (BEAT) That's what I thought. It should scare you to read them
87 outside.

88 /SFX/ AMBIENT SOUND RETURNS

89 **MATT:** Davie, why don't you get your old man some iced tea?

90 /SFX/ CHILD WALKING UP PORCH STEPS

91 /SFX/ SCREEN DOOR SWINGS OPEN AND SHUT

92 **MATT:** His mother got them at a yard sale. (DESPERATELY JOVIAL) You know women.
93 They'll buy anything for the kids. No offense, Iz.

94 **ISABEL:** (ANNOYED) I'll see you later, Matt.

95 /SFX/ ISABEL WALKS THROUGH THE FENCE GATE, DOWN SIDEWALK

96 **MATT:** I'll be there! (TO HENRY) I've everything under control.

97 **HENRY:** I appreciate it. So do my relatives. Hey, I heard the new supermarket's hiring.

98 **MATT:** We're doing all right.

99 **HENRY:** Fair enough. Thank you.

100 /SFX/ HENRY WALKS OFF DOWN THE SIDEWALK

101 /SFX/ WALK FADES INTO THE TICK-TOCKS OF A SLOW CLOCK

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103

104 **SCENE 2. — SUBSTITUTE** (INT: Isabel's kitchen, 1966, afternoon)
105 • Jessie (Girl), Isabel, Lewis (Boy)

106 /SFX/ TICK-TOCKS STOP AS GLASS SHATTERS

107 **JESSIE (GIRL):** I hate you!

108 **ISABEL:** Jessie, you get the dustpan and the brush and you sweep that up.

109 **JESSIE (GIRL):** I'm going out!

110 **ISABEL:** Not with that attitude and not with those friends of yours.

111 **JESSIE (GIRL):** Get off me!

112 **ISABEL:** (THUNDER BASS) Go to your room, young lady.

113 **JESSIE (GIRL):** (STRUGGLING) I'm not going! (BREAKS) Your spooky voice only works if I give
114 a crap about you.

115 /SFX/ JESSIE STOMPS OUT

116 /SFX/ SCREEN DOOR SLAPS SHUT

117 **ISABEL:** Don't expect me to cover for you if the police pick you up again!

118 **JESSIE (GIRL):** (OUTSIDE) I'm fifteen, mom. What are they going to do?

119 /SFX/ ISABEL SIGHS, SWEEPS UP GLASS

120 /SFX/ KNOCK ON SCREEN DOOR

121 **ISABEL:** Who is it?

122 **LEWIS (BOY):** Me.

123 /SFX/ SCREEN DOOR OPENS, LEWIS WALKS IN

124 **ISABEL:** Davie! Let me pour you some lemonade. How's school?

125 **LEWIS (BOY):** Fine, I guess.

126 /SFX/ ISABEL POURS LEMONADE

127 /SFX/ LEWIS DRINKS

128 **ISABEL:** How's your father?

129 **LEWIS (BOY):** I don't know. I'm supposed to ask you for his letter.

130 **ISABEL:** Oh. He wants it early this month. (RUSTLES IN PAPERS) You'll have your mom
131 as your teacher next year. How do you feel about that?

132 **LEWIS (BOY):** Uh.

133 **ISABEL:** A little awkward?

134 **LEWIS (BOY):** Yeah. She's making me read Johnny Tremain already.

135 **ISABEL:** That's a good book for a boy like you. (PASSES ENVELOPE) Here's your dad's
136 letter. Make sure no one sees it.

137 **LEWIS (BOY):** I won't. (PUTS GLASS DOWN) Thank you for the lemonade. I have to go.

138 **ISABEL:** You can't stay a little while? I was planning to make some shortbread.

139 **LEWIS (BOY):** No. Dad says he needs it now.

140 **ISABEL:** (RESIGNED) All right. Give him my love.

141 /SFX/ LEWIS WALKS TO SCREEN DOOR AND OPENS IT

142 **LEWIS (BOY):** I will.

143 /SFX/ SCREEN DOOR SHUTS

144 **ISABEL:** (TO LEWIS) I hope he finds a job he wants soon.

145

146

147 **SCENE 3. — STEAL** (EXT: Town sidewalk, 1966, afternoon, immediately following preceding scene)

148 • Jessie (Girl), Lewis (Boy)

149 /SFX/ QUIET SIDEWALK AMBIENCE, BIRDS SING

150 **LEWIS (BOY):** (HUMS A NONSENSE SONG)

151 /SFX/ BUSHES SNAP

152 **LEWIS (BOY):** (SURPRISED, SCARED) Hey!

153 **JESSIE (GIRL):** Hey, squirt.

154 **LEWIS (BOY):** Uh.

155 **JESSIE (GIRL):** Where's the letter my mom gave you?

156 **LEWIS (BOY):** I don't know.

157 **JESSIE (GIRL):** I saw her give it to you.

158 **LEWIS (BOY):** I have to go.

159 **JESSIE (GIRL):** Uh uh. Don't run, squirt. I can catch you.

160 **LEWIS (BOY):** No.

161 /SFX/ LEWIS RUNS

162 /SFX/ JESSIE CATCHES LEWIS EASILY

163 /SFX/ LEWIS SQUIRMS

164 **LEWIS (BOY):** Let me go!

165 **JESSIE (GIRL):** Don't you want to know what's in it?

166 **LEWIS (BOY):** I'm telling your mom!

167 **JESSIE (GIRL):** (MOCKING) Oh no! Not that!

168 /SFX/ JESSIE RIPS ENVELOPE FROM UNDER LEWIS' SHIRT

169 **JESSIE (GIRL):** Here we are.

170 **LEWIS (BOY):** Give it back!

171 **JESSIE (GIRL):** Get lost.

172 **LEWIS (BOY):** It's mine!

173 **JESSIE (GIRL):** I thought it was your dad's.

174 **LEWIS (BOY):** Let it go!

175 **JESSIE (GIRL):** No. (RIPS ENVELOPE OPEN)

176 **LEWIS (BOY):** Stop it!

177 **JESSIE (GIRL):** Damn.

178 **LEWIS (BOY):** You curse, Inanna hurts you worse.

179 **JESSIE (GIRL):** I've said worse. Inanna doesn't do squat. Besides, look. Money!

180 **LEWIS (BOY):** That's my dad's.

181 **JESSIE (GIRL):** It's mine now.

182 **LEWIS (BOY):** I'll tell my dad.

183 **JESSIE (GIRL):** (THUNDER BASS) Not if you don't want nightmares for the rest of your life.

184 **LEWIS (BOY):** How'd you do that?

185 **JESSIE (GIRL):** (NORMAL VOICE) A friend taught me. (BEAT) Look at all these tens.

186 **LEWIS (BOY):** Mine!

187 **JESSIE (GIRL):** No. Get out of here.

188 /SFX/ JESSIE WALKS, LEWIS CHASES HER

189 **LEWIS (BOY):** It's not yours!

190 **JESSIE (GIRL):** What's your dad going to do with it? Buy more booze?

191 **LEWIS (BOY):** He doesn't drink.

192 **JESSIE (GIRL):** Yeah, just every day of the week that ends in the word "Day."

193 **LEWIS (BOY):** Quit it!

194 **JESSIE (GIRL):** He'd a jobless bum, squirt. My mom has to help you out so you won't live in the
195 street.

196 **LEWIS (BOY):** That's not true.

197 **JESSIE (GIRL):** Your dad doesn't have any *passions*. He's not *good* at anything. And he can't
198 work for any job in the Great Machine 'cause it's a sin.

199 **LEWIS (BOY):** Quit it!

200 **JESSIE (GIRL):** He's a loser. He's always been a loser. Why do you think everybody drops their
201 bottles on your lawn?

202 **LEWIS (BOY):** Shut up.

203 **JESSIE (GIRL):** Make me.

204 **LEWIS (BOY):** (QUIET) That's my dad's money.

205 **JESSIE (GIRL):** Won't be for long.

206 /SFX/ THEIR DIALOGUE FADES OUT.

207 **LEWIS (BOY):** My dad's a good dad.

208 **JESSIE (GIRL):** He's a lush.

209 **LEWIS (BOY):** Stop it.

210 **JESSIE (GIRL):** He's cheating on your mom, too.

211 **LEWIS (BOY):** Gimme!

212 **JESSIE (GIRL):** And he's a Russian spy.

213

214

215 **SCENE 4. — DOPE** (EXT: Sleazy alley, 1966, afternoon)

216 • Jessie (Girl), Lewis (Boy), Tony

217 /SFX/ ALLEY AMBIENCE, CARS IN DISTANCE, WIND BLOWING PAPERS, FLIES BUZZ

218 /SFX/ JESSIE AND LEWIS ARE WALKING NEAR

219 **LEWIS (BOY):** I want it back.

220 **JESSIE (GIRL):** Would you shut it already?

221 **LEWIS (BOY):** I want it. (PAUSE) What are you looking for?

222 **JESSIE (GIRL):** I'm not looking. I'm going to a friends' and you're not coming in.

223 **LEWIS (BOY):** Why can't I?

224 **JESSIE (GIRL):** You're a drag, squirt.

225 **LEWIS (BOY):** I'm telling when you go in.

226 **JESSIE (GIRL):** Then you better go tell, tattletale.

227 /SFX/ JESSIE AND LEWIS STOP WALKING

228 /SFX/ KNOCK ON DOOR

229 **LEWIS (BOY):** Is that a cockroach?

230 **JESSIE (GIRL):** Would you shut up?

231 /SFX/ DOOR NEARBY OPENS

232 **TONY** Yeah?

233 **JESSIE (GIRL):** Hey. I'm here to buy.

234 **LEWIS (BOY):** No! It's my dad's money.

235 **JESSIE (GIRL):** (TO TONY) Sorry. (TO LEWIS) Just go home! Gods. Go bug someone else.

236 **LEWIS (BOY):** I can't.

237 **JESSIE (GIRL):** You're such a baby.

238 /SFX/ JESSIE WALKS INSIDE

239 /SFX/ DOOR SLAMS SHUT

240 **LEWIS (BOY):** Hey! Hey. Hey. (PAUSE, LISTENS TO AMBIENCE)

241 /SFX/ DOOR NEARBY OPENS

242 **JESSIE (GIRL):** Okay. Look.

243 /SFX/ JESSIE PULLS OUT A BILL

244 **JESSIE (GIRL):** You can have this if you don't tell anyone that I'm here. (PAUSE AS LEWIS
245 COMTEMPLATES THE MONEY) Bet you've never held this much money in your
246 hand before. You know how many comic books you could buy for ten dollars?

247 **LEWIS (BOY):** Um.

248 **JESSIE (GIRL):** I got to talk to this guy now. Then I'm going to a party upstairs. Get out of here.
249 Don't tell your dad what happened and I'll give you another one later, okay?

250 **LEWIS (BOY):** (VERY NERVOUS) Okay.

251 **JESSIE (GIRL):** See you, squirt.

