DARK ADVENTURE RADIO THEATRE:

GOING FORTH BY DAY

Written by
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Read-along Script
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1 OPENING 1

SFX: static, radio tuning, snippet of ‘30s song, more tuning, static dissolves to:

Dark Adventure Radio THEME MUSIC.

ANNOUNCER
Tales of intrigue, adventure, and the mysterious occult that will stir your imagination and make your very blood run cold.

MUSIC CRESCENDO.

ANNOUNCER (CONT’D)
This is Dark Adventure Radio Theatre, featuring your host, Lester Mayhew. Today’s episode: “Going Forth by Day”, an all-new Dark Adventure tale.

MUSIC.

LESTER MAYHEW
Archeologists tell us that the Ancient Egyptians were a people obsessed by death and the afterlife. Mummies, tombs, even the great pyramids were all made to aid souls’ journies into the beyond. Were such endeavors merely means by which to stem a gnawing fear of mortality? Or did the Egyptians prepare the way for a rich and glorious life after death? And more importantly, what fates await modern men and women who tinker with forces meant for the gods of yore?
(brightly)
But first, a word from our sponsor.

MUSIC JINGLE.

The Announcer counts coins under his breath.

ANNOUNCER
Eighty six, eighty seven, eighty eight...

SIGHS.

LESTER MAYHEW
Something wrong, Everett?

ANNOUNCER
I went to fill my auto's tank, and gas is seventeen danged cents a gallon! It just seems like everything costs so much these days!

LESTER MAYHEW
It sure does, Everett. Want me to let you in on a little penny-pinching secret from my house?

ANNOUNCER
Sure!

LESTER MAYHEW
Sani-Luxe!

ANNOUNCER
Sani-Luxe?

LESTER MAYHEW
That's right, Sani-Luxe.

ANNOUNCER
But everyone knows that Sani-Luxe is the highest quality and most luxurious bathroom tissue in the land.

LESTER MAYHEW
True.

ANNOUNCER
It's the preferred tissue of five star hotels like the Waldorf-Astoria and Copley Plaza!

LESTER MAYHEW
That's true too. But did you realize that Sani-Luxe is so soft and so absorbent, that you use less paper than with other brands?

ANNOUNCER
You don't say!

LESTER MAYHEW
Oh, it's not just me; top home economists say so too.
(MORE)

LESTER MAYHEW (CONT'D)
A roll of Sani-Luxe can last twice as long as those scratchy, abrasive brands. And with its perforated squares, you always use just the right amount.

ANNOUNCER
Why, my family will save a bundle!

LESTER MAYHEW
And feel keen and clean in between!

ANNOUNCER
I'll pick some up on my way home from the studio.

LESTER MAYHEW
Fight the irritation of high prices - treat your family to the joy of Sani-Luxe!

ANNOUNCER
Sani-Luxe - the luxury tissue that goes twice as far. Ask your neighborhood grocer for it by name!

MUSIC TRANSITION.

LESTER MAYHEW
And now, Dark Adventure Radio Theatre presents: Going Forth by Day.

Gentle eerie MUSIC.

LESTER MAYHEW (CONT'D)
Not far from the campus of Miskatonic University, the Gamma Tau Mu Sorority House provides lodging and camaraderie for young women pursuing higher education. But tonight, their festivities were interrupted by something unexpected.

2 SORORITY PARTY 2

In hushed tones, sorority sisters CAROLYN, OLIVE, TILLY and GINNY GIGGLE during a late-night get together.

TILLY
Do you have the record, Olive?

OLIVE
Here, put it on, Ginny. Careful.

She HANDS A RECORD to Ginny who PUTS IT ON the Victrola.

CAROLYN
Are you mad? If she hears us playing music this late, Mrs. McGill will wring our necks.

GINNY
She won't hear a thing, she went to bed hours ago. Besides, I put a "soft tone" needle in.

The Victrola begins to SPIN and we hear the tinny sound of Billy Jones and Ernest Hare's 1923 novelty hit "Old King Tut".

CAROLYN
Oh, listen to him - he's dreamy...

TILLY
And I brought a little something extra for the party.

She produces a FLASK.

GINNY
A flask? You didn't!

OLIVE
You naughty minx.

CAROLYN
What is it?

TILLY
Have a sip.

CAROLYN
(drinks, and gasps)
That's... that's alcohol!

TILLY
Of course it is. Gin!

LAUGHTER!

CAROLYN
I've got to rinse my mouth out. Blechh.

Tilly GETS UP and HURRIES out of the room. The Victrola and the chatter fade down as she travels down the hall.

3 MANIFESTATION 3

Carolyn OPENS THE DOOR to the bathroom, FLIPS ON the light, and MOVES to the sink. She turns on the FAUCET, DRINKS, RINSES, and SPITS. We hear her MOVE to a stall and OPEN A DOOR. Her clothes RUSTLE and she HUMS a bit of “Old King Tut” absentmindedly under her breath. The bathroom DOOR OPENS.

Suspenseful MUSIC.

CAROLYN
Hey, Olive. Olive? Is that you?

The HUM of the lights stops. A subtle sound of MOVEMENT.

CAROLYN (CONT’D)
Hey! Turn the light back on. Olive?
Olive, this isn’t funny.
(scared)
Olive?
(pause)
Who’s there?

The stall DOOR OPENS.

CAROLYN (CONT’D)
Hello?

She CROSSES the bathroom then FLIPS the light switch back on.

CAROLYN (CONT’D)
Ha, ha, very funny.
(rubbing hands together)
Holy cow, it’s freezing in here.

She OPENS THE DOOR to the hall. We hear the FAINT PARTY MUSIC down the hall.

CAROLYN (CONT’D)
What... Olive, is that you?

She SCREAMS in fright! MUSICAL PUNCTUATION.

4 UNINVITED GUEST 4

The girls BURST out into the hall.

GINNY
Carolyn?

TILLY
What is it?

CAROLYN
There was... I saw a... right here in the hall.

GINNY
What was it?

OLIVE
Was it Mrs. McGill?

CAROLYN
No... I think... I think it was a ghost.

OLIVE
That isn't funny, Carolyn.

CAROLYN
I know, but I saw it. It was like a girl. I could see right through--

TILLY
No more giggle water for you.

CAROLYN
No, I swear. It was right by the staircase.

OLIVE
There's nothing there.

TILLY
Come on, "Barney Google" is on the other side of the record.

They start to HEAD BACK to the room.

OLIVE
You goof, trying to scare us.

TILLY
Who's got the flask?

GINNY
It's in the room. Let's go, it's cold out here.

CAROLYN
No, really I swear there was...

She STOPS.

Creepy MUSIC builds!

CAROLYN (CONT'D)
There it is.

OLIVE
Carolyn!

CAROLYN
Look! By the stairs. I told you I saw it!

MUSIC tells us they all definitely see something.

GINNY
What is that?

TILLY
It's a--

OLIVE
It can't be!

TILLY
It's coming this way.

CAROLYN
Let's go!

In a flurry of fear, they BOLT back into the safety of their own room.

MUSIC transition.

5 NARRATION 5

LESTER MAYHEW
The following day, a group of adults convened in the house's dining room to discuss the situation.

6 ENGAGEMENT 6

Six people sit at a table in the Gamma Tau Mu dining room. On one side of the table are Jerome TURNBULL, a middle-aged attorney at law; Evelyn WALLINGSTON-ASTOR, the elderly trustee of the sorority house; and Edith MCGILL, the house-mother for Gamma Tau Mu. Across from them sit MADAME ELIŠKA, a psychic with an unplaceable dialect (about 40); Joe DEGUGLIELMO, an exterminator; and Brother René FLEURY, a Jesuit Brother in his 40s.

TURNBULL
...once you've executed the contracts and non-disclosure agreements, we can proceed.

MCGILL
Here, I'll collect them, Mr. Turnbull.

SIGNATURES. Papers CHANGE HANDS.

TURNBULL
Thank you, Mrs. McGill. Now then, my firm, Manly, Odets & Turnbull has been retained by the--

Mrs. Wallingston-Astor steps in. While elderly, she is a force of nature who believes her immense wealth makes her vastly more important than anyone else.

WALLINGSTON-ASTOR
That will do, Jerome. Mr. Turnbull here represents the Gamma Tau Mu sorority and I am its trustee. Now that we have legal assurance of your discretion, we may speak with greater candor.
(beat)
It was brought to my attention by our house mother, Mrs. McGill here, that there has been talk among the girls of sightings of something unexplained on the third floor of this house. We are engaging the three of you to make an inquiry into the matter, resolve any causes for concern, and put the matter to rest - swiftly and quietly.

DEGUGLIELMO
(clears throat)

WALLINGSTON-ASTOR
Yes, Mr....?

DEGUGLIELMO
Deguglielmo.

WALLINGSTON-ASTOR
And which one are you?

DEGUGLIELMO
I'm an exterminator.

WALLINGSTON-ASTOR
(unimpressed, turning to Br. René)
I see that now. And that would make you--

BROTHER RENÉ
Brother René Fleury, from the---

WALLINGSTON-ASTOR
Archdiocese of Boston. Yes, I asked the Cardinal to send someone.
(turning her eyes to Eliška)
You I don't know.

ELIŠKA
Madame Eliška. Spiritualist.

WALLINGSTON-ASTOR
(to McGill)
Edith, explain.

MCGILL
I've had occasion to engage Madame Eliška's services in the past, and given the nature of the incidents...

DEGUGLIELMO
So, just what is it that's been "sighted" here? I mean, I get calling me, but c'mon, you brought in a priest and a fortune teller!

BROTHER RENÉ
I'm not a priest actually. I'm a Jesuit brother.

ELIŠKA
And I'm not a fortune teller. I'm a spiritualist.

DEGUGLIELMO
(unsure what any of that means)
Okay...

WALLINGSTON-ASTOR
Edith, you may elaborate.

MCGILL
The fist report came to my attention ten days ago.
(MORE)

MCGILL (CONT'D)
A group of our girls reported seeing a... well, they called it a ghost, in the third floor hall. There was a second, similar report, and a third. Of course, I didn't believe it. Rumors run like wildfire here. Naturally I was skeptical, but once I saw it myself, well...

BROTHER RENÉ
What exactly did you see?

MCGILL
I don't know precisely. It was a shadowy figure. Visible, but... insubstantial I guess you'd say. I could feel its presence, but I really can't explain it. But it was very real.

ELIŠKA
Did you see its face? Male, female? Young, old?

MCGILL
I... no... it was indistinct. Misty. But my impression was it was young, you know, like one of my girls.

ELIŠKA
Did it speak?

MCGILL
No.

DEGUGLIELMO
So for ten days you and the girls have been seeing this... uh...

MCGILL
It was three days ago I saw it for myself. I reported it to Mrs. Wallingston-Astor and let her know that I had seen it and that girls were talking. She arranged this meeting.

BROTHER RENÉ
Pardon me, but what about before ten days ago?

MCGILL
I’m sorry?

BROTHER RENÉ
Does the house have any history of hauntings? Some kind of checkered past? It’s an old house and, well, this is Arkham after all.

MCGILL
Not so far as I know. I’ve worked here for more than fifteen years now and we’ve never experienced anything like this.

ELIŠKA
Has anyone identified the spirit? Said it looks like someone they know?

MCGILL
Not so far as I know.

ELIŠKA
And you can’t think of anything that happened ten days ago that might have brought all this about?

MCGILL
No. I don’t understand it at all. None of us do.

WALLINGSTON-ASTOR
It’s hard enough trying to maintain respectability in the shadow of Miskatonic University. Our greatest asset is our reputation, and young ladies will talk. Therefore it is imperative that we take action, get to the bottom of whatever is going on here, and resolve the matter. If parents or, god forbid, the press get wind of this...

TURNBULL
Our firm has arranged a “study trip” for all the girls in Boston. You’ll have the run of the place tonight and tomorrow. We expect you’ll find the terms of your employment generous, but I expect to be updated with your progress.

WALLINGSTON-ASTOR
(rising)
WE expect to updated. Reputation is everything; discretion is paramount. Come, Jerome.

TURNBULL
(to Mrs. W-A)
Ma'am.
(to the rest)
Good evening.

Mrs. W-A RISES imperiously and makes a stately EXIT, FOLLOWED by Turnbull. The DOOR CLOSES behind them.

MCGILL
Well then... The "appearances" tend to happen later in the evening. I'll put some coffee on. Please do make yourselves at home.

She GOES and the door CLOSES behind her.

DEGUGLIELMO
I don't know about you two, but this is NOT what I was expecting.
(having failed to lighten the mood)
So, you two been here before?

BOTH
No.

DEGUGLIELMO
Okay then...

ELIŠKA
So you're a brother, not a father?

BROTHER RENÉ
Priests are fathers. I'm a Jesuit Brother.

ELIŠKA
Right, you said that. So they send out brothers for this kind of thing, not fathers?

BROTHER RENÉ
I really don't know. Usually I'm a researcher. This is the first time I've been asked to do something like this. And you, um, Madame...

ELIŠKA
Eliška. Is a Czech name.

BROTHER RENÉ
(unimpressed)
Mm. Do you do this sort of thing often?

ELIŠKA
No. Well, I commune with spirits, but usually it's at my salon downtown. But this is my first... haunting. I think that's what this is.

BROTHER RENÉ
Hm.

DEGUGLIELMO
Haunting? Yeah, I don't know. I've seen gas leaks, water vapors, pest problems, some strange stuff. But there's a lot of things it could be that's not a ghost.

BROTHER RENÉ
Amen.

DEGUGLIELMO
(laughing)
You know, who's to say these girls weren't enjoying some "spirits" of a whole other kind, if you get my drift? I've seen it happen - even with good kids.

BROTHER RENÉ
Perhaps. Whatever it is, I'm sure it's going to be something entirely ordinary.

ELIŠKA
Well, they're paying us to be here - we should keep our minds open.

MUSIC TRANSITION.

7 NARRATION 7

LESTER MAYHEW
Madame Eliška staked out the second floor, while brother René took the third.
(MORE)

LESTER MAYHEW (CONT'D)
Mrs. McGill and Joe Deguglielmo walked through the ground floor.

8 FIRST FLOOR 8

Talking as they WALK.

MCGILL
This floor has the parlor, the dining room (which you saw), the kitchen, and the reading room is in here.

She OPENS A DOOR.

DEGUGLIELMO
And how many girls you got living here?

MCGILL
Oh, Twenty-four.

DEGUGLIELMO
Wow, you're tough.

MCGILL
(amused)
It can be challenging, but I do enjoy the work. Most of them are no trouble at all. They come from some of the best families.

They continue to WALK the floor.

DEGUGLIELMO
And you say there haven't been no problems on this floor?

MCGILL
No.

DEGUGLIELMO
This door here, where's it lead to? The cellar?

MCGILL
Yes. The laundry, the boiler... So far as I know there haven't been any issues there.

DEGUGLIELMO
Any strange smells?

MCGILL
It’s a bit musty, but no.

DEGUGLIELMO
I’m gonna take a look all the same. I’ll catch up with you upstairs.

MUSIC.

9 NARRATION 9

LESTER MAYHEW
As the exterminator checked out the basement, Mrs. McGill met the medium on the 2nd floor.

10 SECOND FLOOR 10

McGill APPROACHES Madame Eliška who has set up a Ouija board on a card table in the hallway.

MCGILL
I see you’ve got your talking board all set up.

ELIŠKA
It’s a genuine Ouija™ board. Many spirits are drawn to it. Sometimes just letting them speak is enough to put them at rest.

MCGILL
Very good. I’m sorry about all the paperwork earlier...

ELIŠKA
No, no, I understand. Your house, their rules.
(a little conspiratorial)
But an exterminator? And a priest?

MCGILL
It wasn’t up to me. You didn’t want to set up upstairs?

ELIŠKA
The gentleman from the church was rather emphatic about staking out the location where the last sighting took place. This should be fine. Please, have a seat.

McGill sits. Creepy MUSIC slowly moves in as the communication with the spirit world begins. Eliška has done this before.

ELIŠKA (CONT'D)
We haven't done the Ouija at any of our sittings, have we?

MCGILL
No.

ELIŠKA
Place your fingertips on the planchette. Lightly. Clear your mind. We do nothing but allow the spirit to move the planchette. Ready?

MCGILL
Yes.

ELIŠKA
(a little more theatrically than necessary)
I call upon the spirit that is visiting this house. Come to us. Speak to us.

Pause. MUSIC RAMPS UP.

MCGILL
Why isn't--

ELIŠKA
Shh.
(pause)
If you can hear us, move the pointer to "Yes".

Pause. Then very quietly, the planchette DRIFTS across the board.

MCGILL
It's moving - right to "Yes". Did you do that?

ELIŠKA
No. Just let the spirit move it.
(to the spirit)
We mean no harm. But we would like to ask that you leave this house.

The planchette SLOWLY MOVES to No.

MCGILL
(whispering)
No.

ELIŠKA
Mm. Why have you come here?

Suddenly, and violently, the planchette FLIES off the board and CLATTERS into a wall!

ELIŠKA (CONT'D)
Holy sh--

MCGILL
(simultaneous)
Good heavens!

ELIŠKA
(whispering)
Edith. Look! There, going up the stairs.

MCGILL
It's her!

11 NARRATION 11

LESTER MAYHEW
On the third floor, Brother René waited, quietly biding his time in prayer.

12 THIRD FLOOR 12

Brother René waits on the third floor, pacing.

BROTHER RENÉ
(praying very softly to himself)
O Christ Jesus,
When all is darkness
And we feel our weakness and helplessness...

ELIŠKA
(from downstairs)
There's a... it's here! I see it!

BROTHER RENÉ
What?

ELIŠKA
It’s heading up the stairs.

BROTHER RENÉ
Oh, for Pete’s --
(seeing it)
Good God! What is that? It’s coming this way!

We hear an EERIE SOUND originating stereo left.

ELIŠKA
(coming up the stairs)
Step aside. Give it room.

BROTHER RENÉ
What is--

ELIŠKA
Let it pass!

We hear it MOVE PAST HIM and then the sound suddenly diminishes.

BROTHER RENÉ
The door. It went right through that door.

Eliška and McGill HURRY UP to René. Deguglielmo is RUNNING up the distant staircase.

DEGUGLIELMO
(far off)
Did you see something up there?

MCGILL
Yes!

BROTHER RENÉ
It’s here. Right here. It was like it just went through this door. What do we do?

ELIŠKA
Open it. Slowly.

The door CREAKS open.

ELIŠKA (CONT’D)
(hushed)
There she is, by the window. Her hand’s at her neck.

BROTHER RENÉ
It’s... is it fading?

ELIŠKA
Look, there’s something in her other hand. There.

BROTHER RENÉ
I see it. It’s an--

MCGILL
It’s growing fainter.

ELIŠKA
No, wait. Stay. Please.

The EERIE SOUND fades out entirely as Deguglielmo runs up.

DEGUGLIELMO
What? Where?

BROTHER RENÉ
It was just here. In the room.

DEGUGLIELMO
Here? I don’t see anything.
(pause)
Are you all joshing me? Come on, now, that’s not nice.

MCGILL
No, we saw it. Right?

ELIŠKA
I saw it. Brother?

BROTHER RENÉ
I... I’m not sure what I saw.

ELIŠKA
Okay, but you saw something, right?

BROTHER RENÉ
I did. I think I did. I can’t say just what it was.

ELIŠKA
Right. But you saw she was tall. And she was holding something - a, uh, whatcha call it...

BROTHER RENÉ
An ankh.

DEGUGLIELMO
What’s an ankh?

BROTHER RENÉ
It was an Egyptian symbol for life. Sort of like a cross, but with a loop at the top.

DEGUGLIELMO
And you’re saying you saw a ghost and it was carrying one of these things?

ELIŠKA
I certainly did.

BROTHER RENÉ
Whatever it was, it looked like it had an ankh.

DEGUGLIELMO
Yeah. Right. Sure. I’m gonna have a look around.

He starts FIDDLING with the window, etc.

ELIŠKA
Whose room is this?

MCGILL
It’s Carolyn’s room. Carolyn Jeffries.

ELIŠKA
What about her? Could something have happened to her?

MCGILL
I don’t think so. She’s on the trip to Boston with the other girls. She was one of the first ones to report having seen it.

ELIŠKA
You’re sure no students have died in the house?

MCGILL
Not in the years that I’ve been here. We did have a student with a medical problem, but she moved back home. She lived on this floor.

BROTHER RENÉ
But nothing's happened recently? In the past two weeks?

MCGILL
No.

BROTHER RENÉ
Can you think of any connection to Egypt? Does an ankh mean anything to you?

MCGILL
No. I mean Egypt's all the rage since King Tut.

DEGUGLIELMO
Gotta say, nothing seems out of line in here. No drafts, no cracks, no signs of pests. I don't see a thing wrong with the room; everything's hunky-dory.

ELIŠKA
Maybe I could talk to this Carolyn...

MCGILL
Jeffries. Of course. And the other girls too, if you think it could help.

ELIŠKA
And who was the girl who moved away?

MCGILL
Oh, her name was Alma. Alma Pierpont.

MUSIC starts.

BROTHER RENÉ
We should talk to her too.

MCGILL
Mm, I'm afraid that won't be possible.

BROTHER RENÉ
Why not?

MCGILL
She passed away.

BROTHER RENÉ
Aha! Recently?

MCGILL
Oh, no, it was around two years ago now.

DEGUGLIELMO
Look, I'll keep poking around if you want me to. But I ain't seen nothing that points to a ghost except for him. And her.

MCGILL
And me.

DEGUGLIELMO
Oh. Yeah. Sure. I'll take a quick look up in the attic, you know, just in case. Last thing you want are rats in the walls.

He LEAVES.

ELIŠKA
In the morning I'll try and ring Carolyn. I assume you have the number of the hotel where the girls are staying?

MCGILL
It's in my office, I'll get it for you.

BROTHER RENÉ
And I'll see if the university has anything on the girl who passed.

MCGILL
Thank you. Feel free to telephone me if you need anything.

McGill GOES downstairs.

ELIŠKA
Well, sounds like the exterminator is out. Just you and me.

BROTHER RENÉ
I don't know what I'm doing here.

ELIŠKA
I thought your church sent you.

BROTHER RENÉ
It did. But I don't really understand why. Maybe it's some kind of test.

ELIŠKA
No offense, you don't seem a great person for this work. You do not wish to admit what you just saw.

BROTHER RENÉ
(snippy)
I don't know what it was. But I don't need some kind of fortune teller to lecture me on metaphysics.

ELIŠKA
I told you, I'm not a fortune teller!

BROTHER RENÉ
You conduct seances. You find rubes and have them pay you to tell them you're communing with their dead relatives.

ELIŠKA
I provide for my clients' emotional and spiritual needs.

BROTHER RENÉ
Ha!

ELIŠKA
At least I've HAD encounters with the dead. What imbecile thought you were the right guy for the job?

BROTHER RENÉ
Cardinal O'Connell, Archbishop of Boston.
(pause)
I have a degree in theology. Expertise in the occult. I can read six languages. I know the history of--

ELIŠKA
Ever seen a ghost? A real one?

BROTHER RENÉ
I commune with God, our lord Jesus Christ, and the Holy Ghost. I experience the supernatural daily.

ELIŠKA
I mean the ghost of a regular person - not just bible people.

BROTHER RENÉ
Look, I don't believe in the sort of penny dreadful spooks you're peddling.

ELIŠKA
Peddling? I didn't make a ghost walk down the hall and come in this room. I didn't do anything but see it. You didn't even do that.

BROTHER RENÉ
I saw it!

ELIŠKA
Ah, so you can admit it.

BROTHER RENÉ
Look, I apologize. This is... unfamiliar territory to me. This is... things like this aren't supposed to happen in our faith.

ELIŠKA
Apology accepted. Look, the way I see it, they're paying you and me to get to the bottom of what's going on here. So I'm going to talk to the girl who lives in this room. I'll let you know if I find anything.

BROTHER RENÉ
Fair enough. I'm going to look into this girl who died and see if she seems somehow connected to... whatever this is.