252 /SFX/ DOOR NEARBY CLOSES

253 /SFX/ LEWIS WALKS AWAY

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255

256 **SCENE 5. — EXPLAIN** (INT: Matt's kitchen, 1966, afternoon)

257 • Matt, Lewis (Boy), Stroud

258 /SFX/ REFRIGERATOR RUNNING

259 /SFX/ MATT FLICKS ON THE CRACKLING RADIO

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

261 **STROUD:** (ON THE RADIO, EXCITED) From Hollywood, USA, Old Maggie Mop-heads
262 presents Master Stroud's Grimoire of Horror! All the tales you fear the most!
263 Hungry goblins! Scary ghosts! Broadcasting from coast to coast! We take you
264 now, live, to my mansion where the most fiendish villains roam the dusty halls.

265 NOTE: STROUD'S SHOW CONTINUES IN BACKGROUND, SAME AS FROM SCENES 3-4
266 FROM EPISODE 1.

267 /SFX/ MATT GRUNTS, SETS DOWN A BOTTLE, FILLS A GLASS, AND DRINKS IT DOWN

268 /SFX/ SCREEN DOOR OPENS AND CLOSSES

269 **MATT:** (SLURRING) Davie? Where've you been? I've been waiting for you.

270 **LEWIS (BOY):** Coming home.

271 **MATT:** Don't give me that. I've been on the phone with Isabel and she said you left over
272 two hours ago.

273 **LEWIS (BOY):** (THINKS) I lost the envelope.

274 **MATT:** What?

275 **LEWIS (BOY):** It was a boy. He was big with a brown shirt. And he had a tattoo. And he grabbed
276 me and he took the envelope. I ran after him but he wouldn't give it.

277 **MATT:** How'd he know you had it?

278 **LEWIS (BOY):** I don't know. He just did.

279 **MATT:** Why didn't you come tell me?

280 **LEWIS (BOY):** I was following him. He went into town but I lost him.

281 **MATT:** What were you thinking?

282 **LEWIS (BOY):** I was trying to get it back.

283 **MATT:** Davie. (TENSE MOMENT OF SILENCE) Son of a [bitch].

284 /SFX/ LOUD TICK-TOCK RESUMES, FADES

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286

287 **SCENE 6. — RUNAWAY** (INT: Isabel's kitchen, 1967, afternoon)

288 • Matt, Isabel, Lewis (Boy)

289 /SFX/ TICK-TOCK QUICKENS, BECOMES A FASTER CLOCK IN BACKGROUND

290 /SFX/ ISABEL LIGHTS A CIGARETTE AND SIGHS

291 /SFX/ SCREEN DOOR OPENS, MATT AND LEWIS ENTER.

292 **MATT:** I heard the news. How are you holding up?

293 **ISABEL:** (SLOW, NERVOUS) As well as (BEAT) Can be expected. She left everything.
294 Her ribbons, her good clothes, her records. Look at it all. (KICKS A BOX) What
295 am I going to do with all of it?

296 **MATT:** Take it easy. Mr. Harper's been to the state police. They'll be looking for her.

297 **ISABEL:** I tried to give her a good home. What did I do that was so bad, she had to leave?

298 **MATT:** You didn't do anything.

299 **ISABEL:** (ANGRY) You can't say that because she's gone!

300 **MATT:** Davie. You want to wait outside?

301 **LEWIS (BOY):** Okay, dad.

302 /SFX/ SCREEN DOOR OPENS, CLOSSES

303 **MATT:** Come here. (EMBRACES HER) I lost many good friends when I was in the
304 service. The 'disappeared' were the worst. But many of them came home.
305 Jessie's a strong kid.

306 /SFX/ FOOTSTEPS ON CONCRETE OUTSIDE, FOLLOW THEM

307 **MATT:** (FADING FROM INSIDE) You know she'll be back.

308 /SFX/ LEWIS IS RUNNING ON SIDEWALK

309 **LEWIS (BOY):** She owes me ten dollars.

310

311

312 **SCENE 7. — WHERE IS SHE?** (EXT: Sleazy alley, 1967, afternoon, immediately following preceding
313 scene)
314 • Lewis (Boy), Tony

315 /SFX/ ALLEY AMBIENCE, CARS IN DISTANCE, WIND BLOWING PAPERS, FLIES BUZZ

316 /SFX/ LEWIS RUNS, SLOWS, BREATHING HEAVILY

317 /SFX/ KNOCK ON DOOR

318 /SFX/ DOOR NEARBY OPENS

319 **TONY:** Kid? What are you doing here?

320 **LEWIS (BOY):** Where is she?

321 **TONY:** Where's who?

322 **LEWIS (BOY):** Jessie.

323 **TONY:** Go home.

324 **LEWIS (BOY):** Where's Jessie?

325 **TONY:** Did someone send you?

326 **LEWIS (BOY):** Uh uh.

327 **TONY:** Come on.

328 **LEWIS (BOY):** Really. (BEAT) She owes me ten dollars.

329 **TONY:** That's all you want? (TAKES OUT A ROLL) How about five?

330 **LEWIS (BOY):** No. I want it from her.

331 **TONY:** She's not here. You won't see her again..

332 **LEWIS (BOY):** Why?

333 **TONY:** She's hitching out to California.

334 **LEWIS (BOY):** Did she say why?.

335 **TONY:** Because everybody's going there. I don't know. Get out of here.

336 /SFX/ DOOR SLAMS SHUT

337 **LEWIS (BOY):** Thanks.

338 /SFX/ LEWIS RUNS DOWN ALLEY

339

340

341 **SCENE 8. — NO MORE HYPNOSIS** (INT: Matt's kitchen, 1967, afternoon, immediately following
342 preceding scene)

343 • Lewis (Boy), Matt

344 /SFX/ REFRIGERATOR RUNNING

345 /SFX/ LEWIS OPENS SCREEN DOOR, OUT OF BREATH

346 **MATT:** (ANGRY) Just where do you get off running away like that?

347 **LEWIS (BOY):** Sorry, dad.

348 **MATT:** Don't "sorry, dad" me. Don't think you can slink around like Jessie used to. You
349 went to see her pusher, didn't you?

350 **LEWIS (BOY):** (SCARED OF DAD) No.

351 **MATT:** Don't lie to your father. I've been 'kenning' to know where you are. I 'saw' you in
352 town with that back-alley filth. Did he say where she was?

353 **LEWIS (BOY):** (NERVOUS) No.

354 **MATT:** Do you want to have supper tonight? Where's she going?

355 **LEWIS (BOY):** I don't know.

356 **MATT:** I'll make this easier for you.

357 /SFX/ AMBIENT SOUND DROPS, INDICATING MAGIC

358 **MATT:** Relax.

359 **LEWIS (BOY):** I don't want to.

360 **MATT:** You can tell me the truth.

361 **LEWIS (BOY):** (SCARED) No.

362 **MATT:** Where is she?

363 **LEWIS (BOY):** She's going to California.

364 **MATT:** Damn it. I'll get the car.

365 **LEWIS (BOY):** (TRYING TO BREAK OUT OF DAD'S CONTROL) She said she was (BEAT)
366 going to see Mr. Allen.

367 **MATT:** No.

368 **LEWIS (BOY):** (SEES DAD IS SCARED) She'll see him and he'll make her a movie star.

369 **MATT:** No. She's not going there.

370 **LEWIS (BOY):** Are you okay, dad?

371 **MATT:** Watch it.

372 **LEWIS (BOY):** (REALIZES MATT'S ACHILLES' HEEL) Mr. Allen. Mr. Allen! You're scared of Mr.
373 Allen!

374 **MATT:** No!

375 **LEWIS (BOY):** I know it! The scary radio man!

376 **MATT:** Be quiet!

377 **LEWIS (BOY):** The scary man! Mr. Allen! Mr. Allen has Jessie and you'll never have her back!

378 /SFX/ AMBIENT SOUND RETURNS

379 **MATT:** Go to your room.

380 **LEWIS (BOY):** No! Mr. Allen! Mr. Allen! Mr. Allen!

381 /SFX/ LEWIS RUNS TO SCREEN DOOR, RUNS OUTSIDE

382 **MATT:** (SHOUTING) Come back here! Come back! I want to. I want to. (BREAKS
383 DOWN, SITS) You can't go. You can't. (NEAR CRYING) You can't leave here.
384 They'll come for you. And what'll I have? (SNIFFS) Damn it.

385 /SFX/ LEWIS SLOWLY COMES THROUGH SCREEN DOOR

386 **LEWIS (BOY):** Don't curse, dad.

387 **MATT:** (SAD) I won't. You and your mom. You're all I have.

388 **LEWIS (BOY):** (SCARED AT SEEING DAD BROKEN) Dad?

389 **MATT:** Yeah?

390 **LEWIS (BOY):** Can I have dinner?

391 **MATT:** Yeah. Sit down. I'll make you something. (STANDS UP)

392 **LEWIS (BOY):** And no more mind twisting.

393 **MATT:** (RELENTS) No. No more.

394 **LEWIS (BOY):** Jessie called you a bum.

395 **MATT:** Yeah. But what does she know?

396 **LEWIS (BOY):** I don't think you're a bum.

397 **MATT:** (SNIFFS) Come here. (PATS HIM ON THE BACK) You're a good boy. I'm proud
398 of you.

399 /SFX/ PATS TURN INTO TICK-TOCKS

400

401

402 **SCENE 9. — SCHISM** (INT: Temple of Inanna, 1977, afternoon)

403 • Audience, High Priest, Lewis (20's)

404 /SFX/ TICK-TOCKS FADE INTO MUSIC

405 /SFX/ FUNERAL CROWD IS SEATED, MURMURING

406 /MUS/ MIDDLE-EASTERN STYLE WORSHIP MUSIC, ON ORGAN OR BY A BAND

407 **AUDIENCE:** "He was a good man." "Never better." "Such troubles." Etc.

408 /MUS/ WORSHIP MUSIC ENDS

409 **HIGH PRIEST:** Blessings of Inanna upon you. Let us take a moment to remember our beloved
 410 friend, Matthew Fredrick Lerner, who we laid to rest last week. Devoted husband
 411 and father, who bravely served his country with our forces in France during the
 412 Second World War. He was a pivotal organizer of the second Great Prayer, and
 413 served through the radio program *After Dark* as a writer and cast member. The
 414 loss of this Prayer hit all of us hard, and Matthew hardest of all. We supported
 415 him as best as he could in his dark days. His struggles are over, and the world
 416 grows a little darker without him. Farewell, Brother Matthew. (PAUSE) His son,
 417 David Lerner, is here, fresh from his recent graduation from Stanford. He has
 418 words to share with us. David, please.

419 /SFX/ AUDIENCE RUMBLINGS

420 /SFX/ HIGH PRIEST PASSES THE MICROPHONE TO LEWIS

421 **LEWIS (20's):** Friends, thank you for coming. Our reverend has said many fine things about my
 422 father. But I'd like to tell you about the man I knew. He wasn't easy to live with.
 423 His cheerful demeanor was a mask he put on for you. He drank. He listened to
 424 his radio shows. He rarely left the house. He complained that nobody understood
 425 him. And still, he went to Church, every service, even Thursdays. He loved me
 426 and my mother, but he was devoted to Inanna. After all, She defended him in the
 427 war. He would not be alive if not for Her. When he returned home, radio work
 428 became his passion. That and his alcohol kept him from remembering the war,
 429 events which were so awful, he wouldn't even tell them to me. When *After Dark*
 430 fell through, he had nothing. Inanna commands that we find our own work
 431 outside the Great Machine, and for that, we shall be given the strength and
 432 resources to pursue it. I've discussed this with members of our inner circle, and
 433 many of us have come to this conclusion. (BEAT) My father could find no passion
 434 to pursue. For his own sake and for my mother's sake, and mine, he should have
 435 renounced Inanna and taken work in the Great Machine.

436 /SFX/ MUMBLES IN AUDIENCE GROW STRONGER

437 **AUDIENCE:** What's he saying?/What?/He can't be./Etc.

438 **LEWIS (20's):** Yet he loved Inanna and stayed with Her, forcing my mother to work hard while
 439 relying on the charity of Mrs. Huddleston and her family.

440 **AUDIENCE:** What's he saying?/What?/He can't be./Etc.

441 **LEWIS (20's):** In addition, you are probably aware that our families performed the widespread
 442 but silent practice of using mind control against their children to keep them calm
 443 and obedient. Our parents feared losing their mortgages, their standing in the
 444 community and the secrecy of the Church of Inanna more than they feared the
 445 harm that would come to their children. Some still do this. You know who you
 446 are. (PAINED) And you know what this does do us when we grow up.

447 /SFX/ MUMBLES IN AUDIENCE GROW STRONGER

448 **AUDIENCE:** Out of his mind./He's no basis./Crazy./Etc.

449 **LEWIS (20's):** And so. Please, people! And so I say that the time has come for the Church to
 450 change. It is not contradictory to the love of Inanna to work in an office for a large
 451 company, to stock shelves at a supermarket, or to sell cars from a dealership
 452 chain. When our Church was founded in the 1850's, these jobs did not exist. I
 453 also say that the silent control of our children that sent people like Jessie
 454 Huddleston running to who-knows-where *proves* the corruption of the current
 455 Church. Today, I declare that I will start the *Modern* Church of Inanna, in which
 456 children are protected and we may work in modern jobs and have modern lives.
 457 Not factory work, as the Great Machine was defined in the Industrial Revolution.
 458 Modern work without the fear that's poisoned our community. We will be free.
 459 Those who understand are welcome to join me. And to hell with the rest of you!

460 **AUDIENCE:** (SHOUTING) Heretic!/Here here!/I believe!/We don't want you here!

461 /SFX/ SHOUTING FADES INTO TICK-TOCK

462

463

464 **SCENE 10. — PRODIGAL** (INT: Isabel's kitchen, 1979, afternoon)

465 • Isabel, Jessie (20's)

466 /SFX/ TICK-TOCK QUICKENS, BECOMES A FASTER CLOCK IN BACKGROUND

467 **ISABEL:** (HUMS TO HERSELF, DRINKS LEMONADE)

468 /SFX/ CAR PULLS UP OUTSIDE

469 **ISABEL:** Hello? Someone there?

470 /SFX/ ISABEL STANDS, OPENS SCREEN DOOR

471 /SFX/ ISABEL DROPS GLASS

472 **ISABEL:** Oh. Oh my.

473 **JESSIE (20'S):** Hi, mom.

474 **ISABEL:** Jessie! Oh my goodness. (EMBRACES HER) I never thought you'd come home.

475 **JESSIE (20'S):** I'm all right, mom.

476 **ISABEL:** Sit, please. Can I get you something?

477 **JESSIE (20'S):** Lemonade's good.

478 **ISABEL:** (POURS) We were so worried. We hired a private investigator to find you.

479 **JESSIE (20'S):** I paid him off.

480 **ISABEL:** Oh. I suppose that's why he said he couldn't find you.

481 **JESSIE (20'S):** It cost a lot.

482 **ISABEL:** I'm sure it did. Let me pay you back. I can get the money at the bank now.
483 (BEAT) Are you staying somewhere?

484 **JESSIE (20'S):** I was hoping I could stay here. Until I get my own place.

485 **ISABEL:** Yes, of course. As long as you want. We're glad to have you. I'll call your father.

486 **JESSIE (20'S):** I heard about the schism.

487 **ISABEL:** Word travels fast, doesn't it?

488 **JESSIE (20'S):** Davie started it?

489 **ISABEL:** He did. He's being trained as a reverend, too. Your father and I didn't want any
490 part of that.

491 **JESSIE (20'S):** I've been thinking about getting trained, too.

492 **ISABEL:** In Davie's Church?'

493 **JESSIE (20'S):** No, in ours.

494 **ISABEL:** Thank goodness. Any reason?

495 **JESSIE (20'S):** You sure you want to know?

496 **ISABEL:** Yes. (USES LINGO BADLY) Lay it on me.

497 **JESSIE (20'S):** I was meditating on hashish in this compound outside Tucson, and I saw Inanna
498 Herself come to me as an army of bare-breasted swordswomen. She said I was
499 going to lead them. So, I'm here.

500 **ISABEL:** (DISBELIEVING) Really?

501 **JESSIE (20'S):** There was a little more than that to it. But, yes, mom. (BEAT) I didn't have a good
502 time in a San Francisco.

503 **ISABEL:** I'm sorry to hear it.

504 **JESSIE (20'S):** (NOTICES) Hmm. You've been taking care of my cactuses.

505 **ISABEL:** Well, no. These are from the florists. They keep dying but I like them here.

506 **JESSIE (20'S):** Well, no wonder. You have salt?

507 **ISABEL:** (PASSES A SHAKER) Here.

508 **JESSIE (20'S):** Pssssshhhhhh! (LIKE A CAT'S HISS, THROWS SALT ONTO SHELF)

509 **ISABEL:** (SHOCKED) What's that about?

510 **JESSIE (20'S):** You had a bogart on the shelf. A little one. It was eating the plant's spirits. You
511 should be fine now.

512 **ISABEL:** Are you all right?

513 **JESSIE (20'S):** You'd be amazed what you see when your eyes are open, mom.

514 **ISABEL:** Yes, yes. Here, make yourself a sandwich. I'll call your father and the reverend.
515 They'll be so thrilled you're back.

516 /SFX/ ISABEL DIALS ROTARY PHONE, EACH DIAL TURNS INTO TOCK-TOCKS

517

518

519 **SCENE 11. — SPIRITUAL ADVICE** (INT: Lewis' Vestry, 1991, evening)
520 • Lewis (40's), Mr. Barnes, Mrs. Barnes

521 /SFX/ TICK-TOCKS END, KNOCK ON SOLID DOOR

522 **LEWIS (40'S):** Enter!

523 /SFX/ DOOR OPENS

524 **MR. BARNES:** Hello? Reverend Lerner?

525 **LEWIS (40'S):** Yes. Please, plenty of seats.

526 **MRS. BARNES:** Thank you.

527 /SFX/ DOOR SHUTS, MR. AND MRS. BARNES TAKE THEIR SEATS

528 **LEWIS (40'S):** It's Reverence Lerner-Lewis, actually. My wife's in my marriage as much as I am.

529 **MR. BARNES:** Sorry, I keep [forgetting].

530 **LEWIS (40'S):** (INTERRUPTS HIM) No, it's fine.

531 **MRS. BARNES:** How's your daughter doing?

532 **LEWIS (40'S):** Busy as a bee. Almost swallowed a loose tooth at her Pop Warner game last
533 week.

534 **MR. & MRS. BARNES:** (CHUCKLE)

535 **LEWIS (40'S):** So, Mr. Barnes. Mrs. Barnes. You said on the phone that you're having trouble
536 with your (PAUSE) prospects?

537 **MRS. BARNES:** (RUFFLES THROUGH HER PURSE FOR PAPERS) Yes. I have a list. We make
538 scented candles and other knick-knacks for the holistic market.

539 **MR. BARNES:** We sell to wholesalers, naturally. There's no money in the retail market.

540 **MRS. BARNES:** (HANDS OVER LIST) PLEASE READ IT. (SWALLOWS) That list is three years
541 old. We pray regularly to Inanna but she hasn't sent us any sign of who else to
542 sell to. Or any guidance about what we should do.

543 **LEWIS (40'S):** Let me see. Three years?

544 **MR. BARNES:** Inanna's been good to us, keeping us in this business. But, for years now, she's
545 been (BEAT) distant.

546 **LEWIS (40'S):** You're not the only parishioners who [have said this.]

547 **MR. BARNES:** I know. But we're losing customers. We can barely pay our bills this year.

548 **LEWIS (40'S):** Mmm hmm. (THINKS) There are some openings in the department at IBM where
549 I work. I could help you get in.

550 **MR. BARNES:** We want to stay with our business, if we can. I love it.

551 **MRS. BARNES:** I don't think Inanna is listening to us any more. Our rituals are doing nothing. We
552 were hoping you could help us ask her why.

553 **LEWIS (40'S):** I'll see what I can do.

554 /SFX/ LEWIS FLICKS THE LIGHTS OFF

555 /SFX/ LEWIS STRIKES MATCH

556 /SFX/ LEWIS LIGHTS TWO CANDLES

557 **LEWIS (40'S):** Stare into the flame closest to you. Breathe slowly and think of a pleasant time
558 when you felt Inanna and Her power course through you.

559 /SFX/ EVERYONE BREATHES SLOW, CANDLE FLICKERS

560 **LEWIS (40'S):** Does the name "Abrogale" mean anything to you?

561 **MR. BARNES:** No.

562 **MRS. BARNES:** Not to me.

563 **LEWIS (40'S):** Why don't you look into it?

564 /SFX/ LEWIS SNUFFS OUT THE CANDLES

565 /SFX/ LEWIS FLICKS THE LIGHTS ON

566 **MRS. BARNES:** We will.

567 **MR. BARNES:** Abrogale. Thank you, Reverend.

568 /SFX/ MR. BARNES AND MRS. BARNES STAND.

569 **LEWIS (40'S):** Let me know if it helps you.

570 **MRS. BARNES:** Definitely. Is there more?

571 **LEWIS (40'S):** I didn't hear any more.

572 **MR. BARNES:** It'll be fine.

573 **MRS. BARNES:** Good evening.

574 /SFX/ MR. BARNES AND MRS. BARNES WALK TO THE DOOR

575 **LEWIS (40'S):** Blessed evening to you, too!

576 /SFX/ THE DOOR SHUTS, SILENCE

577 **LEWIS (40'S):** Forgive me, Inanna. But our congregation is hemorrhaging enough without your
578 Word.

579 /SFX/ TICK-TOCK STARTS

580

581

582 **SCENE 12. — HAUNTING REPETITION** (INT: Lewis' basement den, 1991, evening)

583 • Lewis (40's), Nicolette

584 /SFX/ TICK-TOCKS END

585 **LEWIS (40'S):** (HUMS *AFTER DARK* THEME)

586 /SFX/ LEWIS SPOOLS WIRE AUDIOTAPE INTO THE PLAYER

587 /SFX/ LEWIS STARTS PLAYER

588 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD, CONTINUES THROUGHOUT SCENE,
589 THE QUIET NIGHT WITH CRICKETS, FEET WALKING ON A SIDEWALK

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

592 /SFX/ LEWIS FAST-FORWARDS THE TAPE TO ALLEN'S SPEECH

593 **ALLEN (as CRASK):** (FROM MINISODE 7, HAMMING IT UP, LIKE BELA) Good evening, my young
594 visitors. Such a night you have arrived on. The great dragons are on in the dark.
595 The pallid zombies wander the country, hunting for warm skin. And the
596 puppetmasters, too.