TRANSITION MUSIC.

13 NARRATION 13

LESTER MAYHEW
Eager to curry favor with the Cardinal, Miskatonic University's Dean Hayes was quick to take a meeting with Brother René.

14 DEAN'S LIST 14

The reception area of the campus administrative offices. Some background TYPING and FILING. Dean Hayes ENTERS. He's a middle-aged academic administrator, but he has the clueless glibness of a politican.

DEAN HAYES
(obsequious)
Come in, father, come in. Sorry to keep you waiting.

BROTHER RENÉ
Brother.

Leading him into his office.

DEAN HAYES
Yes, yes, of course you are! Please, have a seat. Coffee? Oh, are you allowed coffee?

BROTHER RENÉ
I am, but...

DEAN HAYES
Of course you are. You're not a monk, right?

BROTHER RENÉ
No. And no coffee, thanks. I'm fine.

DEAN HAYES
Righteo! So, I had my staff pull the file on the student you'd asked after.
(rummaging)
Here it is. Alma Pierpont. Yes, a sad affair. Always tragic to see a promising young life cut short. And her, a Pierpont no less!

BROTHER RENÉ
Sorry I don't know what--

DEAN HAYES
(mightily impressed)
As in Pierpont Tires? Her father is Zebulon Pierpont himself. They call him the King of Tires.

BROTHER RENÉ
So Alma left school for health reasons?

DEAN HAYES
(thumbing through file)
Yes, the poor thing. Heart condition - born with it apparently. She withdrew after the end of the fall term 1923. Went back to Connecticut for medical care, but... It wasn't long after that she, um...

BROTHER RENÉ
Can you tell me, what was she studying?

DEAN HAYES
(flipping through her file)
Anthropology. Egyptian archeology to be specific. Since the discovery of King Tut's tomb, Egyptology courses are all the rage.

BROTHER RENÉ
I've heard. Was she a good student?

DEAN HAYES
Quite. Mostly As, a few Bs. She won the "Pharoah's Scholar Award".

BROTHER RENÉ
And what's that?

DEAN HAYES
I haven't the foggiest. Professor Gaines awarded it to her.

BROTHER RENÉ
Her Egyptology professor?

DEAN HAYES
Right again. Tragic really, her story. Her father had just made a generous gift to the University, not long before her passing.

BROTHER RENÉ
You don’t say.

DEAN HAYES
Oh, yes.

BROTHER RENÉ
Any particular reason for his gift?

DEAN HAYES
(he’s said too much)
Ah, um, no. Well, philanthropy, of course. Just eager to bolster his daughter’s alma mater. Many donors consider their investment in the university an investment in the nation’s youth. In our future.

BROTHER RENÉ
Of course. Nothing else?

DEAN HAYES
What do you mean?

BROTHER RENÉ
Just the timing seems odd, with his daughter, presumably ill...

DEAN HAYES
Oh, no, no, I don’t think so. I’ve always said, “It is one of the most beautiful compensations of life that no man can sincerely try to help another without helping himself.”

BROTHER RENÉ
Funny, I thought Ralph Waldo Emerson said that.

DEAN HAYES
(caught)
Well, yes, uh, ‘tis him I quote. Anything else I can tell you?

BROTHER RENÉ
Alma, how far along was she in her studies?

DEAN HAYES
She passed in January of 1924. That would have been her junior year. She would have graduated in the spring of ‘25. Anything else?

BROTHER RENÉ
No, I've taken up enough of your time.
(rises)
Oh, one more question. I was reading the student paper in your reception room and noted an article about a student who saw a ghost in the campus museum the other day. Near the Egyptian antiquities. Did you see that?

DEAN HAYES
(blithe)
Pshaw, don't give it a second thought. A staff member reported a phantom in the basement of Emerson Hall. Last semester someone claimed there was a werewolf in the Orne Library. We always have kooky kids making outrageous claims. It happens more often than you'd think. Miskatonic, eh?

TRANSITION MUSIC.

15 NARRATION 15

LESTER MAYHEW
Madame Eliška rang up Carolyn Jeffries at the Boston hotel where the sorority sisters were staying.

16 SORORITY GIRLS 16

We hear the call from Eliška's side over a TINNY PHONE LINE.

CAROLYN
...uh, she seemed kind of tall. I'm not sure why, but she seemed like a college girl.

ELIŠKA
Why's that?

CAROLYN
Her hair was cut short - in a bob, you know?

ELIŠKA
Anything else you can remember?

CAROLYN
She was carrying something, one of those Egypt-style crosses, in her hand.

ELIŠKA
Right or left?

CAROLYN
Uh... it would have been in her right hand. And her left hand was up at the bottom of her neck.

ELIŠKA
Why do you think that was?

CAROLYN
Beats me.

ELIŠKA
And you're sure you didn't recognize her - she didn't remind you of anyone you know?

CAROLYN
(with a moment's hesitation)
No. Why? Do you know who it is?

ELIŠKA
No, but we're working on that.

MUSIC TRANSITION

17 NARRATION 17

LESTER MAYHEW
Brother René and Madam Eliška met on campus and compared notes. Both were intrigued by the connections to Egyptology, so they walked to Atwood Hall together to try and find an expert in the Anthropology Department.

MISKATONIC TRANSITION MUSIC.

18 DEPARTMENT OF ANTHROPOLOGY 18

Students BUSTLE through the halls of Miskatonic. They approach Marjory, the harried secretary of the Department of Anthropology.

MARJORY
(to a departing student)
...you need to bring it back signed. By the professor!
(brusquely to René)
What? Oh, I'm so sorry, I thought you were a student. Can I help you?

BROTHER RENÉ
I hope so. We were hoping to speak to Professor Gaines.

MARJORY
Oh? And you are...

ELIŠKA
I am... well, this is Brother René from the Archdiocese of Boston.

BROTHER RENÉ
Ma'am.

ELIŠKA
Can we have a quick word with Dr. Gaines?

MARJORY
Oh, I'm afraid that won't be possible.

BROTHER RENÉ
No? Why not?

MARJORY
He's... on a leave of absence this year.

ELIŠKA
Oh. Is there any way he can be reached? We just have a few questions about Egypt.

MARJORY
(cagey)
Ooh, that's... um, well...
(sees Ward down the hall)
Professor Ward there, I'm sure he could answer your questions. He's an archeologist too.
(hollering)
Yoohoo! Professor Ward?

NATE WARD
(off)
Not now, Marjory!

MARJORY
These people need a moment of your--

NATE WARD
Eh, no, I'm afraid I have to--

MARJORY
They're with the church.

NATE WARD
Church? What church?

BROTHER RENÉ
(striding down the hall toward him)
The church. I'm with the Archdiocese of Boston.

MARJORY
(sotto to Eliška)
Don't let him frighten you, dear. He's a bit of an oddball.

NATE WARD
Very well, my office is just here.

He UNLOCKS THE DOOR and they go in.

19 THE ARCHEOLOGIST 19

Ward CLEARS A SPOT for them to sit in his small office.

NATE WARD
Uh, sorry, here, let me move that. You can sit here.
(moving an ancient artifact)
Careful, that's quite... Right. So, then, you have a question about...

ELIŠKA
A student. Alma Pierpont?

NATE WARD
Mm, no, the name doesn't ring a--

BROTHER RENÉ
Apparently she won the Pharaoh's Scholar award?

NATE WARD
(a vague recollection forming)
Ah. One of Gaines' students. That's right, Pierpont. Like the tires.

ELIŠKA
She didn't make much of an impression, winning the award and all?

NATE WARD
Look, the award's just a little pat on the back for enthusiastic undergrads. It doesn't mean anything. But I remember now, she was... she was the one who died.

BROTHER RENÉ
Exactly.

NATE WARD
Unfortunate. But, I was doing "field work" that spring. Transylvania, Peru, San Francisco and North Africa.

ELIŠKA
Egypt by any chance?

NATE WARD
(his paranoia kicking in)
I'm sorry, just what are you trying to learn here?

BROTHER RENÉ
Just some basic background information about this young woman.

NATE WARD
Hm. And who are you people?

BROTHER RENÉ
I'm Brother René Fleury.

NATE WARD
Dominican?

BROTHER RENÉ
Jesuit.

NATE WARD
(testing him)
Itaque puto te linguas Latinas aliasque classicas nosse? (So I assume you are familiar with Latin and other classical languages?)

BROTHER RENÉ
Lingua Latina melior quam Graecia est, sed Graecia est optima omnium alterum (The Latin language is better than Greek, but Greek is better than all the rest)

NATE WARD
(in Koine Greek)
Ἑλληνιστὶ γινώσκεις; (Do you know Greek?)

BROTHER RENÉ
(in Koine Greek)
Ἐὰν οἱ θεοὶ λαλήσωσιν, πάντως Ἑλληνιστὶ λαλήσουσιν. (If the gods speak it will surely be in Greek).

NATE WARD
(in Koine Greek)
Χαίρω ταῦτα ἀκούων. (I am pleased to hear it).
(English)
Very good. And what exactly do you want to know about this student?

BROTHER RENÉ
Anything we can find.

NATE WARD
I see. And why?

BROTHER RENÉ
I'm afraid our inquiry is confidential.

NATE WARD
Then I'm afraid I can't help you.

BROTHER RENÉ
But...

NATE WARD
I'm sure a scholar like you can dig up answers elsewhere. Good day, sir. Ma'am.

Ward OPENS THE DOOR to usher them out.

ELIŠKA
(blurting)
We saw a ghost in the Gamma Tau Mu sorority house and we believe it's Alma Pierpont and has something to do with ancient Egypt.

NATE WARD
(very serious)
Is that so?

BROTHER RENÉ
Yes.

Ward CLOSES THE DOOR again.

NATE WARD
I appreciate your candor. Take a seat.

ELIŠKA
They told us Professor Gaines is on a leave of absence?

NATE WARD
Pressured into it by the administration. He seemed to be unraveling last year.

BROTHER RENÉ
Where is he?

NATE WARD
Arkham Sanitarium.

ELIŠKA
Oh. Is he ill?

NATE WARD
No... Gaines was awarded some kind of research grant back in the spring term of '24. Later, during the fall and into the spring of last year, he seemed unwell: looking unkempt, late for classes, that kind of thing.
(MORE)

NATE WARD (CONT'D)
By the time this academic year started, the administration pressured him to take a leave of absence.

ELIŠKA
Any idea what was wrong with him?

NATE WARD
I couldn't say. Maybe a nervous breakdown.

BROTHER RENÉ
This research grant, do you know what he was studying?

NATE WARD
(cagey)
Hm. He was working here on campus with a colleague from Yale, Professor Cruikshank. They had a secure lab in Emerson Hall. The whole thing was odd, very hush-hush.

BROTHER RENÉ
That sounds unusual, no?

NATE WARD
Entirely.

ELIŠKA
Did Professor Gaines have a particular area of expertise?

NATE WARD
He wrote his Ph.D. on Egyptian funerary practices: burials, tombs, mummification, that sort of thing.

ELIŠKA
And as far as you know Alma Pierpont was an unremarkable student?

NATE WARD
I only remember her because she died.

BROTHER RENÉ
Yes. When was that?

NATE WARD
I don’t know exactly. As I said, I was traveling rather a lot then. Now, let me ask you something. You said you believe you saw a ghost. Why do you think it was this girl?

ELIŠKA
It appeared near where she lived in the sorority house. It looked like a tall young woman. It was carrying a...

BROTHER RENÉ
An ankh.

NATE WARD
I see. Have others witnessed this apparition?

ELIŠKA
Yes. There are several reports of it now. Why?

NATE WARD
These reports, do they go back decades?

BROTHER RENÉ
No. This... phenomenon started recently.

NATE WARD
Let me guess. Around the time that the Pierpont girl died?

ELIŠKA
No. They started ten days ago.

A distant BELL sounds.

NATE WARD
Damnare! I’m late for class. If you’ll excuse me, I need to run.

He shoos them out and LOCKS THE DOOR of his office behind them.

BROTHER RENÉ
Of course. Thank you for your time professor.