597 /SFX/ DOOR BURSTS OPEN, NICOLETTE RUSHES IN

598 **NICOLETTE:** Dad, mom said you have to take out the trash.

599 /SFX/ LEWIS STOPS THE TAPE

600 **LEWIS (40'S):** Thanks, pumpkin. Tell her I will.

601 **NICOLETTE:** Okay. (BEAT) What are you doing?

602 **LEWIS (40'S):** Going through Grampa's old things.

603 **NICOLETTE:** Can I see?

604 **LEWIS (40'S):** Sure. Sit down. (WAITS FOR HER TO SIT) You might like this. This was
605 Grampa's coin collection when he was your age. They used to sell big books like
606 this so you could keep your coins in the little pockets on every page.

607 **NICOLETTE:** It's all pennies. Ooo, Indian heads. Are they worth anything?

608 **LEWIS (40'S):** No. But he thought they were fun to collect. See, he had one from every year.

609 /SFX/ TURNS PAGES IN THE COIN COLLECTION BOOK AHEAD

610 **NICOLETTE:** These pockets are quarter-sized. But they're ripped open.

611 **LEWIS (40'S):** Well, even Grampa had trouble paying his bills sometimes. But he did care about
612 us a lot. (BEAT) See this? It looks like an earring, doesn't it?

613 **NICOLETTE:** Kinda.

614 **LEWIS (40'S):** It's a tie clip. This end comes apart and goes through the tie. And the chain
615 (SHOWS HER) goes through a button hole in the shirt. So it holds the tie from
616 flopping around.

617 **NICOLETTE:** What's it made of?

618 **LEWIS (40'S):** This is ivory. It's scrimshaw. In the whaling days, long before Grampa, sailors
619 would pass the time carving pictures into whale bone. This was probably made in
620 a factory but it's over a hundred years old.

621 **NICOLETTE:** Wow. How much can you get for it?

622 **LEWIS (40'S):** This isn't something that Grampa would sell. He always wore it at Church. He
623 liked to impress people with it. It's like when your mom and I make you wear
624 those dresses when you go to see your relatives.

625 **NICOLETTE:** I hate those dresses.

626 **LEWIS (40'S):** Well, you take that up with your mother the next time we go out.

627 **NICOLETTE:** (BEAT) Is that Grampa's radio show on the tape player?

628 **LEWIS (40'S):** Yes. I was going through the crate of them. Seeing how many still work.

629 **NICOLETTE:** Can I look at this one?

630

631 /SFX/ NICOLETTE PLUCKS THE WIRE.

632 **LEWIS (40'S):** Nikki! No. Give me that. The tape's fragile.

633 **NICOLETTE:** I just want to hold one. It's heavy.

634 **LEWIS (40'S):** All right. Let me get its box.

635 /SFX/ SHE DROPS THE SPOOL ON THE GROUND

636 **LEWIS (40'S):** For the love of Inanna.

637 **NICOLETTE:** Sorry, dad.

638 **LEWIS (40'S):** (SIGHS) The reel's fine. You have to be careful. There are very few copies left.

639 **NICOLETTE:** I didn't mean to.

640 **LEWIS (40'S):** (BEAT) This would have been Grampa's sixty-second birthday today. Gramma
641 and I would have made him a birthday cake for a present. He never wanted any
642 real presents.

643 **NICOLETTE:** That's weird.

644 **LEWIS (40'S):** That's how he was. I was going to listen to this show so I could hear him again.
645 Would you like to listen with me?

646 **NICOLETTE:** Yeah.

647 **LEWIS (40'S):** I'd like to listen to this with you. I'll rewind the tape.

648 /SFX/ LEWIS LEANS OVER TOWARD TAPE MACHINE

649 **NICOLETTE:** This tape's really weird. It's like metal.

650 /SFX/ NICOLETTE BENDS THE WIRE TO FEEL ITS TENSION AND IT SNAPS IN HALF

651 **LEWIS (40'S):** What did you do?

652 **NICOLETTE:** It just broke when I bent it.

653 **LEWIS (40'S):** I told you not to touch the tape. It's fragile! (PAUSE, SPOKEN SOFTLY) Son of a
654 gun. Go to your room.

655 **NICOLETTE:** (PAUSE, WORRIED) Your hand's bent funny, dad.

656 **LEWIS (40'S):** It's supposed to [work like this] (INTERRUPTS HIMSELF, REALIZES MAGIC
657 ISN'T WORKING) But I'm. (EXHALES) I'm glad it didn't. (ANGRY AT HIMSELF)
658 It's something Grampa used to do. (BEAT) Sit on my lap. (PULLS HER IN)
659 You're not too old to tickle, you know.

660 **NICOLETTE:** (LAUGHS) Dad, stop.

661 **LEWIS (40'S):** I have to keep those hands of yours out of trouble.

662 **NICOLETTE:** I'm not touching anything.

663 **LEWIS (40'S):** Promise.

664 **NICOLETTE:** I promise.

665 **LEWIS (40'S):** Well, then. Happy birthday, dad.

666 **NICOLETTE:** Happy birthday, Grampa.

667 /SFX/ LEWIS STARTS THE TAPE AGAIN

668

669

670 **SCENE 13. — SAM OR SAMANTHA** (INT: A recording studio, 1955)

671 **INTRO.**

672 •Stroud, Matt, Young Allen as Crask

673 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD, CONTINUES THROUGHOUT SCENE,
674 THE QUIET NIGHT WITH CRICKETS, FEET WALKING ON A SIDEWALK

675 **STROUD:** (SLIGHT PETER LORRE INFLUENCE, INFER IT COULD BE ONE OF THE
676 CATS) You're out awfully late tonight. It really isn't safe you know.

677 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

679 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

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

681 /SFX/ FEET RUNNING ON A SIDEWALK

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

685 /SFX/ A WOMAN SCREAMS IN MOCK-TERROR

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

687 **MATT:** (PEPPY ANNOUNCER STYLE) Winsley Wheat presents *After Dark*. Tales of
688 Mystery and Fright. Winsley Wheat! What a treat! Gets your boy or girl upbeat!
689 With special guest star, Mr. Edward Winsley himself as the Narrator.

690 /MUS/ AFTER DARK THEME (OUT)

691 **YOUNG ALLEN as CRASK:** (HAMMING IT UP, LIKE BELA) Good evening, my young visitors.
 692 Such a night you have arrived on. The great dragons are on in the dark. The
 693 pallid zombies wander the country, hunting for warm skin. And the
 694 puppetmasters, too. (BEAT) Tonight's tale is the strangest of all. You'll wish for
 695 the comforting light of dawn, but it will not come soon enough. For this is the
 696 weird story of Sam (BEAT) or Samantha!

697 **MATT:** Of all the curiosities that psychology has brought us, few are stranger than the
 698 transvestite; a seemingly ordinary man who prefers to dress in women's clothes.
 699 Some restrict their behavior to their own chambers, while others walk openly in
 700 the street. For a few, the attraction to the feminine is deeper than simply
 701 appearing female. Doctors say that such a fellow's thoughts are no different from
 702 that of a woman's. Samantha, or Sam as his mother calls him, is such a person.
 703 "She" lives exclusively with others of "her" kind, and there's little "she" won't do to
 704 help a friend in need.

705
 706
 707 (NOTE: THROUGHOUT THE STORY, SAMANTHA ALWAYS USES HER FEMALE VOICE
 708 UNLESS HER NAME IS DENOTED WITH "MALE")

709 **SCENE A.** (INT: Samantha's car, night)
 710 •Samantha (Female Voice), Debbie

711 /SFX/ CAR SQUEALS TO STOP

712 **SAMANTHA:** All right, Stacey, Debbie. That's the Peleshet Asylum out there. There's the bus
 713 they'll use to move Beulah to the next funny farm.

714 **DEBBIE:** Get your masks on. You remember what to do, Samantha?

715 **SAMANTHA:** Of course. Once you grab Beulah from the guards, I'll drive you to the getaway
 716 car. When you're out, I'll lead the cops away. (BEAT) There she is!

717 **DEBBIE:** Get out! Get her while we can!

718 /MUS/ EXCITED TRANSITION

719 **SAMANTHA:** Take care of her!

720 /SFX/ CAR DOOR SHUTS, CAR DRIVING FAST

721 **SAMANTHA:** Come on, Lionsborough P.D. Try to follow me.

722 /SFX/ POLICE SIRENS

723 **SAMANTHA:** Can't catch me! You've never seen someone drive the likes of Samantha Heath!

724 /SFX/ SCREECH

725 **SAMANTHA:** No! I've spun out! I'm going to [crash]!

757 **SCENE C.** (INT: Samantha's bedroom, afternoon)
758 •Samantha, Delilah

759 /SFX/ CLOCK QUIETLY TICKING

760 **SAMANTHA:** (STIRS) Oh. Where am I?

761 **DELILAH:** Sam, it's me. Your poor mother, who you left many years ago.

762 **SAMANTHA:** Ow. My head hurts.

763 **DELILAH:** You were in an accident.

764 **SAMANTHA:** I don't remember an accident. I don't remember anything. What did you say my
765 name was?

766 **DELILAH:** It's Sam! Samuel, after my grandfather. My boy, you're home. You're finally
767 home!

768 /MUS/ SLOW TRANSITION

769 **DELILAH:** Don't mind me puttering. If I don't set the clocks, they all lose five minutes a day.
770 Now, did you like your egg? I made it just the way you used to have it.

771 /SFX/ PUTS FORK ON PLATE

772 **SAMANTHA:** It was delicious. Thank you.

773 **DELILAH:** (MOCK DEAF) Excuse me?

774 **SAMANTHA:** I said, it was delicious.

775 **DELILAH:** You'll have to forgive your old mother. My ears are going. I can't hear you when
776 you speak so high.

777 **SAMANTHA:** I'm speaking high?

778 **DELILAH:** I can't make out what you're saying. Could you lower your voice?

779 **SAMANTHA:** (LOWERS VOICE A LITTLE) Like this?

780 **DELILAH:** Almost. A little more?

781 **SAMANTHA (MALE):** How is this?

782 **DELILAH:** Perfect. Just like that. You were saying?

783 **SAMANTHA (MALE):** I loved the egg.

784 **DELILAH:** I'm so glad. I'll finish preparing your room. I kept it just as you left it. I'll put in all
785 your favorite books. Treasure Island, The Three Musketeers and all those
786 westerns.

787 **SAMANTHA (MALE):** I'll have to read them all over again.

788 **DELILAH:** That's right. You have so much to experience. Tea, and jam and biscuits. And
789 you have the whole house to explore again. Although it's not the same since your
790 father died.

791 **SAMANTHA (MALE):** How long ago?

792 **DELILAH:** Fifteen years. Soon after you left home.

793 **SAMANTHA (MALE):** What have I been doing since then? How did I lose my memory?

794 **DELILAH:** You were in that car accident.

795 **SAMANTHA (MALE):** I know. Where was I going?

796 **DELILAH:** (THINKS) I believe you were going home, from your work. Your work can't have
797 you like this, so they asked me to care for you.

798 **SAMANTHA (MALE):** Where do I work?

799 **DELILAH:** (FRUSTRATED) How should I know? (CATCHES HERSELF) The man who
800 brought you over didn't say.

801 **SAMANTHA (MALE):** Did he leave a number?