NATE WARD
Yes, yes. Good luck with your inquiry.

ELIŠKA
Nice to meet you.

Ward GOES. Students PASS BY in the halls as the two WALK together.

ELIŠKA (CONT'D)
He's a character.

BROTHER RENÉ
I had the impression he wasn't being entirely candid with us.

ELIŠKA
Our questions were rather odd.

BROTHER RENÉ
But so was he. Could he be covering for Gaines somehow?

ELIŠKA
He didn't strike me as being a fan of Gaines. I think he has his own theory about what Gaines was researching and what happened to him.

BROTHER RENÉ
It probably doesn't matter what he was researching. Alma died before it started.

ELIŠKA
What was he saying to you when he spoke...

BROTHER RENÉ
That was Latin. Well, it started in Latin and he switched to Greek. He was testing me.

ELIŠKA
Seemed like you passed.

BROTHER RENÉ
My Greek's better than my Latin.
(thinking)
I wonder if I can get in touch with the father, Zebulon Pierpont.
(MORE)

BROTHER RENÉ (CONT'D)
Maybe he can shed a light on some of this.

ELIŠKA
It might help. Say, where did you say that student saw the ghost on campus?

BROTHER RENÉ
The university museum - the Egypt section.

TRANSITION MUSIC.

20 NARRATION 20

LESTER MAYHEW
Through the well connected Mrs. Wallingston-Astor, Brother René was able to get a meeting with Zebulon Pierpont. After a train ride to Manhattan, the Jesuit soon found himself in the unfamiliar locale of a New York skyscraper.

21 THE INDUSTRIALIST 21

On the 32nd floor of the Pierpont Building Brother René takes a seat in the office of Zebulon Pierpont. He's a business tycoon in his late 40s with a big personality; he's accustomed to being in command of everyone and everything.

ZEBULON PIERPONT
So... what's this about? Mrs. Wallingston-Astor said I should take this meeting, but... I don't recall any recent church business. Is this some kind of fund raiser?

BROTHER RENÉ
No, sir, it's about your daughter.

He's immediately knocked off his footing.

ZEBULON PIERPONT
Alma? Why the dickens does the church--

BROTHER RENÉ
We, I just have a few questions, sir.

ZEBULON PIERPONT
I have a few of my own.

BROTHER RENÉ
Alma. I understand she passed in...

ZEBULON PIERPONT
January 18, 1924. New Haven Hospital.

BROTHER RENÉ
She'd been ill?

ZEBULON PIERPONT
My daughter was born with a defect in her heart - an asymmetric hypertrophy. "A bad ticker" - that was the best explanation of it a doctor ever gave me. I knew her heart was giving out. She knew it too. Not long after the holidays that year, she left school and came home to Connecticut. Yale's best doctors, but there was nothing they could do for her.

BROTHER RENÉ
(striving to be delicate)
And she was buried...

ZEBULON PIERPONT
At Glenaan, the family estate in Connecticut.

BROTHER RENÉ
And may I ask what church your family is affiliated with?

ZEBULON PIERPONT
No. Now it's my turn for a few questions. What's all this about? What's the Catholic church's interest in Alma?

BROTHER RENÉ
Mrs. Wallingston-Astor didn't tell you?

ZEBULON PIERPONT
She didn't tell me beans.

BROTHER RENÉ
I see. Well. As you know, she's a trustee of Gamma Tau Mu, your daughter's sorority...

ZEBULON PIERPONT
Go on.

BROTHER RENÉ
She contacted Cardinal O'Connell about a certain situation...

ZEBULON PIERPONT
Stop pussy-footing around! Out with it, man!

BROTHER RENÉ
For lack of a better term, an apparition has recently been sighted in the Gamma Tau Mu house...

ZEBULON PIERPONT
Apparition? What the devil are you talking about?

BROTHER RENÉ
People, myself included, have seen something in the sorority house. We believe it may have been a spirit.

ZEBULON PIERPONT
What does this--

BROTHER RENÉ
It bore some resemblance to your daughter.

ZEBULON PIERPONT
(changing his tune)
Alma?

BROTHER RENÉ
Yes, sir.

ZEBULON PIERPONT
What are you playing at? Is this some kind of crass joke?

BROTHER RENÉ
(very earnest)
No, sir. I saw it. I was there.

ZEBULON PIERPONT
(his facade cracking)
You've seen Alma?

BROTHER RENÉ
Quite possibly.

ZEBULON PIERPONT
What... how...

His emotions overcome him and he begins to SOB.

BROTHER RENÉ
I'm sorry.
(quietly)
Suscipe, Domine, universam meam libertatem. Accipe memoriam, intellectum, atque voluntatem omnem.

ZEBULON PIERPONT
(struggling to compose himself)
What is that?

BROTHER RENÉ
A prayer, suscipe - when we are overwhelmed we can give ourselves over to God.

ZEBULON PIERPONT
That's... I'm not a religious man, but that's...

BROTHER RENÉ
It brings me comfort.

ZEBULON PIERPONT
You saw her? Yourself?

BROTHER RENÉ
I... I was there. I'm trying to understand what we saw. It's a...

ZEBULON PIERPONT
How was she?

BROTHER RENÉ
It's hard to know, exactly, sir. She... seemed to be a spirit, sir, a ghost.

ZEBULON PIERPONT
My dear sweet Alma. But... a spirit? Why would she come back? Is she unhappy? And why would she go to the sorority house?

BROTHER RENÉ
We don't know. That's the matter we're looking into for Gamma Tau Mu.

ZEBULON PIERPONT
Oh, my poor girl. She was funny. Did you know that? Such a sad life, and such a sense of humor. A real wit. No one will ever make me laugh like she did.

BROTHER RENÉ
You'll be united again in heaven.

ZEBULON PIERPONT
I don't know.

BROTHER RENÉ
I believe it.
(pause)
You said she was interred on your estate?

ZEBULON PIERPONT
Oh yes. Just the way she wanted. We built her a spectacular tomb at Glenaan - Professor Gaines designed one just like the tombs you'd see in Egypt. Spared no expense!

BROTHER RENÉ
(taken aback)
So it wasn't on consecrated grounds? Was there a priest?

ZEBULON PIERPONT
Alma didn't want any of that. She planned it all. The tomb, the ceremony. She knew she was dying. We all knew. When she told me how she wanted to be buried... I was surprised, of course, but given the circumstances, how could I have said no? We hurried, but we couldn't complete it before she...

BROTHER RENÉ
Of course. Would it be possible for us to--

ZEBULON PIERPONT
See it? Of course! I'll ring Ormandy - he's my majordomo at Glenaan. He'd be happy to show you about. You can be my personal guest!

BROTHER RENÉ
I have a colleague--

ZEBULON PIERPONT
Bring him along! The more the merrier! Ormandy will take care of everything.

BROTHER RENÉ
That's very kind. Will you join us?

ZEBULON PIERPONT
(a nerve touched)
Ah, no, I think not. Too much to do here. I don't get out to Glenaan as much as I should. It's just not the same now.

BROTHER RENÉ
I see. I thank you for your--

ZEBULON PIERPONT
Brother Fleury, if it was her... is her... will you help her? I can't stand the thought of her unhappy.

BROTHER RENÉ
I'll do whatever I can, sir.

Wistful MUSIC transitions us out.

22 NARRATION 22

LESTER MAYHEW
In the meantime, Eliška walked through the halls of the Miskatonic University Museum until she stood before its small Egyptian collection.

23 THE HORROR IN THE MUSEUM 23

The museum echoes like a mausoleum. Now and again a DISTANT VOICE sounds from a distant hall. Very slow FOOTSTEPS as the tortoise-esque guard approaches. He's been a guard here for decades. If he's available, we'll cast Morgan Freeman in the role.

GUARD
Afternoon, Miss.

ELIŠKA
Hm? Yes, hello. Nice mummy.

GUARD
He's a popular fellow.

ELIŠKA
Odd, isn't it, how everyone loves dinosaur bones and mummies?

GUARD
Old favorites. Get it?

ELIŠKA
Got it. Say, I read in the paper the other day--

GUARD
About the ghost?

ELIŠKA
You were here?

GUARD
Yep. My new assignment.

ELIŠKA
Did you see it?

GUARD
I saw the student who saw it. The kid was pretty well shook up.

ELIŠKA
So you believe he saw it?

GUARD
He believed he saw it; that's enough for me.

ELIŠKA
You ever see anything like that?

GUARD
(demurring)
Mmmmm...

ELIŠKA
Come on, you can tell me. I've seen plenty of things from beyond the veil.

GUARD
My wife, she's been dead sixteen years now. Some nights I feel her ghost movin' round about in the house. Some nights I'm pretty sure she's really there, but maybe it's just my old brain wishing I still had her to talk to.

ELIŠKA
I know.

GUARD
Don't reckon you do, ma'am. You're too young to know anything about that.

ELIŠKA
I... lost a child.

GUARD
Oh, dear, I'm so sorry. I didn't mean to--

ELIŠKA
It's alright. I used to see her all the time. I had to teach myself to stop seeing her. It's easier to talk to other people's ghosts instead.

GUARD
I don't follow.

ELIŠKA
I'm a spiritualist. A medium.

GUARD
Oh, like seances and the like? Hm, how about that? Does it really work? You talk to folks' dearly departed?

ELIŠKA
Eh, sometimes.

Pause.

GUARD
I seen a ghost on campus, just the other day. What do you say to that?

ELIŠKA
I'd say I saw one yesterday in... a building not far from here.

GUARD
No foolin'? Mine was a coed.

ELIŠKA
Mine too! What happened?

GUARD
I was walking my rounds down through the basement of Emerson Hall. I thought, "What's she doing down here this time of night?" It was nearly midnight.

ELIŠKA
What did you do?

GUARD
I called out to see if she was okay and she just kind of faded away. Like mist or something.

ELIŠKA
Was she carrying anything?

GUARD
Not that I recall. But she put one hand up, just below her neck. Like this.

ELIŠKA
Oh my god. When was this?

GUARD
Last Tuesday.

DISTANT LAUGHER echoes through the museum.

ELIŠKA
Have you ever seen anything like that before?

GUARD
Not once.

A CLANG followed by a PEAL of student LAUGHTER sounds from a distant corridor.

GUARD (CONT'D)
Dagnabit, what are they up to now? My apologies.

He HURRIES OFF. A variation on the MISKATONIC MUSIC transitions us out.

24 NARRATION 24

LESTER MAYHEW
After comparing notes, the two agreed to take up Pierpont's invitation to visit his estate in Connecticut.

25 GLENAAN 25

Their Model-T ROLLS TO A STOP on the gravel drive in front of the Pierpont mansion.

ELIŠKA
Sheesh, some digs, this. You ever stay at a joint this ritzy?

BROTHER RENÉ
I took a vow of poverty. So, no. But we do have some very nice cathedrals. You?

ELIŠKA
You kidding? This job is next month's rent.

They GET OUT. Ormandy, Pierpont's majordomo, HURRIES over to them.

ORMANDY
Brother Fleury? Madame Eliška? Welcome. Gerald Ormandy. I am Mr. Pierpont's majordomo here at Glenaan. We're so relieved you're here.

ELIŠKA
You are?

ORMANDY
Why yes. Oh, no, please, leave your bags - the staff will bring them in. Come, this way.

The WALK across the drive to the mansion.

BROTHER RENÉ
Why are you “relieved” we’re here?

ORMANDY
Mr. Pierpont said you two were looking into the situation with Alma. Aren’t you?

They ENTER the vast and opulent mansion.

ELIŠKA
Uh, we are.

ORMANDY
Please, this way. That’s a huge relief after what’s been happening here lately. Right?

BROTHER RENÉ
Um...

ELIŠKA
Perhaps you could describe it for us, you know, in your own words.

ORMANDY
Of course. Here, have a seat. Jarvis, would you bring our guests some brandy?

JARVIS
But of course.
(to René)
Sir?

BROTHER RENÉ
No, I’m afraid I don’t...

ELIŠKA
That’s alright. I’ll have his.

Jarvis, the butler, POURS Eliška a double brandy.

JARVIS
Very good, madame.