802 **DELILAH:** Yes, but you are not to have it until you are well.

803 **SAMANTHA:** (FEMALE VOICE, REALIZES HELPLESSNESS) I see.

804 **DELILAH:** For now, rest. The bathroom is down the hall. I keep everything locked up except
805 for it, this room, my room and the kitchen. I wouldn't mind opening a few more, if
806 you can help me clean them.

807 **SAMANTHA:** (SLIPS INTO FEMALE) I'd be glad to.

808 **DELILAH:** What was that?

809 **SAMANTHA (MALE):** Sorry. I'd be glad to.

810 **DELILAH:** That's my boy.

811 **SAMANTHA (MALE):** Are there any razors? I could use a shave.

812 **DELILAH:** Wouldn't you know it; I think we're completely out.

813 /MUS/ SLOW TRANSITION

814

815

816 **SCENE D.** (EXT: Delilah's garden, afternoon)

817 •Warren, Samantha, Delilah

818 /SFX/ CLOCK HAS STOPPED, BIRDS TWITTERING, FEET WALKING ON MULCH,
819 SAMANTHA DIGS IN SOIL

820 **WARREN:** Good afternoon, Sam.

821 **SAMANTHA (MALE):** Officer Warren.

822 **WARREN:** Do you know where your mother is?

823 **DELILAH:** I'm behind the tulips.

824 **WARREN:** Sorry, I didn't see you. I have a package here. If you'll excuse us, Sam, I need to
825 discuss this with your mother alone.

826 **SAMANTHA (MALE):** All right.

827 /SFX/ SAMANTHA WALKS AWAY ON MULCH, STOPS

828 **WARREN:** These are Sam's clothes and shoes from the hospital. I thought you should have
829 them.

830 **DELILAH:** You're a good man. Where's my bag of trimmings?

831 /SFX/ PICKS UP A CLOTH SACK

832 **DELILAH:** Toss the package in.

833 /SFX/ WARREN TOSSES IT IN

834 **DELILAH:** Good. (SHOUTS) Sam! I want you to start a fire in the old burner.

835 /SFX/ FEET WALKING ON MULCH

836 **SAMANTHA (MALE):** I'll get on it right away.

837 **DELILAH:** This sack is getting worn. Burn it as is.

838 **SAMANTHA (MALE):** I'll pick up the matches from the kitchen.

839 **WARREN:** I should be going. A pleasure, Mrs. Heath. Sam, I'm glad to see you're
840 recovering. I wasn't sure you would pull through when I brought you over.

841 **SAMANTHA:** (SLIPS INTO FEMALE) You brought me here?

842 **WARREN:** Yes.

843 **SAMANTHA:** (FEMALE) Mother, you said that a man from my old job brought me here.

844 **DELILAH:** I did? (FLUSTERED) I forgot that Officer Warren came with him. Didn't you?

845 **WARREN:** Me? Oh, yes.

846 **DELILAH:** So that's settled. Goodbye, Officer.

847 **WARREN:** Have a good afternoon.

848 /SFX/ FEET WALKING ON MULCH

849 **SAMANTHA:** (FEMALE) But, mother...

850 **DELILAH:** Start the fire.

851 **SAMANTHA (MALE):** Yes, mother.

852 /MUS/ SLOW TRANSITION

853

854

855 **SCENE E.** (INT: Samantha's bedroom, afternoon)

856 •Samantha, Delilah

857 /SFX/ CLOCK QUIETLY TICKING, SAMANTHA HUMS, WALKS ON WOOD FLOOR WITH
858 WOMEN'S SHOES, DELILAH KNOCKS ON THE DOOR, THEN BARGES IN

859 **DELILAH:** Sam, I need you.

860 **SAMANTHA:** (PANICKED) Don't come in!

861 **DELILAH:** (UTTER SHOCK ON SEEING SAMANTHA) Oh my heavens!

862 **SAMANTHA:** I was just trying them out.

863 **DELILAH:** You're wearing that dress! You opened the sack!

864 **SAMANTHA:** I only wanted to see my old clothes. I overheard you and Officer Warren.

865 **DELILAH:** How could you do this to me? Take that off.

866 **SAMANTHA:** Yes, mother.

867 **DELILAH:** You'll burn them right now and I will watch you do it. Don't you understand what
868 that does to me?

869 **SAMANTHA:** I do now.

870 **DELILAH:** No, I do not think you do. You, before the accident. You went crazy one night
871 when you were nineteen and your mind changed. You went into my room and
872 (BEAT) you put on a dress. And then, (FLUSTERING FOR AN EXCUSE) Out of
873 your mind. You put that on and then (THINKS) you murdered your own father!

874 **SAMANTHA:** (SHOCKED) I couldn't have.

875 **DELILAH:** You know what people of your kind do in the movies. Officer Warren brought you
876 here (THINKS) after you tried to escape from a mental institution! I thought I
877 could rehabilitate you, but I see I was wrong.

878 **SAMANTHA:** No, mother. You weren't. I swear.

879 **DELILAH:** I don't know what sort of God you murderers swear to, but I won't have Him in
880 my house!

881 **SAMANTHA (MALE):** What do I need to do?

882 **DELILAH:** We'll start another fire. And then I'll work you. Work you to the bone!

883 /MUS/ EXCITED TRANSITION

884
885
886 **SCENE F.** (INT: Kitchen, afternoon)
887 •Samantha, Delilah, Warren

888 /SFX/ QUIET KITCHEN

889 **WARREN:** You told him what?

890 **DELILAH:** I had to say something. Even if it was a lie. Sam had that (BEAT) thing on. I can't
891 lose him again.

892 /SFX/ KNOCK ON DOOR

893 **DELILAH:** Here he comes. If he asks, he's a murderer. (LOUDER) Sam did murder his
894 father, didn't he?

895 **WARREN:** I'll see you later.

896 /SFX/ DOOR OPENS

897 **SAMANTHA (MALE):** Mother, could I have a moment with you?

898 **DELILAH:** (LOUD) Farewell, Officer. Give my best to Judge Perkins.

899 /SFX/ WARREN SLAMS THE FRONT DOOR

900 **DELILAH:** What's the matter with you?

901 **SAMANTHA (MALE):** (DESPERATE) I need help. I can't stop thinking that somehow, this isn't
902 right.

903 **DELILAH:** I see.

904 **SAMANTHA (MALE):** I want to make you happy. I really do.

905 **DELILAH:** Ssh. Settle down. I thought that (PAINED) this might happen. (BEAT, SOFT) I
906 think you want to kill me.

907 **SAMANTHA:** (SLIPS INTO FEMALE) What? Not at all.

908 **DELILAH:** (SOFT) I've seen that little hand of yours stab the life out of someone before.

909 **SAMANTHA:** I don't want to hurt you.

910 **DELILAH:** I know you think you don't.

911 /SFX/ TWO TABLETS ARE DROPPED IN A CUP

912 **DELILAH:** I made you some tea. Drink it all down.

913 **SAMANTHA:** Thank you. (DRINKS)

914 /SFX/ CUP OF TEA IS DROPPED ON THE FLOOR, SAMANTHA BREATHES SHARPLY

915 **SAMANTHA:** (TIRED) What's happening? I'm so drowsy.

916 **DELILAH:** Then go to sleep. By the time you've awoken, you'll have forgotten all your
917 troubles.

918 /SFX/ SAMANTHA FALLS ON THE FLOOR, DELILAH DIALS PHONE

919 **DELILAH:** Doctor Thursday? I need your help on that matter we discussed.

920 /MUS/ EXCITED TRANSITION

921

922

923 **SCENE G.** (INT: Attic, afternoon)

924 •Samantha, Delilah, Doctor

925 /SFX/ QUIET ATTIC

926 **SAMANTHA:** (WAKING UP) Oh. Oh.

927 **DELILAH:** Doctor. He's waking up too early.

928 **DOCTOR:** I shall prepare another sedative.

929 /SFX/ CLINK OF LEATHER BONDS

930 **SAMANTHA:** Why have you strapped me down?

931 **DELILAH:** Doctor Thursday is preparing to give you a lobotomy.

932 **SAMANTHA:** No! He can't!

933 /SFX/ QUICK SQUEAL OF AN ELECTRIC DRILL

934 **DOCTOR:** Do not worry. This is a perfectly safe procedure. Now, give me that artery.

935 **SAMANTHA:** (STRUGGLES) Get away!

936 **DOCTOR:** Ah, ah ah! There.

937 **DELILAH:** I can't believe you don't want us to help you. Doctor, I'll be over here. I can't
938 watch.

939 **DOCTOR:** That is a normal reaction to this procedure.

940 **SAMANTHA:** (GROGGY) Stop. Stop.

941 **DOCTOR:** As soon as you are out, I will begin.

942 /MUS/ (IN SCENE) ANGELIC

943 **SAMANTHA:** (CHEAPEST ECHO EFFECT POSSIBLE) This can't be. I'm about to lose myself
944 again. I want to fight it. Please, let me have the strength to wake and face the
945 needle. (WITHOUT ECHO, MUSIC STOPS) Let me face it.

946 /SFX/ QUICK SQUEAL OF AN ELECTRIC DRILL

947 **DOCTOR:** Oh dear.

948 **SAMANTHA:** You can't keep me here! (SHOUTS) Ah!

949 /SFX/ CLINK OF LEATHER BONDS AGAINST THE TABLE

950 **DELILAH:** You can't be free!

951 **DOCTOR:** He twisted his thumbs and slipped from the cuffs. Take my drill before he undoes
952 his legs!

953 /SFX/ BUCKLES JINGLE AND OPEN

954 **DELILAH:** Too late!

955 /SFX/ LIGHT BULB BREAKS

956 **DOCTOR:** He's broken the light!

957 **DELILAH:** I've secured the door!

958 /SFX/ SQUEAKY PULLY

959 **DOCTOR:** What is that sound?

960 **DELILAH:** The dumbwaiter! He's escaped! We must go downstairs and lock the kitchen
961 door.

962 **DOCTOR:** But your house has many doors.

963 **DELILAH:** They're boarded tight. The windows, too. The only way out is through the kitchen
964 and the only key is around my neck!

965 /MUS/ EXCITED TRANSITION

966
967
968 **SCENE H.** (INT: Kitchen, midnight)
969 • Delilah, Warren

970 **WARREN:** It's almost midnight. Are you sure he's still here?

971 **DELILAH:** I have heard rattling around the third floor, after I let the doctor out, and before
972 you came in.

973 **WARREN:** (YAWNS) More coffee?

974 /SFX/ FILLS CUP

975 **DELILAH:** Here you are. I know every corridor and secret passage like I know my own
976 bones. Sam is still here.

977 **WARREN:** Let him escape. My boys will pick him up soon enough.

978 **DELILAH:** He'll do desperate, foolish things. We can't take the chance of him getting away.

979 /SFX/ POTTERY CRASH IN ANOTHER ROOM

980 **DELILAH:** That was in the drawing room.

981 **WARREN:** Show me the way!

982 /SFX/ TWO FEET RUN ON THE FLOOR

983 **WARREN:** You're sure the front door is locked?

984 **DELILAH:** I check every minute!

985 /SFX/ CLOCK QUIETLY TICKING, THEY STOP

986 **WARREN:** He's not here.

987 **DELILAH:** Look in the clock. My old china vase, shattered. See, it was suspended from a
988 frayed rope hung between the clock's hands.

989 **WARREN:** When the hands approached midnight, they cut the rope and let the vase fall.

990 /SFX/ ERUPTION OF CLOCKS ALL CHIMING MIDNIGHT

991 **DELILAH:** He's set every clock to go off at once! Even the clocks that haven't been wound
992 for years!

993 **WARREN:** He must be on the move. To the kitchen!

994 /SFX/ TWO FEET RUN ON THE FLOOR

995 **WARREN:** We have him now.

996 **DELILAH:** Hurry! Perhaps a madman's strength can force open my door.

997 /SFX/ CLOCKS STRIKE TWELVE, THEY STOP RUNNING

998 **WARREN:** The room's empty.

999 **DELILAH:** No sign of struggle on the door.

1000 **WARREN:** Then we wait. (SIGHS) Freshen my cup?

1001 **DELILAH:** Yes. I need some myself.

1002 /SFX/ POURS TWO CUPS, THEY DRINK

1003 **WARREN:** He's toying with us.

1004 **DELILAH:** I lost my husband to polio. I lost my son to madness. I am lost, Officer Warren.

1005 **WARREN:** (SLURRING) As a policeman, I've seen worse. I've seen things you wouldn't
1006 believe.

1007 **DELILAH:** (SLURRING) I've tried to be good. I don't know anyone who has tried as hard as
1008 I. It's all their fault.

1009 /SFX/ THEY DROP THEIR CUPS ON THE FLOOR

1010 **DELILAH:** (SLURRING) It's the sedative. It's in the drink. I'm such a fool.

1011 /SFX/ FOOTSTEPS APPROACH ON FLOOR, STOP

1012 **SAMANTHA:** No, you weren't. You tried your best, mother, and I forgive you.

1013 **WARREN:** (SLURRING) Hey, miss. We're looking for someone in the house. Have you seen
1014 him?

1015 **DELILAH:** (SLURRING) You can't be. Your face.

1016 **SAMANTHA:** I plucked every hair out. The sedative made it bearable.

1017 **DELILAH:** (SLURRING) So, you know.

1018 **SAMANTHA:** Every corridor and secret passage. It all came back while I was exploring.

1019 /SFX/ JINGLE OF KEYS

1020 **DELILAH:** (SLURRING) Give me my keys.

1021 **SAMANTHA:** No. I'm taking the car, too. Goodbye, mother. I won't return. Leave the house to
1022 another. I have a rendezvous to get to.

1023 /SFX/ SAMANTHA WALKS TO DOOR

1024 /MUS/ TRIUMPHANT END

1025

1026

1027 **OUTRO.**

1028 •Young Allen as Crask

1029 /MUS/ TRANSITION BACK TO ALLEN

1030 **YOUNG ALLEN as CRASK:** So it ends, my friends, and the world grows a little darker.
1031 Parents! I think that's all I need to say about that. Mine are still out there and so
1032 are yours. I don't know about you, but after tonight's tale, I wouldn't be caught
1033 dead out... *After Dark!*

1034 /SFX/ TAPE REEL SPINS OUT, MACHINE CLICKS OFF, CRACKLE OF LIGHTNING AND
1035 THUNDERCLAP IN REAL WORLD INTERRUPTS

1036

1037

1038 **SCENE 14. — WISH FULFILLMENT** (INT: Jessie's swanky new living room, 1992, afternoon)

1039 • Jessie (40's), Don, Lewis (40's)

1040 **JESSIE (40'S):** (HUMS A WHACKY DISCO VERSION OF THE *AFTER DARK* THEME)

1041 /SFX/ JESSIE SWEEPS THE FLOOR WITH A BROOM, STOPS, LIFTS A LITTLE BOX,
1042 SHAKES IT

1043 **JESSIE (40'S):** Hmm. Trash.

1044 /SFX/ TOSSES BOX IN TRASH BIN, PICKS UP AN EGG BEATER, SPINS IT

1045 **JESSIE (40'S):** Hmm. Goodwill.

1046 /SFX/ LAYS EGG BEATER DOWN, STARTS ISABEL'S CLOCK WHICH GOES TICK-TOCK
1047 FAST

1048 **JESSIE (40'S):** Hmm. No.

1049 /SFX/ SHE STOPS THE CLOCK FROM TICKING

1050 **JESSIE (40'S):** Antiques Roadshow.

1051 **DON:** (BEHIND SCREEN DOOR) Hello?

1052 **JESSIE (40'S):** It's open!

1053 /SFX/ OPENS SCREEN DOOR, WALKS INSIDE

1054 **DON:** Reverend Huddleston?

1055 **JESSIE (40'S):** Yes, Mr. Harper. How's college treating you?

1056 **DON:** Fine. Am I interrupting?

1057 **JESSIE (40'S):** Not at all. Just doing some housecleaning. Want a clock?

1058 **DON:** (UNSURE) Sure?

1059 **JESSIE (40'S):** It's an antique from my mother's family. You can pawn it if you want. I don't care.
1060 Now, how can I help you?

1061 **DON:** I need to renew my grant again, and I'm supposed to maintain a B average.
1062 Except that (HANDS HER A PRINTOUT) I didn't have time to work on my
1063 electives, so my average is a bit lower.

1064 **JESSIE (40'S):** (READS) A bit.

1065 **DON:** Yes. So, I heard you could (SWALLOWS) fix it.

1066 **JESSIE (40'S):** Feh. Electives. I can help you. For a price.

1067 **DON:** Uh.

1068 **JESSIE (40'S):** Your first born.

1069 **DON:** (DOESN'T GET THE JOKE) She's at her mother's now. You want to babysit her?

1070 **JESSIE (40'S):** No, Mr. Harper. I am teasing you. (SIGHS) I'm casting a very major ritual at the
1071 lighthouse this weekend. I need some help setting up.

1072 **DON:** I can do that.

1073 **JESSIE (40'S):** Great! Let me see this paper.

1074 /SFX/ MAGICAL HUMMING

1075 **JESSIE (40'S):** There. It says you have a B average now.

1076 **DON:** What if they call the college to confirm it?

1077 **JESSIE (40'S):** It carries over. They'll hear you have a B average as long as they read this paper
1078 first.

1079 **DON:** Got it. Thank you.

1080 **JESSIE (40'S):** You're very welcome. Take your clock. Could you check the wards in the tunnel
1081 before you go?

1082 **DON:** Yes, ma'am.

1083 **JESSIE (40'S):** We *used* to have a pet demon, long ago, but someone took it with him. Goodbye!

1084 /SFX/ DON LEAVES THROUGH THE SCREEN DOOR

1085 **JESSIE (40'S):** (TO HERSELF) Someone.

1086 /SFX/ JESSIE PRESSES A NUMBER IN A TOUCH-TONE PHONE, RINGS, PICKS UP.

1087 **LEWIS (40'S):** (ON PHONE) Hello?

1088 **JESSIE (40'S):** May I speak to the Reverend David Lerner-Lewis please?

1089 **LEWIS (40'S):** (ON PHONE, EXPECTING A TELEMARKETER) I'm here. How can I help you?

1090 **JESSIE (40'S):** David, it's me. Jessie.

1091 **LEWIS (40'S):** (ON PHONE, SURPRISED) Jessie? (SUSPICIOUS) Why are you calling?

1092 **JESSIE (40'S):** It's been a while. I figured we have a lot to catch up on.

1093 **LEWIS (40'S):** (ON PHONE) I suppose so. What's on your mind?

1094 **JESSIE (40'S):** The Church.

1095 **LEWIS (40'S):** (ON PHONE) Which one?

1096 **JESSIE (40'S):** Inanna's.

1097 **LEWIS (40'S):** (ON PHONE) I don't know what you're trying to pull. We're doing fine out here.
1098 You're still head of the original?

1099 **JESSIE (40'S):** I am. I've been cleaning it up, too. Threw the bums out. The ones who kept quiet
1100 all those years. And now (BEAT) there aren't too many of us left.

1101 **LEWIS (40'S):** (ON PHONE) You're welcome to join our Church.

1102 **JESSIE (40'S):** I want to put the Churches back together.

1103 **LEWIS (40'S):** (ON PHONE) I said we're doing fine.

1104 **JESSIE (40'S):** Well, why don't you come visit for the heck of it? You can see the old Mask.
1105 You've never been to the island, have you? We have a lighthouse with a terrific
1106 view of the ocean.

1107 **LEWIS (40'S):** (ON PHONE) Let me check my calendar. I have a conference in Boston this
1108 weekend. Is Friday evening all right?

1109 **JESSIE (40'S):** Perfect. I'll send you directions. It's good to hear your voice again.

1110 **LEWIS (40'S):** (ON PHONE) Yours too. See you then. Goodbye.

1111 **JESSIE (40'S):** Bye!

1112 /SFX/ PHONE HANGS UP

1113 **JESSIE (40'S):** He bought it.

1114 /SFX/ TICK-TOCK RESUMES

1115

1116

1117 **SCENE 15. — TRICKED** (INT: Lighthouse interior, 1992, afternoon)

1118 •Jessie (40's), Lewis (40's), Jessie (20's), Lewis (20's)

1119 /SFX/ TICK-TOCKS FADE

1120 /SFX/ SEASIDE AMBIENCE

1121 /SFX/ CAR PULLS UP, STOPS

1122 /SFX/ FADES TO LIGHTHOUSE INTERIOR

1123 /SFX/ KNOCK ON DOOR

1124 /SFX/ DOOR OPENS

1125 **LEWIS (40'S):** Jessie.

1126 **JESSIE (40'S):** David! You're so tall!

1127 **LEWIS (40'S):** I eat my vegetables.

1128 **JESSIE (40'S):** Take a load off.

1129 /SFX/ LEWIS WALKS IN

1130 /SFX/ DOOR CLOSSES

1131 **LEWIS (40'S):** How's your parish?

1132 **JESSIE (40'S):** Small, but well-trained. I'm not a psychologist and they know it.

1133 **LEWIS (40'S):** You're lucky. (SIGH) Water?

1134 **JESSIE (40'S):** In the kitchen. Glasses on the right shelf.

1135 /SFX/ THEY WALK IN

1136 /SFX/ LEWIS TAKES GLASS

1137 **LEWIS (40'S):** Are you seeing anyone?

1138 **JESSIE (40'S):** Maybe.

1139 /SFX/ GLASS FILLS WITH WATER

1140 **LEWIS (40'S):** Ah. And how's your mother?

1141 **JESSIE (40'S):** Cancer took her last year.

1142 **LEWIS (40'S):** I'm sorry.

1143 **JESSIE (40'S):** She fought it like the dickens. The medical bills wiped her out. I saw her waste
1144 away, worse every visit.

1145 **LEWIS (40'S):** I suppose my dad was lucky enough to have his stroke. He never saw it coming.

1146 **JESSIE (40'S):** I'd come in, we'd talk, you know. We'd joke that it was her job to die there, and
1147 she was doing a lousy job of it. (SERIOUS) She wouldn't apologize for controlling
1148 me when I was a kid. For my own good, she said. (WAITS FOR HIS REACTION)

1149 **LEWIS (40'S):** (SIGHS) I never could talk with my dad about it. After you left, I put my foot down.
1150 No more.