ORMANDY
I'd like to say at the outset that I do not believe in... um... well...

ELIŠKA
You can say it. Ghosts.

ORMANDY
Yes. Well... When the staff first reported hearing things and seeing things here in the house, I thought it was nonsense. Then Jarvis here reported having seen some kind of apparition, and he's as stolid a man as you're likely to find. Still, I thought there must be some other kind of explanation until I saw it myself.

BROTHER RENÉ
What did it look like?

ORMANDY
It was an indistinct figure. Insubstantial. But several of us have seen it now.

ELIŠKA
Even you, Jarvis?

JARVIS
Undoubtedly, madame. Profoundly disconcerting.

ELIŠKA
The sightings are late at night? Any part of the house in particular?

ORMANDY
In Miss Alma's old bedroom or the hall outside it.

BROTHER RENÉ
Did these appearances begin around ten days ago?

ORMANDY
How did you know?

ELIŠKA
The same way we know it looks like a tall young woman.
(MORE)

ELIŠKA (CONT'D)
Has the spirit communicated in any way? Does it respond when you speak to it?

ORMANDY
No. It doesn't seem to take notice of us at all.

ELIŠKA
Brother René, should we set up another watch session?

BROTHER RENÉ
I suppose so.

MUSIC segue.

26 NARRATION 26

LESTER MAYHEW
Later that night Brother René and Madame Eliška staked out one end of the great hall, while Jarvis and Ormandy kept watch from atop the stairs at the opposite end.

27 SECOND STAKEOUT 27

JARVIS
Do you think the spirit will appear tonight, sir? Listen to me, I sound like I'm in a production of Hamlet.

ORMANDY
More things in heaven and earth, Horatio.

JARVIS
If it is her, sir, why would Miss Alma return?

ORMANDY
I guess you'd have to ask the experts down the hall.

JARVIS
If you'll pardon my saying, sir, I think they're as much in the dark as we are.

ORMANDY
(calling out)
Anything?

Pause.

BROTHER RENÉ
(off)
Nothing.

ORMANDY
This stairwell's freezing.
(blowing into his hands)
I should have worn my gloves.

JARVIS
Sir. There!

MUSIC HIT! The weird APPARITION SOUND returns.

ORMANDY
(whispered awe)
It's her. I think.
(calling out)
She's here. Heading your way.
(to Jarvis)
Let's follow.

JARVIS
She's heading straight towards you.

BROTHER RENÉ
Look - it's coming. See?

ELIŠKA
We see her.
(to René)
Same as before. She's carrying the ankh.

BROTHER RENÉ
Left hand below her neck. Should I try and block her way?

ELIŠKA
No, let her go. Let's watch what she does.

ORMANDY
It's going to the door.

JARVIS
That was Miss Alma's bedroom.

ORMANDY
It went through the door!

They HURRY down the hall to the door. Ormandy UNLOCKS it.

JARVIS
Look! By the window.

BROTHER RENÉ
Speak to it.

ELIŠKA
Can you hear me? Alma? We mean you no harm.

BROTHER RENÉ
I think she’s looking out the window.

ORMANDY
It seems like it.

BROTHER RENÉ
She’s growing fainter.

ELIŠKA
She seems lost.
(to the ghost)
Alma? Don’t go. We’re here to help you.

JARVIS
She’s gone.

BROTHER RENÉ
Is there anything in particular out that window?

ORMANDY
Just the rose gardens below. Out beyond it, though, is the Valley of the Queen.

ELIŠKA
What’s that?

ORMANDY
It’s just a little valley on the property, but it’s where they built her tomb.

BROTHER RENÉ
We need to see it. Now.

ORMANDY
I'll ring Dolph, our groundskeeper. He'll take you out.

28 THE TOMB 28

ONGOING MUSIC SIGNALS A CHANGE to the outdoors at night. SNOW CRUNCHES underfoot as they make their way along a path, led by DOLPH, an older German groundskeeper.

DOLPH
Twice this past week I've seen a trespasser out near Miss Alma's tomb. But by the time I made it out there, there was no one. Not even footprints.
(pause)
How is it this doesn't surprise you?

ELIŠKA
Does anyone else ever come out here?

DOLPH
No. Mr. Pierpont comes out when he's here on the estate. But that's only in the summer these days.

The MUSIC reinforces the tomb's splendor.

DOLPH (CONT'D)
Ah, here we are now. Isn't it something?

ELIŠKA
Good God.

BROTHER RENÉ
It's... It's enormous.

DOLPH
That writing, up above, it's the same as you would see in Egypt. The professors did it all up right.

BROTHER RENÉ
How do you get in?

DOLPH
In? It's a tomb. Why on earth would you want to get in?

BROTHER RENÉ
If, let's say, you needed to.

DOLPH
Oh, no, you don't go in. They made it like the tombs in Egypt. Once they seal it up... you can see for yourself, there's no way in.

ELIŠKA
But archeologists and grave robbers, they find a way in, right?

DOLPH
You'd have to ask the professor who designed it. But look here... you can see that everything still looks perfect. I come by every day as I walk the grounds. If these doors were opened, we would know.
(walking away)
Come on, I'll lead you back to the house.

He WALKS AWAY on the snowy path. Eliška and René FOLLOW.

ELIŠKA
Good, I'm freezing. But, now what?

BROTHER RENÉ
Old Dolph there had the right idea: we should go talk to the professor who designed the tomb.

ELIŠKA
Gaines? The same professor who did a secret research project right after Alma died, and then went off his rocker and is now in a sanitarium?

BROTHER RENÉ
When you put it like that he sounds suspicious.

ELIŠKA
You said it, not me.

MUSIC segue.

29 NARRATION 29

LESTER MAYHEW
The following day, the pair were greeted by the director of Arkham Sanitarium.

30 ARKHAM SANITARIUM 30

The duo wait to meet Gaines in a small room at the Arkham Sanitarium. A DOOR OPENS - distant sounds of INSANE ASYLUM DISTRESS. DR. HEADRICK, the Sanitarium's director, ENTERS.

DR. HEADRICK
How do you do? Dr. Vincent Headrick. I'm treating Professor Gaines. It's so nice that his colleagues are finally paying him a visit.

ELIŠKA
We're not really--

BROTHER RENÉ
Of course. Things just aren't the same without him.

DR. HEADRICK
Just a couple of quick things before the orderly brings him in. You'll notice he's lost quite a bit of weight. We're doing our darndest to get him to eat, but... it's been a challenge. He also seems very sensitive about some of his past work, so it might be best if you steer clear of those kinds of topics.

ELIŠKA
How much weight has he lost?

DR. HEADRICK
He's down nearly eighty pounds.

ELIŠKA
Good God! Sorry, brother.

BROTHER RENÉ
Is he ill?

DR. HEADRICK
(with disturbing enthusiasm)
Oh yes!

BROTHER RENÉ
But is he here for a medical sojourn or is he a psychiatric patient?

DR. HEADRICK
Some patients come in for a sojourn but we learn they're in need of psychological treatment. That'd be Professor Gaines. His nerves are terribly frayed. Some kind of emotional trauma is taking its toll on him.

BROTHER RENÉ
Trauma? Can you tell us more about that?

DR. HEADRICK
My theory is that some kind of pervasive guilt is gnawing at him. He's constantly doodling and drawing - the unconscious mind trying to give voice to emotional pain.

ELIŠKA
What does he draw?

DR. HEADRICK
Curiously, a lot of his drawings appear to be architectural. I think they may be tied to his training as an Egyptologist.
(sifting through Gaines' file)
Here, there's some in his file.

BROTHER RENÉ
May I?

Takes some PAPERS.

DR. HEADRICK
Help yourself. He makes scads of them. I'm not sure what they mean just yet.

BROTHER RENÉ
(holding up a drawing)
What is this?

A distant HEAVY METAL DOOR opens then closes.

DR. HEADRICK
Beats me! It's the subconscious made manifest. Ah, here he is.
(rising, warmly)
Come in, Charles. You have visitors. Come, sit down.

ELIŠKA
(whispering)
He's cadaverous.

Gaines SITS.

DR. HEADRICK
Enjoy your visit, Charles. Mr. Ludlow, the orderly, will be right by the door.

Headrick GOES.

31 THE PATIENT 31

The DOOR CLOSES.

PROF. GAINES
(voice thin and raspy)
Sorry, do I know you?

BROTHER RENÉ
No. Allow me to introduce myself. Brother René Fleury.

ELIŠKA
Madame Eliška. We're here to... Um...

BROTHER RENÉ
Let's not. Not yet. Uh, Professor, we understand you taught Egyptology at Miskatonic?

PROF. GAINES
That's right. I'm on a leave of absence just now.

BROTHER RENÉ
Your doctor tells us you've lost a lot of weight.

PROF. GAINES
Not enough. Not yet.

ELIŠKA
You're trying to lose more? Why?

PROF. GAINES
It's my heart.

BROTHER RENÉ
I don't understand.

PROF. GAINES
It's too heavy.

Pause.

ELIŠKA
Sorry, your heart--

PROF. GAINES
It weighs too much. When we die the great god Anubis will place our hearts on a balance: a heart on one side and a feather on the other.

ELIŠKA
I've heard that.

PROF. GAINES
If my heart weighs too much, she'll consume my soul.

ELIŠKA
Sorry, who will do what?

PROF. GAINES
Ammit, the Devourer.

BROTHER RENÉ
What burdens your heart?

PROF. GAINES
My sins.

BROTHER RENÉ
In my faith, we believe confession can unburden your soul. Do you want to confess these sins to me? Perhaps I can--

PROF. GAINES
No! It’s too late for that. I must make it lighter.

ELIŠKA
Professor, do you remember a student named Alma Pierpont?

His terror notches up noticeably.

PROF. GAINES
I’m not going to talk about that! We’re not allowed to. We signed papers! Confidential! The Dean was very strict; no one can know.

ELIŠKA
Sure. No need to talk about that. But you helped build a tomb for Alma, right? Can you tell us about it?

PROF. GAINES
I didn’t build it. That was Mason & Fricker. The design - it was designed for Nefertari Meritmut!

BROTHER RENÉ
But you made an Egyptian styled tomb. Right? For Alma.

PROF. GAINES
(spinning into livelier madness)
For Alma. A tomb for Alma. Oh god, what did we do? Mighty Anubis, forgive me!

ELIŠKA
It’s alright. Calm down. What did you do?

PROF. GAINES
(in Ancient Egyptian)
Dua Inpu, Imi-ut, Tepy-dju-ef, Neb-ta-djeser. Khenty-seh-netjer, Di-ef hetep en ka-i. (Praise to Anubis, He who is in the place of embalming, He who is upon his mountain, Lord of the Sacred Land. Foremost of the Divine Booth, May he give offerings and peace to my spirit)

The DOOR OPENS and Mr. Ludlow enters.

LUDLOW
Step back, ma'am, sir, I've got this.
(to Gaines)
Easy now, Charlie. That's enough. You know Egypt talk isn't allowed.

PROF. GAINES
Dua Inpu! Dua Inpu!

Gaines gibbers pathetically.

LUDLOW
He's not used to visitors. Come on now, Charlie. Let's get you back to your room.

Ludlow LEADS HIM OUT and the door CLANGS shut behind them.

ELIŠKA
He's nuts! Starving himself for Anubis. Is that the jackal-headed one?

BROTHER RENÉ
Yes, god of the dead. Poor man, the guilt's eating him alive.

ELIŠKA
Something connected to Alma or her tomb. Who did he say made it?

MUSIC transition.

32 THE TOMB BUILDER 32

Woodrow Fricker is a buoyant nerdy fellow delighted by "civilians" showing interest in his work.

FRICKER
Woodrow Fricker, how do you do? Sure, sure, we built the Pierpont Mausoleum. Never going to forget that job.

BROTHER RENÉ
Oh, why's that?

FRICKER
Look, our firm, Fricker & Mason, we've done tunnels, underpasses, water works, you know, but a job like that one only comes along every couple of thousand years. It was an ancient Egyptian design.

ELIŠKA
Of course. Who approached you about it?

FRICKER
Charlie did. Charles Gaines. An Egyptologist at Miskatonic. He based the design on the tomb of an Egyptian queen. In the beginning I figured it was going to be a museum or an art gallery or something - I never thought they'd actually bury someone in it. I guess when you have enough money, you get to do whatever you want.

BROTHER RENÉ
And your firm built it?

FRICKER
Sure did. The original design of the tomb was remarkable. Professor Gaines made a few adjustments to it, mostly about the hydrology. Egypt's very dry, obviously, and Connecticut's pretty soggy. So we added drainage to give the water somewhere to go. But the rest of it, it's very much like the original in Egypt.

ELIŠKA
And if someone wanted to get into the tomb, how do you do that?

FRICKER
Oh a tomb like this isn't meant for that. Once it's sealed, it's supposed to stay shut forever. I mean, you could get in with heavy equipment, but if you didn't want to destroy it, you'd have to use the drain shaft.

ELIŠKA
Brother René, show him the professor's sketch.

René takes out the PAPER that Headrick gave them.

BROTHER RENÉ
Do you recognize this drawing?

FRICKER
You bet. That's the layout of the tomb. The main entrance is this here. But this, this is the drainage. Gaines had us make a false wall thing so if someone accidentally found the drainage shaft, they probably wouldn't realize it could get them all the way into the tomb. A nutty project, but the client seemed happy. We've got our hands full now though.

BROTHER RENÉ
Oh yeah?

FRICKER
Yep. Working on a new reservoir that'll supply drinking water for Arkham. We're flooding out a whole valley up in the hills and building out an aqueduct. I really should get back to my work.

ELIŠKA
Thank you for your time.

They GO.

BROTHER RENÉ
Hmm. So Gaines was key to designing the tomb--

ELIŠKA
--and carried out his "secret research project". Last year he goes loony and thinks Anubis is out to get him.

BROTHER RENÉ
It's strange. Alma died two years ago. The hauntings started two weeks ago. Let's talk to that Professor Ward again.
(MORE)

BROTHER RENÉ (CONT'D)
Maybe he can tell us more about Gaines or the tomb.

MISKATONIC MUSIC TRANSITION.

33 NARRATION 33

LESTER MAYHEW
Soon they were back at Miskatonic University, in the office of Professor Nathaniel Ward.

34 THE ARCHEOLOGIST, AGAIN 34

Fade up on conversation underway.

NATE WARD
...Look, I don't know what you want from me. I hardly knew Gaines. How would I know why he thinks he's offended Anubis?

BROTHER RENÉ
Professor, Gaines' "secret project" - do you know what it was?

NATE WARD
I have my suspicions, but...

ELIŠKA
What about the tomb he designed?

NATE WARD
Tomb? What tomb?

BROTHER RENÉ
(handing him Gaines' sketch)
This tomb. Recognize it?

Nate looks it over.

NATE WARD
It looks like QV66 in the Valley of the Queens. It's the tomb of Nefertari, head wife of Ramesses the Great.

ELIŠKA
No, it's Alma Pierpont's. It's in Connecticut.

NATE WARD
(thunderstruck)
Good god, Gaines gave her a full Egyptian burial!

BROTHER RENÉ
That's what her father told us. Apparently she wanted--

NATE WARD
(to himself)
Oh no, what did they do?

ELIŠKA
You mean the research project? What do you think they did, Professor?

NATE WARD
I can't be sure. But all the secrecy? Emerson Hall 107, locked up like Fort Knox? Only Gaines and Cruikshank, his colleague from Yale, were allowed in.

BROTHER RENÉ
Didn't they publish any findings from their research?

NATE WARD
Not a word. But...

ELIŠKA
Yes?

NATE WARD
One morning I passed by Emerson 107 and noticed something on the floor.

Keys RATTLE as he unlocks his desk.

NATE WARD (CONT'D)
This.

MUSIC STING. He places something on his desk.

BROTHER RENÉ
What is it?

ELIŠKA
It looks like a dirt clod.

BROTHER RENÉ
(sniffs)
Sulfur?

NATE WARD
Close. It’s a natural mix of sodium carbonate, sodium bicarbonate, sodium sulfite, and sodium chloride - salt. It’s called natron.

BROTHER RENÉ
What’s it used for?

NATE WARD
It’s a key ingredient for--

ELIŠKA
(mind blown)
Oh my god! They mummified her! Alma! Tell me they didn’t!

NATE WARD
I can’t know for sure, but I suspect so.

BROTHER RENÉ
This... this is obscene. They took that poor girl’s body, wrapped it up and--

NATE WARD
It would explain the secrecy. Gaines was an expert in mummification. Cruikshank was an expert in the religious rituals.

BROTHER RENÉ
Surely they couldn’t have worked on this for an entire term?

NATE WARD
It’s an exacting and complicated process. The Greek historian Herodotus said it took 70 days.

ELIŠKA
Why? What did they do? Do I want to know?

NATE WARD
With the Egyptians, professional embalmers prepared the body. They washed it and then removed the brain and internal organs. They packed the body cavity with this - natron - and covered the outside of the body in it too.

BROTHER RENÉ
To dry it out?

NATE WARD
Exactly. Mummification preserves the flesh; desiccation prevents the body from decomposing like it would in most climates. For the Egyptians, it was essential that the body be preserved and protected. It was the destination for the soul to return to. Once the body was dried out, the embalmers would try and make it look as life-like as possible before wrapping it in linen with various magical charms and amulets. Then priests would perform rituals to bless the mummy.

ELIŠKA
You're saying Gaines and his pal took Alma's body and did all this? Right there? On campus?

NATE WARD
They didn't take it. I think the University gave it to them.

ELIŠKA
What? Why?

BROTHER RENÉ
(lightbulb going off)
Pierpont's donation! Maybe he wanted her to be mummified. Maybe he paid for them to do it! He paid for her tomb.

ELIŠKA
Why would he do that?

BROTHER RENÉ
What if it was what Alma wanted? She knew she was dying. Her father said she asked for an Egyptian tomb.

ELIŠKA
Oh, come on, who wants to get mummified?

NATE WARD
The Egyptians believed it paved the way to paradise. Not too hard to imagine a dying girl grasping for eternal peace in the afterlife.

BROTHER RENÉ
This... this is insane! Everything about this case is steeped in madness. And, of course, there's the ghost that--

NATE WARD
(his turn to be thunderstruck)
What did you say?

BROTHER RENÉ
It's madness?

NATE WARD
The ghost! That's it! I have it here somewhere. Where is it?

Mad RUMMAGING.

NATE WARD (CONT'D)
The Tale of Khonsuemheb. Where the hell is it? It's a story from the XIX Dynasty.

BROTHER RENÉ
I think we're getting off track--

NATE WARD
No, no, here it is! It's a story about a ghost!

ELIŠKA
An Egyptian ghost?

NATE WARD
(paging through a book)
Yes! So this priest, Khonsuemheb meets this ghost, it's wandering, unable to be at, eh, ... ah, here it is! The ghost, Nebusemekh says the tomb where his mummy is buried has collapsed and now the wind blows in and he can't get any peace and quiet and so he's forced to wander.
(MORE)

NATE WARD (CONT'D)
Khonsuemheb, who is apparently a pretty nice fellow, agrees to repair the tomb and fixes it up properly. When he does that, the ghost of Nebusemekh stops its haunting and is finally at peace.

BROTHER RENÉ
This is folktale - you could find it anywhere.

NATE WARD
Look, you're the ones who came to me with a tale of a ghost who was apparently mummified and laid to rest in a tomb in Connecticut!

ELIŠKA
But she didn't say anything to us. Besides, her tomb hasn't collapsed. No one's ever been in it.

NATE WARD
Are you sure?

ELIŠKA
We saw it. Those doors have never been opened since they--

BROTHER RENÉ
The drainage shaft!

ELIŠKA
You're right!
(to Ward)
There's another way in. We should... should we?

NATE WARD
It's up to you. But my warning to the curious is that there are some mysteries best left unplumbed. Such investigations always come at a price.

Ominous MUSIC transition.

35 NARRATION 35

LESTER MAYHEW
Back at Glenaan, Dolph joined René and Eliška in searching the snowy hillside for another entrance to the tomb.

36 THE DRAINAGE SHAFT 36

FEET TROMP IN THE SNOW in the Valley of the Queen at Glenaan. Cold WIND blows.

BROTHER RENÉ
Keep looking. If the drawing's right, it should come out somewhere around here.

DOLPH
(hollering)
The snow's covering it up. Look over there, to the left.

ELIŠKA
Nothing here!

BROTHER RENÉ
No, there's - hold on. Yes, there's a metal grate back here. There's a lock...

Dolph, and Eliška RUN up.

BROTHER RENÉ (CONT'D)
The lock is broken. Someone's cut the hasp.

DOLPH
What? Show me.

ELIŠKA
So, that means someone has--

BROTHER RENÉ
It might mean that.

ELIŠKA
Let's open it.

The metal GRATE CREAKS as they open it.

BROTHER RENÉ
It’s small. We’ll have to crawl. Hand me the torch, will you?

ELIŠKA
I think we can squeeze in. You coming, Dolph?

He KNEELS down and starts CRAWLING into the shaft.

DOLPH
Eh, no, not for me. I knew her. I do not wish to see her in death.

BROTHER RENÉ
She may need our help. Be strong brother - the Lord is with us.

DOLPH
(with a big sigh)
Mmm. Very well.

BROTHER RENÉ
(to Eliška)
Shall we?

ELIŠKA
After you, brother.

René CRAWLS into the shaft.

DOLPH
Here, take my torch. I follow.

She GOES. We hear the acoustics of the cramped passage.

BROTHER RENÉ
(to himself - under the dialog above)
Soul of Christ, sanctify me. Body of Christ, save me. Blood of Christ, inebriate me. Water from the side of Christ, wash me. Passion of Christ, strengthen me. O Good Jesus, hear me. Within your wounds hide me. Permit me not to be separated from you. From the wicked foe, defend me. At the hour of my death, call me and bid me come to you. That with your saints I may praise you For ever and ever. Amen.

DOLPH
Ugh. So small.

ELIŠKA
You see anything up there?

BROTHER RENÉ
It’s like the sketch. I think this used to be the false wall.

ELIŠKA
Used to be?

BROTHER RENÉ
It was plaster and the plaster’s broken. Someone’s been through it.

ELIŠKA
Going in or coming out?

BROTHER RENÉ
You tell me, you’re the medium.

ELIŠKA
Ha ha.

Sounds of EFFORT as they continue into the tomb.

MUSIC.

37 ALMA’S TOMB 37

René has made his way into the tomb proper.

BROTHER RENÉ
It opens up where I am. Here, let me help you up.

Eliška SCRAMBLES out of the drainage shaft.

ELIŠKA
Thank you. Augh, I’m filthy. And soaked. Oh, here, Dolph.

She helps him EMERGE from the shaft.

DOLPH
Thank you, my dear. Thank goodness for the torches.

BROTHER RENÉ
You can see your breath.

ELIŠKA
Wow. Look at this place.
(awed)
Look at the ceiling.

BROTHER RENÉ
Painted stars! The night sky. For some reason, I thought there would be treasure. Reading too many accounts of King Tut, I guess.

ELIŠKA
There's a bicycle. Some clothes and things on that table.

DOLPH
Those were Alma's things. She asked that they be left here for her.

ELIŠKA
For use in the afterlife.

BROTHER RENÉ
I don't see the coffin.

DOLPH
It's down in the lower part, there. I remember from the funeral.

ELIŠKA
Oh no!

MUSIC sting.

BROTHER RENÉ
I'm sure the lid's not supposed to be like that. Shine your light, here on the other side.
(pause)
There's a body!

ELIŠKA
My god, they did mummify her! She's all--

BROTHER RENÉ
Wait! Look at this, there below her neck.

DOLPH
What is it?

BROTHER RENÉ
The wrapping's been cut open.

ELIŠKA
What? Why?

BROTHER RENÉ
Dolph, grab her feet. Let's lift her up onto the coffin.

They PICK THE MUMMY UP and SET IT on the sarcophagus lid.

DOLPH
So light.

BROTHER RENÉ
See? There's a cut, right through the wrappings.