1151 **JESSIE (40'S):** But he did, didn't he?

1152 **LEWIS (40'S):** A few times, out of habit. He stopped himself eventually.

1153 **JESSIE (40'S):** It's not fair to do that to a child.

1154 **LEWIS (40'S):** No, it's not. I try to be good to my daughter, but sometimes (THINKS) I
1155 understand where he was coming from. I wrestle with that.

1156 **JESSIE (40'S):** I'm tired of fighting. I imagine my mom curling her hand and I flinch. I'm tossing
1157 her things out. You need any picture frames?

1158 **LEWIS (40'S):** I'm fine.

1159 **JESSIE (40'S):** Have you been thinking at all about our Churches? About my offer to bring them
1160 together?

1161 **LEWIS (40'S):** I don't believe my congregation would like to be reminded why we left in the first
1162 place. It's a touchy subject.

1163 **JESSIE (40'S):** What if I could help you heal?

1164 **LEWIS (40'S):** I don't think so.

1165 **JESSIE (40'S):** I thought you'd say that.

1166 **LEWIS (40'S):** I'm sorry.

1167 **JESSIE (40'S):** Don't be.

1168 /SFX/ MAGIC BASS RUSH GROWS SLOWLY

1169 **LEWIS (40'S):** What are you doing?

1170 **JESSIE (40'S):** I'm sick of being scared. I'll bet you are, too.

1171 /SFX/ FEET RUNNING IN PLACE, UNABLE TO MOVE

1172 **LEWIS (40'S):** Let me out of here. Let me go!

1173 **JESSIE (40'S):** I can't do this by myself. It's the ritual of emotional cleansing through battle. The
1174 two hundred and first Me. No one's done it before.

1175 **LEWIS (40'S):** Stop this, now!

1176 **JESSIE (40'S):** Don't you want to tell your dad how you really feel about him? Change a memory
1177 without consequence?

1178 **LEWIS (40'S):** (BREATHES) You can control the ritual?

1179 **JESSIE (40'S):** I can. Nothing should go wrong.

1180 **LEWIS (40'S):** (DECIDES) Then do it.

1181 **JESSIE (40'S):** Focus on a memory. Guide us to a moment when your father and my mother
1182 were together. If it's early enough, we can stand up to them in the memory. We
1183 can stop being scared. We won't be compelled to repeat the things our parents
1184 did to us.

1185 (NOTE: VOICES TRANSITION TO THEIR YOUNGER SELVES)

1186 **LEWIS (20'S):** I have the moment.

1187 **JESSIE (20'S):** Good. I'll guide us there.

1188 **LEWIS (20'S):** I'm concentrating.

1189 **JESSIE (20'S):** Almost there.

1190 _____

1191 **SCENE 16. — ONCE MORE WITH ALLEN** (EXT: Matt Lerner's porch and lawn, 1962, morning)

1192 •Lewis (Boy), Matt, Jessie (Girl), Isabel, Young Allen, Henry

1193 _____

1194 /SFX/ FADES IN TO MORNING SUBURBAN AMBIENCE, WIDE EMPTY STREETS, BIRDS
1195 CHIRP

1196 **LEWIS (BOY):** (ECHOING) I feel like a kid again. On my dad's lawn with a pile of EC comics.
1197 And dad (PAINFUL) probably hung over on the porch. I'm reading so I'll forget
1198 he's there. And that he can do magic.

1199 **MATT:** It's going to be a hot one, Davie.

1200 **LEWIS (BOY):** Sure, dad.

1201 /SFX/ KID'S FEET RUNNING UP LAWN

1202 **MATT:** Easy there, Jessie.

1203 **JESSIE (GIRL):** (LOUD) Sorry, Mr. Lerner. (PANTS, TO LEWIS) You numbskull.

1204 **LEWIS (BOY):** What'd I do?

1205 **JESSIE (GIRL):** I wasn't here before in this memory. I had to run over to your house.

1206 **LEWIS (BOY):** Well, so-orry.

1207 **JESSIE (GIRL):** I'll make you.

1208 **LEWIS (BOY):** Wait. Why are we acting like we're kids?

1209 **JESSIE (GIRL):** We are kids. We're always kids when we face our parents. It doesn't matter how
1210 old we are. It's just more literal here. Jerkface.

1211 **LEWIS (BOY):** Shut up. So, what are we supposed to do? Tell my dad off?

1212 **JESSIE (GIRL):** If you want. I told my mom off when I was this age and it didn't do me any good.
1213 Speaking of whom.

1214 /SFX/ MOSQUITO'S BUZZ, SQUEAKY FENCE GATE SWINGS OPEN

1215 **ISABEL:** Matt!

1216 **MATT:** Wha-at?

1217 **ISABEL:** I asked you to clean those bottles off the lawn.

1218 **MATT:** Eh. My wife asked the same thing before she left for the store. I'll get there.
1219 Besides, Davie doesn't mind, do you, Davie? (MISINTERPRETS LEWIS'
1220 SILENCE) See, he's happy reading his funnies.

1221 **ISABEL:** I had this mailed to me.

1222 /SFX/ TOSSES PAPERS TO MATT

1223 **ISABEL:** Allen has himself a gig as an associate producer at RKO.

1224 **JESSIE (GIRL):** (SPEAKS OVER THE DIALOG BELOW) I've got an idea. Your dad wants to
1225 work with Leonard Allen, right?

1226 **LEWIS (BOY):** More than anything.

1227 **JESSIE (GIRL):** Ask him why.

1228 -----

1229 **MATT:** Let me see. (READS) Good old Len. That old son of a gun. A made man.

1230 /SFX/ MATT SLAPS NEWSPAPER ON THE PORCH

1231 **ISABEL:** You should send him a letter. He was your friend.

1232 **MATT:** Bah. He has his own friends out there. He doesn't want to hear from me.

1233 -----

1234 **LEWIS (BOY):** (PICKS UP DIALOG) Why not, dad?

1235 **MATT:** Well, I used to watch his back. You ever see a big kid watch over a little kid at
1236 your recess, keeping the bullies away? How do you think the big kid would feel to
1237 ask the little kid for help?

1238 **LEWIS (BOY):** Doesn't he owe you?

1239 **MATT:** Yes. But. (STRUGGLES)

1240 **ISABEL:** That's not the way the world works, Davie.

1241 **MATT:** Besides, I'd ask him for a job if I could but (BEAT) he's in the Great Machine
1242 now.

1243 **JESSIE (GIRL):** That's what it says in this newspaper?

1244 **ISABEL:** Sweetie, you can read the grown-ups things later. It's not the time.

1245 **JESSIE (GIRL):** What if he was here? What would he say?

1246 **MATT:** (ANNOYED) I don't know.

1247 /SFX/ ALLEN MUMBLES IN THE NEWSPAPER

1248 **MATT:** What was that?

1249 **ISABEL:** It sounded like it came from the newspaper.

1250 **LEWIS (BOY):** (QUIET) Are you doing that?

1251 **JESSIE (GIRL):** (QUIET) Yes. Shh. I'm concentrating.

1252 **MATT:** Let me see. They might be spying on us again.

1253 /SFX/ MATT UNFOLDS THE NEWSPAPER

1254 **YOUNG ALLEN:** (ECHOING) Hi, Matt. Isabel. Thank God you finally opened it. I've been waiting
1255 around all day.

1256 **ISABEL:** (STUNNED) Len? Where are you?

1257 **YOUNG ALLEN:** (ECHOING) I'm talking through this paper you brought over. A friend of mine put
1258 some arcane gobbledygook on it for me, since you won't take my calls. I don't
1259 understand how it works.

1260 **MATT:** Len? It's really you?

1261 **YOUNG ALLEN:** (ECHOING) For crying out loud, if you wanted a job, why didn't you come ask
1262 me?

1263 **MATT:** It wouldn't be right.

1264 **YOUNG ALLEN:** (ECHOING) I owe you my career!

1265 **MATT:** I can't join your union. I can't work in a big company where I'm just a cog.

1266 **YOUNG ALLEN:** (ECHOING) You think I started out in a big studio? I trip over more independent
1267 studios on my way to work than I have teeth! And I even know a few in Chicago
1268 and New York, if you don't want to move out West.

1269 **MATT:** I can't ask you, Len. You know it.

1270 **YOUNG ALLEN:** (ECHOING) Hm. Now we're getting somewhere. Where're you working now?

1271 **MATT:** I'm not.

1272 **ISABEL:** I'm helping him out.

1273 **MATT:** (LOWER) Don't say it in front of the kid. He doesn't need to know.

1274 **ALLEN YOUNG ALLEN:** (ECHOING) Oh, sorry. How's he doing? And your girl, Isabel?

1275 **MATT:** Fine.

1276 **ISABEL:** Fine.

1277 **LEWIS (BOY):** No.

1278 **JESSIE (GIRL):** I can't believe you said that, mom.

1279 **ISABEL:** Hush dear. Don't make a scene.

1280 **LEWIS (BOY):** Or what? Tell Mr. Allen.

1281 **MATT:** We can discuss this later.

1282 **ISABEL:** Jessie, you have chores.

1283 **YOUNG ALLEN:** (ECHOING) Are you keeping them in line like Bob Stroud used to keep me in
1284 line?

1285 **ISABEL:** (BEAT) That's not fair.

1286 **LEWIS (BOY):** But it's true.

1287 **MATT:** Go in the house, Davie.

1288 **YOUNG ALLEN:** Are you doing it now? I can't see.

1289 **MATT:** (PAUSE) No.

1290 **YOUNG ALLEN:** (ECHOING) What happened to you two?

1291 /SFX/ FOOTSTEPS ON THE SIDEWALK APPROACH, STOP

1292 **HENRY:** Morning, Matt.

1293 **ISABEL:** (TO ALLEN) Shh. We have company.

1294 **MATT:** (ANNOYED BUT POLITE) Henry.

1295 **HENRY:** Delighted to see you, Isabel.

1296 **ISABEL:** Always a pleasure.

1297 **LEWIS (BOY):** (SPEAKS OVER THE DIALOG BELOW) I need your help. Make Allen say
1298 something and follow me.

1299 **JESSIE (GIRL):** (WHISPERS) Okay.

1300 -----

1301 **HENRY:** Those were some lovely cactuses your daughter brought to the 4-H tent at the
1302 fair.

1303 **ISABEL:** She loves her botany.

1304 **MATT:** What can I do for you, Henry?

1305 -----

1306 **YOUNG ALLEN:** (ECHOING, LOWER) Matt, Isabel, if you won't defend your children, they'll have
1307 to do it themselves.

1308 /SFX/ JESSIE AND LEWIS RUN ACROSS LAWN

1309 **LEWIS (BOY):** Mr. Henry!

1310 **JESSIE (GIRL):** Please Mr. Henry! You've got to get us out of here.

1311 **ISABEL:** What are you doing?

1312 **MATT:** Come back!

1313 **LEWIS (BOY):** Mr. Henry, my dad's using hypnosis and other things that hurt so I won't say
1314 anything bad about him.

1315 **JESSIE (GIRL):** So does my mom. Why don't you ever see me playing with other kids?

1316 **LEWIS (BOY):** He's using it on you, too. The lawn's not clean. Look at it again. It's filthy filthy
1317 dirty!