DOLPH
Ach, poor Miss Alma.

ELIŠKA
Just below her neck. She was holding a hand right there. I knew it. The ghost - the mummy - they're Alma!

BROTHER RENÉ
Why would someone do this? Was there some treasure, or...

ELIŠKA
Gaines! He knew she was here! He's wracked with guilt...

BROTHER RENÉ
He's also locked up in Arkham Sanitarium. Has been for months.

ELIŠKA
Maybe.

BROTHER RENÉ
Are you suggesting he broke out, snuck into the tomb, cut a hole in the mummy and then went back to the sanitarium?

ELIŠKA
Well, he is crazy.

BROTHER RENÉ
(walking away to self soothe)
I need to pray.

DOLPH
Jah. I wish to be alone.

He STEPS AWAY, humming “Ich hab die Nacht geträumet”, an old German folk tune, under his breath. René WALKS the other way, mumbling the prayer we heard earlier to himself. Eliška stays with Alma’s body.

René’s PRAYER and Dolph’s SONG echo through the tomb.

ELIŠKA
(soft and sweet)
My poor girl... what have they done to you? We can fix this - I know we can. I just... don’t know what to do. Tell me. Talk to me one more time.

René RETURNS.

BROTHER RENÉ
I’m at a loss. I don’t know what’s going on. I don’t know why I’m here. This... this whole thing isn’t a part of whatever faith I had left. I’m done.

ELIŠKA
What?

BROTHER RENÉ
I’m going back to Boston. I’ll request a dispensation from my vows.

ELIŠKA
You can do that?

BROTHER RENÉ
It’s highly frowned upon. And it’s involved. The discernment paperwork goes all the way to Rome. It’s... I don’t know. I can’t go on like this.

ELIŠKA
I’m sorry. I thought you liked being a Jesuit.

BROTHER RENÉ
(mirthless laugh)

ELIŠKA
I told you, I’m not a fortune teller.

BROTHER RENÉ
There was a time when the church gave me answers, beautiful answers. Clear doctrine. Order. But then there’s this... and it just doesn’t fit any of it. I don’t know. The problem’s me. I pray for guidance - it only makes me more confused! I need answers. We don’t have any.

ELIŠKA
(quietly)
She does.

BROTHER RENÉ
What?

ELIŠKA
We could ask her.

BROTHER RENÉ
What?

ELIŠKA
Alma. We should ask her what’s happened.

BROTHER RENÉ
You don’t mean...

ELIŠKA
Yes.

BROTHER RENÉ
No, no. I don’t... we don’t talk to spirits. That kind of thing is strictly off limits.

ELIŠKA
You said yourself, the approved way of doing things isn’t...

BROTHER RENÉ
It’s forbidden. Catholics don’t--

ELIŠKA
Weren’t you just talking about quitting all that?

Dolph RETURNS.

DOLPH
What's all this?

ELIŠKA
He wants to quit being a Jesuit.

BROTHER RENÉ
She wants to summon the dead.

DOLPH
You can do this?

ELIŠKA
I can try to communicate. Sometimes I reach them. If she could tell us what's happened we could--

DOLPH
Put her spirit at rest. How do I help?

Eliška GATHERS some of Alma's things.

ELIŠKA
Gather her things: a comb, a bell, a yearbook, cloche, these should all work well. Dolph, wheel her bike over here. Come on, René.

He does.

BROTHER RENÉ
I don't know... What am I supposed to...

ELIŠKA
Just take my hands. Both of you.

They form a circle with their hands.

BROTHER RENÉ
(scared)
What if some other spirit answers? A demon, or... I've read plenty of accounts where--

ELIŠKA
I start by reaching out for a friendly spirit to act as a guide. Someone you know.

BROTHER RENÉ
Me?

ELIŠKA
A sort of go-between between us and the spirit we're seeking. Think of a departed loved one whom you could call upon for help. Some one who--

BROTHER RENÉ
No. I don't have anyone.

ELIŠKA
Come on, surely there's--

BROTHER RENÉ
(drawn in, in spite of himself)
Pépère.

DOLPH
Who is this?

BROTHER RENÉ
Pascal Fleury - my father's father.

ELIŠKA
Go on.

BROTHER RENÉ
He was a lumberjack up in Quebec. Brought his family to Vermont after the Saguenay forest fire in 1870.

ELIŠKA
What was he like? Picture him.

BROTHER RENÉ
(grasping at old memories)
Um... I was just a boy... uh, he had these eyebrows - huge, bushy, white as the snow. And his hands - huge, mighty bear paws. And his laugh, it'd shake the glass in his windows... but he was a man of God. Devout.

Eerie MUSIC builds under the following along with an otherwordly DRONE.

ELIŠKA
Good.
(like a chant)
Pascal Fleury, I call upon you in our time of need. René calls upon you. He needs your help to--
(MORE)

ELIŠKA (CONT'D)
(thrown off)
Yes, I feel you. Speak to me. Oh!

A faint ethereal WHISTLE enters the mix. A VOICE of sorts.

BROTHER RENÉ
What? Do you see something?

ELIŠKA
(rattled)
It's--

DOLPH
What? Someone is there?

ELIŠKA
(out of seance mode)
No, I'm sorry, sometimes it just doesn't--

DOLPH
Is it his Pépère?

ELIŠKA
No, it must not be the--

DOLPH
It spoke to you?

BROTHER RENÉ
What did it say?

ELIŠKA
(hesitant)
Hellfire.

DOLPH
(gasps slightly)

BROTHER RENÉ
(a little stunned laugh)

ELIŠKA
Maybe you're right, it's--

BROTHER RENÉ
Seriously? Hellfire?

ELIŠKA
Yes.

BROTHER RENÉ
(laughing)
That was his nickname.

ELIŠKA
Who gets nicknamed “Hellfire”?

BROTHER RENÉ
Pépère. The other loggers. They gave him a hard time. He didn’t drink, he didn’t chase women, he’d chide them for their sins. They called him Hellfire.

DOLPH
Impossible.

BROTHER RENÉ
Is he still there? Get him back!

ELIŠKA
Yes. Hellfire. You’re needed. We need to talk to a spirit. Alma Pierpont. We believe her spirit is not at peace - we’ve come to make things right.

The DRONE and MUSIC build and the FLUTISH VOICE “speaks” again.

ELIŠKA (CONT’D)
(pause)
Thank you. Merci.
(breathing hard)
Sorry, connecting to the other side... it’s exhausting.
(startled)
Someone’s coming... We may only get a few questions.

Another pause.

DOLPH
It’s getting colder.

A SWIRL of COLD WIND moves through the tomb. The effect is very CREEPY.

ELIŠKA
(whispering)
The spirit is here.
(pause)
Alma, is that you?

Pause.

BROTHER RENÉ
What do you--

ELIŠKA
Sh!!
(medium mode)
Can you speak to us, Alma? I can't hear you. Can you--

A small bell RINGS once distinctly.

DOLPH
(sotto)
The bell, it moved!

ELIŠKA
Can you answer our questions? Can you ring the bell once for "yes"?

Silence. DING!

BROTHER RENÉ
This is...

ELIŠKA
You've come back from the other side. Is it because of what happened to your body?

Suddenly Alma's belongings are FLUNG around the tomb. The bicycle CLATTERS. There's a brief pause, then, DING. Eliška sounds increasingly drained.

DOLPH
She's angry!

ELIŠKA
No, she's hurt! Were you killed?

DING. DING.

ELIŠKA (CONT'D)
No. Did someone hurt you?

DING. DING.

BROTHER RENÉ
No.

ELIŠKA
Did someone take something from you?

DING.

BROTHER RENÉ
(to himself)
They did.
(aloud)
Was it Professor Gaines?

DING DING.

ELIŠKA
No. The connection’s fading.

DOLPH
Alma, it’s Dolph. Remember me? Can we help you?

A final faint DING sounds and the creepy drones and music END.

ELIŠKA
Arg, I’ve lost her.
(pause)
Hellfire, are you there? Can you bring her back? Hellfire?

BROTHER RENÉ
Pépère?

Pause. Silence.

ELIŠKA
(wiped out)
There’s nothing. They’ve gone. I’ve got to sit down.

BROTHER RENÉ
Bring them back! I didn’t get to talk to him at all.

ELIŠKA
I... I can’t. It’s not that easy. Once they go, they’re...
(sigh)
Oh, Alma, you poor kid.

Eliska fights to hold back tears.

DOLPH
Here, my hanky.

BROTHER RENÉ
Let’s get out of here. I’m freezing.

MUSIC TRANSITION.

38 OUTSIDE THE TOMB 38

Dolph, Eliška and René CRAWL out of the drainage shaft onto the snowy hillside of Glenaan.

BROTHER RENÉ
Someone broke into the tomb and took something from her mummy.

ELIŠKA
Took what?

BROTHER RENÉ
I don’t know.

DOLPH
I still cannot believe someone could have snuck onto the grounds and found that drain without me noticing.

BROTHER RENÉ
They must have known exactly where to go--

ELIŠKA
And what to take--

BROTHER RENÉ
Two weeks ago. But, if it’s not Gaines--

ELIŠKA
What about his colleague from Yale?

BOTH
Cruikshank!

Transition MUSIC.

39 NARRATION 39

LESTER MAYHEW
They swiftly made their way to New Haven and sought out Yale’s Department of Anthropology. One of Professor Cruikshank’s colleagues, Katherine St. George, offered to assist them.

40 YALE 40

ST. GEORGE is a cultural anthropologist from London in her 50s. She is refined to a rather sharp point and smokes like a chimney.

KATHERINE ST. GEORGE
Oh, have you not heard? Apparently he's gone missing. Everyone is looking for him.

ELIŠKA
Missing? For how long?

KATHERINE ST. GEORGE
(taking a drag off her cigarette)
It seems about two weeks ago now, his wife passed - quite unexpectedly. A few days after that, the professor went missing - no one's seen him since.

ELIŠKA
This was, what, about the 10th?

KATHERINE ST. GEORGE
Yes, around then. Of course the authorities have been called in, but so far - nothing.

ELIŠKA
René, that's about the time--

BROTHER RENÉ
I know.

KATHERINE ST. GEORGE
It's not just him though. One of his graduate students, a chap called Tipton, he's missing as well.

ELIŠKA
That's strange.

BROTHER RENÉ
Mrs. St. George, what kind of research did Professor Cruikshank specialize in?

KATHERINE ST. GEORGE
Religious practices from ancient Egypt: rituals, ceremonies, and prayers for the dead. The cultural side of archeology, you know.

BROTHER RENÉ
I understand he worked with a Professor Gaines at Miskatonic?

KATHERINE ST. GEORGE
Oh, yes. Some kind of private grant...
(with a whiff of derision)
...at Miskatonic.

ELIŠKA
Did he seem okay afterwards? Did he seem different at all?

KATHERINE ST. GEORGE
Just what is it that you're trying to imply?

BROTHER RENÉ
It's just that his colleague at Miskatonic is in a sanitarium now. We just wondered if he--

KATHERINE ST. GEORGE
Oh no, certainly not. The whole department held his work in high esteem. But to lose his wife so young, mmm...
(she takes a deep drag off her smoke)

BROTHER RENÉ
Are the police looking into it?

A distant BELL strikes in a clocktower.

KATHERINE ST. GEORGE
I should expect so - they've spoken to everyone here.
(stubbing out her smoke)
Time for class. Good day to you both.

She GOES.

ELIŠKA
Seems like he could be the guy.

BROTHER RENÉ
Cruikshank disappears about the time the... apparitions start. His wife dies. And the student goes missing.

ELIŠKA
No, it sounded like the wife died first.

BROTHER RENÉ
If he worked with Gaines on the mummification, he probably knew about the second entrance to the tomb. But why would he take something from Alma's mummy?

ELIŠKA
And where is he now? Let's see if the police can tell us anything.

MUSIC TRANSITION.

41 NARRATION 41

LESTER MAYHEW
At the New Haven Police Department, the pair was able to schedule a meeting with the detective working the Cruikshank case.

42 NEW HAVEN POLICE 42

The New Haven Police Department BUSTLES with law enforcement activity. Detective Lambert, overwhelmed with his caseload, tries to be accommodating through the chaos. The phone RINGS.