1318 **HENRY:** Now, why would your mom and dad [do this]... (INTERRUPTS HIMSELF) Wait.
1319 Your lawn. How'd you do that, Matt?

1320 **MATT:** I can explain.

1321 **HENRY:** You'd better.

1322 **JESSIE (GIRL):** Call the police. Raid their Church. They do devil worship in the basement!

1323 **LEWIS (BOY):** Devil worship!

1324 **MATT:** You be quiet!

1325 **HENRY:** What's going on? Matt? Isabel?

1326 **ISABEL:** (REALIZES HOW CLOSE SHE IS TO LOSING HER DAUGHTER, BREAKS
1327 DOWN CRYING)

1328 **MATT:** It's all right. (COMFORTS ISABEL)

1329 **ISABEL:** You don't know what it's like.

1330 **JESSIE (GIRL):** No, I don't, mom. Sometimes I don't understand you at all.

1331 **HENRY:** I think I am going to call the police station. It wouldn't hurt for them to check.

1332 **MATT:** (STANDING UP) Henry, don't take my boy from me. You won't take my friend's
1333 daughter from her, either. All I have is my boy and I love him. Just this once,
1334 please. If he ever comes to you again and tells you I've done anything rotten,
1335 well then, you can do as you will. But we're neighbors. You know I'm a good
1336 man. I won't be bad to him. Never again.

1337 **HENRY:** (SILENCE) You too, Isabel?

1338 **ISABEL:** Yes. Of course.

1339 **HENRY:** I can't say I know what's going on here. But clean your lawn nice, and maybe you
1340 have your chance.

1341 **MATT:** Thank you.

1342 **HENRY:** I'm holding you to it.

1343 **ISABEL:** Yes. Thank you.

1344 **HENRY:** Take care. (TO THE KIDS) You let me know.

1345 **LEWIS (BOY):** I will.

1346 /SFX/ HENRY WALKS OFF

1347 **LEWIS (BOY):** Dad?

1348 **MATT:** Yes, son?

1349 **LEWIS (BOY):** (HONEST) I'm going to remember this.

1350 **JESSIE (GIRL):** Me too, mom.

1351 **MATT:** (SWALLOWS) Come inside and I'll mix up some more tea. We can talk.

1352 **LEWIS (BOY):** Sure, dad.

1353 **JESSIE (GIRL):** Mom?

1354 **ISABEL:** I never want to lose you, baby.

1355 **JESSIE (GIRL):** I know, but you're going to have to. This isn't real.

1356 /SFX/ AMBIENT SOUND FADES TO THE LOW MAGIC BASS HUM

1357

1358

1359 **SCENE 17. — SOMETHING GOES WRONG** (INT: Magic void, between times)

1360 •Lewis (Boy), Jessie (Girl), Lewis' Fear, Jessie's Fear

1361 **LEWIS (BOY):** He stood up for me. I'd never seen that before.

1362 **JESSIE (GIRL):** I'd never seen my mom cry like that.

1363 **LEWIS (BOY):** He was so young. He had to be in his thirties. He didn't know any better.

1364 **JESSIE (GIRL):** I'm not like my mom. I didn't *know* that until now.

1365 **LEWIS (BOY):** None of this really happened though.

1366 **JESSIE (GIRL):** Who cares? This is what we'll remember.

1367 **LEWIS (BOY):** Can we end the ritual?

1368 **JESSIE (GIRL):** I think so.

1369 **LEWIS' FEAR:** Not yet.

1370 **LEWIS (BOY):** That's me. You're not me. Who are you?

1371 **JESSIE'S FEAR:** I'm here, too.

1372 **JESSIE (GIRL):** Uh oh. I was afraid this would happen.

1373 **LEWIS' FEAR:** We can't let you go home without us.

1374 **JESSIE'S FEAR:** I wouldn't dream of it. Tell him, little Jessie.

1375 **JESSIE (GIRL):** There's a reason no one's performed this ritual. There are supposed to be
1376 consequences. Side effects.

1377 **LEWIS' FEAR:** I'm not a side effect.

1378 **JESSIE'S FEAR:** Nor am I. I'm you, little Jessie.

1379 **LEWIS' FEAR:** We're the selves you're trying to erase in the future.

1380 **JESSIE'S FEAR:** I'm your independence, little Jessie. I keep you strong and clever. I still fear your
1381 mother and without me, you'll grow soft and gullible.

1382 **LEWIS' FEAR:** Would you hold your Church accountable for its crimes without me, little David?
1383 Would you challenge the tenet that you must work outside the Great Machine to
1384 love Inanna?

1385 **JESSIE (GIRL):** Enough! Don't listen to them. I'm bringing us home without them.

1386 /SFX/ ELECTRIC ZAP

1387 **JESSIE (GIRL):** Ow!

1388 **JESSIE'S FEAR:** We are you. Whatever you can do, so can we.

1389 **LEWIS' FEAR:** We come back with you or you stay in this ritual.

1390 **LEWIS (BOY):** You're my self in the future?

1391 **LEWIS' FEAR:** (UNEASY) Yes.

1392 **LEWIS (BOY):** Jessie, I didn't say anything because I was scared. I can't perform magic.

1393 **JESSIE (GIRL):** You're kidding me.

1394 **LEWIS (BOY):** None of my Church can. We were wrong. Inanna turned her back on us. She
1395 may have given us some chances to turn around, but we fit in the regular world.
1396 We were making some good money.

1397 **JESSIE (GIRL):** I knew it!

1398 **LEWIS' FEAR:** You won't stop us. You [can't stop our power.]

1399 **JESSIE (GIRL):** (INTERRUPTS) Put a cork in it.

1400 /SFX/ MAGIC CRACKLE, LEWIS' FEAR IS SILENCED

1401 **JESSIE (GIRL):** Ah ha! No resistance. You can't speak if I don't let you.

1402 **JESSIE'S FEAR:** And how do you plan to handle me?

1403 /SFX/ OMINOUS GROAN

1404 **JESSIE (GIRL):** (SCARED) I won't. You're expecting my every move. You're why i always run.
1405 (THINKS) David, you deal with her.

1406 **LEWIS (BOY):** Me?

1407 **JESSIE (GIRL):** I trust you. I couldn't perform this ritual without you. This is why.

1408 **LEWIS (BOY):** All right. Future Jessie, I propose we have a race.

1409 **JESSIE'S FEAR:** Where can you go? It's very dark in here. I've blocked all the exits.

1410 **LEWIS (BOY):** Not time.

1411 **JESSIE'S FEAR:** No.

1412 **LEWIS (BOY):** I brought us back to this memory. I can move Jessie and myself. I can imagine a
1413 time when you aren't around. Can you?

1414 /SFX/ TICK-TOCK BEGINS

1415 **JESSIE'S FEAR:** (FADING OUT) Little Jessie! Little Lewis! Come back! You don't have a prayer
1416 without me.

1417

1418

1419 **SCENE 18. — JIGGITY JOG** (INT: Lighthouse interior, 1992)
1420 • Jessie (40's), Lewis (40's)

1421 **LEWIS (40'S):** And it's over. We're grounded. Beard. Bald patch. (SIGHS) Can't have
1422 everything.

1423 **JESSIE (40'S):** (COUGHS) Yes. Old voice, old body. I liked being taller than you.

1424 **LEWIS (40'S):** Time changes everything.

1425 **JESSIE (40'S):** Thank Inanna. I need a brew.

1426 /SFX/ JESSIE OPENS FRIDGE

1427 **LEWIS (40'S):** I'll have one, too.

1428 **JESSIE (40'S):** Knock yourself out.

1429 /SFX/ FRIDGE IS CLOSED, TWO BEER BOTTLES ARE OPENED

1430 **LEWIS (40'S):** I do feel better. I remember how nice my father was to me in the days after we
1431 saw him. But that's not what really happened.

1432 **JESSIE (40'S):** Why look a gift horse in the mouth?

1433 **LEWIS (40'S):** I suppose. My Church made a valiant try of it. But, you're right. We can't go on
1434 like this. Maybe you can help my parish. We should discuss bringing our
1435 Churches together.

1436 **JESSIE (40'S):** Why, Mr. Lerner-Lewis. You've changed your tune.

1437 **LEWIS (40'S):** Urgh, don't. I don't like the sound of my last name. I just felt that part of me
1438 pulling me back. How about just Lewis?

1439 **JESSIE (40'S):** Hmm. A sacrifice after the ritual. I always liked my mom's maiden name,
1440 McAlister. I'll ditch old Huddleston.

1441 **LEWIS (40'S):** It's settled then. To Ms. McAlister.

1442 **JESSIE (40'S):** And Mr. Lewis.

1443 /SFX/ CLANG OF TWO BEER BOTTLES TOGETHER

1444 /SFX/ LEWIS AND JESSIE DRINK

1445 **JESSIE (40'S):** Almost forgot my presents for you. This is the first one.

1446 **LEWIS (40'S):** This envelope? (CHECKS INSIDE) Oh.

1447 **JESSIE (40'S):** I owe you.

1448 **LEWIS (40'S):** This isn't necessary.

1449 **JESSIE (40'S):** Take it or I'll make you. And I found these when I was cleaning up the house.

1450 **LEWIS (40'S):** (CHECKS PAPER BAG) Oh, wow! My old comics! Look at the edges. They're in
1451 great condition. I thought I'd lost these. You know, I always wanted to sell these
1452 for a living.

1453 **JESSIE (40'S):** Inanna will provide, if you let her. Ask my greenhouse.

1454 **LEWIS (40'S):** I'm sure. (FINISHES BEER) Where do I put the bottle when I'm done?

1455 **JESSIE (40'S):** Ah, live large tonight. Toss it on the floor. Along with mine.

1456 /SFX/ TWO BOTTLES ROLL ON THE FLOOR, THEN VANISH

1457 **LEWIS (40'S):** Jessie. Did you do that? Did you make them vanish like that?

1458 **JESSIE (40'S):** (IMPLYING THEY POSSIBLY WENT TO THE PAST ONTO MATT'S LAWN)
1459 Wasn't me. I wonder where they went.

1460 /SFX/ OPENS THE FRIDGE

1461 **JESSIE (40'S):** Blessed is Inanna. Let's try another round, shall we?

1462

1463

1464 **CREDITS.**

1465 •Introducer

1466 /MUS/ CLOSING THEME

1467 **INTRODUCER:** (*CLOSING SPIEL AND CREDITS*)

1468

1469

1470 **SCENE 19. — POST-CREDITS** (EXT: Cliffside by lighthouse, present)

1471 • Jessie (40's), Lewis (40's)

1472 /SFX/ CLIFFSIDE AMBIENCE

1473 **JESSIE (40'S):** Happy anniversary.

1474 /SFX/ WINE GLASS RING TOGETHER

1475 **LEWIS (40'S):** And to you. And Allen, now that he's here.

1476 **JESSIE (40'S):** Your present.

1477 **LEWIS (40'S):** Thank you. And yours.

1478 **JESSIE (40'S):** I took the liberty of leaving Allen a present, too.

1479 **LEWIS (40'S):** Oh?

1480 **JESSIE (40'S):** Your dad's diary. Allen deserves to know the truth.

1481 **LEWIS (40'S):** Mmm. (SIGHS) Then I suppose he will. I hope he understands.

1482 -END -