RECEPTIONIST
(off, into phone)
New Haven Police, may I help you?

BROTHER RENÉ
So, Detective Lambert, we're wondering if we have the timeline right here.

RECEPTIONIST
Detective Lambert?

DET. LAMBERT
(to René and Eliška)
Hold on a second.
(MORE)

DET. LAMBERT (CONT'D)
(to Receptionist)
Yeah?

RECEPTIONIST
It's that farmer from out past Branford.

DET. LAMBERT
Who?

RECEPTIONIST
Lippen... Lippencott... the one whose cow was attacked.

DET. LAMBERT
I gotta call him back.
(to Investigators)
Sorry. Busy day. You were saying, father?

BROTHER RENÉ
Mrs. Cruikshank died on the 7th and no one's seen Mr. Cruikshank since the 9th. Is it the same for the student - what's his name?

DET. LAMBERT
Elmer Tipton. That's right. We found Cruikshank's car not far from the Branford bridge, a few miles outside of town.

BROTHER RENÉ
Can you share what you think might have happened?

DET. LAMBERT
Hold up here. You said you're with the church? What's the church's interest in this case? You're not family--

BROTHER RENÉ
No, the Archbishop of Boston asked that I look into a matter concerning professor Cruikshank on behalf of the archdiocese. Do you know Cardinal O'Connell?

DET. LAMBERT
(unsure what to do with that)
Uh, no.
(MORE)

DET. LAMBERT (CONT'D)
Look, my hunch is it's gonna turn out one or both of them went off the bridge. Honestly, we might find them one day, but not this time of year. River's half-frozen.

The phone RINGS again. Background cop WALLA.

ELIŠKA
So, is there even an investigation going on?

DET. LAMBERT
(defensive)
Look, ma'am, right now the only body is Mrs. Cruikshank's, and there was no signs of foul play there. We found Cruikshank's Plymouth, so he didn't drive off. He had a boat but it's moored and covered in snow, so we know he didn't sail away. We've got an eye out for him and the kid, but it wouldn't be the first time there was some hanky-panky between a student and a professor's wife, believe me. And it wouldn't be the first time the professor blew a gasket over it. Some of these eggheads have a mean streak, if you get my drift.

OFFICER BOONE
(off)
Lambert!

BROTHER RENÉ
But--

OFFICER BOONE
(approaching)
Lambert, we got another one in Branford - all torn up.

DET. LAMBERT
Another cow? How many--

OFFICER BOONE
No, it's a person, but the same area. Some hobo out by Beaver Swamp. Found him dead, apparently torn up pretty good.

DET. LAMBERT
(with a sigh)
Damn it. I'll be right there.
(to Investigators)
Look, like I was saying, I got... I don't know - I got something going on out in Branford. If you find anything about Cruikshank or Tipton, leave a message for me with the desk sergeant.

TRANSITION MUSIC.

43 NARRATION 43

LESTER MAYHEW
In an effort to learn more about Elmer Tipton, René and Eliška interviewed his roommate, Richard Potts.

44 THE GRAD STUDENT 44

They meet with Potts at his New Haven apartment.

RICHARD POTTS
(serving mugs of cocoa)
It's chilly out. Here you go. I thought some cocoa might be nice. But as I was saying, Elmer loved working with Professor Cruikshank. He idolized the man.

ELIŠKA
Do you remember what happened before he disappeared?

RICHARD POTTS
Sure. It was the night of the 9th. Elmer got a call from the professor inviting him to work on some "special research". The professor was supposed to pick him up the following morning. I don't think Elmer knew the professor's wife had died.

BROTHER RENÉ
What was this research?

RICHARD POTTS
I dunno. Egyptian religious stuff, that's what they did. Usually they'd just meet on campus.

BROTHER RENÉ
Did Elmer work on the professor's "special project" at Miskatonic? This would have been about two years ago?

RICHARD POTTS
No, they just started working together last year.

ELIŠKA
So, the professor picked him up on the 10th?

RICHARD POTTS
I think so. Elmer was gone when I got up that morning. I haven't heard from him since. His bicycle's still outside. I showed the police.

BROTHER RENÉ
Sure.

ELIŠKA
One last thing...
(low)
Is there any chance there might have been some... um, you know... going on? Elmer and the professor's wife?

RICHARD POTTS
What do you mean?

ELIŠKA
I mean, could they...?

RICHARD POTTS
(finally getting it)
Of course not! This is Yale! We have a code of conduct.

BROTHER RENÉ
We didn't think so either. But the police, you know, they have to consider all kinds of absurd notions.

ELIŠKA
Richard, thank you for your help. We'll let you know if we find him.

RICHARD POTTS
Thank you. Good luck.

He CLOSES THE DOOR behind them.

ELIŠKA
Argh!

MUSIC.

45 NARRATION 45

LESTER MAYHEW
They drove to the Cruikshanks' home in the suburbs of New Haven. From the automobile they surveyed the house.

46 GAWKERS 46

They are in the Model T.

BROTHER RENÉ
Not much to see on the outside.

ELIŠKA
There's a gate that leads to the back yard. We could--

A LOUD RAP at the car window startles them. Brother René OPENS THE DOOR and sees the face of AGNES PRAUN, the Cruikshanks' neighbor - a busybody in her 60s.

AGNES PRAUN
We'll not have any lookieloos in this neighborhood. You can just move along!

BROTHER RENÉ
Lookie...

AGNES PRAUN
Gawkers! This family's suffered enough.

BROTHER RENÉ
Oh, we're not gawking. I'm with the Archdiocese of Boston.

AGNES PRAUN
(suspicious)
The what?

BROTHER RENÉ
Brother René Fleury, Society of Jesus. My card.
(hands her one)
The Cardinal asked us to look into this matter.

ELIŠKA
For the church.

AGNES PRAUN
The Society of Jesus? Well. That sounds nice. I attend Saint Aedan's. Every week. Agnes Praun, pleased to meet you.

BROTHER RENÉ
Indeed. May I introduce my colleague, Madame Eliška. She's--

ELIŠKA
Spiritual advisor.

BROTHER RENÉ
So, you knew the Cruikshanks?

AGNES PRAUN
Did I know them? They were my neighbors. Six years. And dear sweet Beth. Oh, such a shame. So young. Tragic.

BROTHER RENÉ
Mrs. Praun, uh, the Cardinal was surprised to learn of Beth's passing. It was unexpected?

AGNES PRAUN
I should say so! "Sudden heart failure" they said. Such a shock. Poor Professor Cruikshank was devastated. We all were.

ELIŠKA
I'm sure. And now we hear he's...

AGNES PRAUN
No one's seen hide nor hair of him. Two days after she passed he disappeared.

BROTHER RENÉ
That's not like him?

AGNES PRAUN
Not in the least. The police came asking questions, but like I told them, he hasn't been here. I've checked the house every day. Oh, I have a key. I've been taking care of their cat, Bubastis.

BROTHER RENÉ
Would it be an imposition if we were to come in and just look about? I'd love to be able to give the Cardinal a thorough report.

AGNES PRAUN
Well, if it's official church business.

We hear the CAR DOORS CLOSE and their FEET GOING UP the sidewalk. Agnes OPENS THE DOOR. Bubastis MEOWS. They GO IN.

AGNES PRAUN (CONT'D)
There you are, Boo-boo. Did you miss me? Are you hungry, darling? I bet you are!

Agnes and the cat MAKE THEIR WAY toward the kitchen.

BROTHER RENÉ
(sotto)
Just a quick look around.

ELIŠKA
(hushed)
René, look: a photo of a couple on on a sailboat. It's probably them.

BROTHER RENÉ
Right. It looks like this might have been his study in here. Hmm, working on a translation.

He FLIPS THROUGH PAGES enthusiastically. We hear Eliška RUMMAGING about in another room. Mrs. Praun busies herself OPENING A CAN of cat food.

Eliška REENTERS. They speak in hushed tones.

ELIŠKA
I found something - this little glass display case.

BROTHER RENÉ
It’s empty.

ELIŠKA
I know. And dusty. But look at the plaque.

BROTHER RENÉ
(reading)
“Heart Scarab of Merunefer”.

ELIŠKA
It was in their closet. What’s with the papers on his desk?

BROTHER RENÉ
I think he was translating some ancient documents.

ELIŠKA
About what?

BROTHER RENÉ
I don’t know, I haven’t had time to—

ELIŠKA
Take ‘em. We’ll look at them later.

BROTHER RENÉ
I can’t just take his--

ELIŠKA
Yes you can. Stuff them under your coat. Do it!

BROTHER RENÉ
(stuffing documents under his overcoat)
God forgive--

Agnes walks in to the study.

AGNES PRAUN
Boo-boo gets so hungry. You’d think I never fed him.

BROTHER RENÉ
I’ll make sure the diocese hears what a fine job you’re doing here.

ELIŠKA
Mrs. Praun, may I ask you, did the Cruikshanks have a boat?

AGNES PRAUN
They did. They took me out sailing two summers ago. It had a funny name: Mandjet. They moored it out on Indian Neck, the other side of Branford Sound.

ELIŠKA
That must have been nice. Mandjet. Do you--

AGNES PRAUN
It was the name of the boat of the sun god. In Egypt! Melvin told me all about it.

BROTHER RENÉ
Mrs. Praun, has there been a funeral service for Beth?

AGNES PRAUN
Not so far as I know. I think they're waiting to see if Melvin turned up. I fear the service might be...
(whispered)
Episcopalian.

BROTHER RENÉ
Well... I can inquire with the funeral home. Do you know where--

AGNES PRAUN
Towergate Hill, I expect. They handle most of the Yale faculty's needs. Tasteful services. Very reputable.

BROTHER RENÉ
That's a relief.

AGNES PRAUN
Well meanwhile don't you worry. I'm happy to keep care of Boo-boo until everything's settled.

MUSIC TRANSITION.

47 NARRATION 47

LESTER MAYHEW
A brief drive led them on to the somber offices of Towergate Hill Funeral Home.

48 TOWERGATE HILL 48

CORNELIUS HILL is a seasoned undertaker with well-rehearsed demeanor of somber comfort.

MR. HILL
I'm sorry to have kept you waiting, we just needed to make sure all of the paperwork was in order. This is the first time we've had a situation like this.

He leafs through PAPERS.

BROTHER RENÉ
Of course.

MR. HILL
So, in the absence of the next-of-kin, I see your attorney, Mr. Turnbull of Arkham, is the legal arranger for the deceased. His statement authorizes you to view the body. If you'll follow me, I'll lead you back to the cold room.
(opens a heavy door to a refrigerated room)
Just in through here.
(pause)
I should warn you... em, normally by now the deceased would have already been interred. You may find the condition of Mrs. Cruikshank's remains... disconcerting.

BROTHER RENÉ
We appreciate the warning.

MR. HILL
Let's see here. She's in drawer F3.

OPENS drawer F3 - MUSIC STING!

MR. HILL (CONT'D)
What?

ELIŠKA
I don’t understand. Where is she?

MR. HILL
It must be an error in the paperwork. I’ll just...

He starts OPENING MORGUE DRAWERS with increasing urgency. Nothing! He RIFLES madly through his paperwork. He struggles to maintain decorum.

MR. HILL (CONT’D)
Chad!

His assistant, CHAD, hurries into the room.

CHAD
Sir?

MR. HILL
Where is Mrs. Cruikshank? This is your signature, isn’t it?

CHAD
Yes, sir.

MR. HILL
Where’s her body, Chad?

CHAD
(terrified, trying not to cry)
He said he’d bring it back! He said it was for his religious practices!

MR. HILL
What!? Who the hell said that?!?

CHAD
Her husband.

BROTHER RENÉ
Professor Cruikshank?

CHAD
Yes! He said it was important to do some religious ritual and it couldn’t wait.

MR. HILL
And you let him take the body?!

CHAD
He was her husband! And he had some guy with him, maybe his son? He was very insistent.

ELIŠKA
When did this happen?

CHAD
It was late at night. I was the only one here.

MR. HILL
Last night?

CHAD
Tuesday.

MR. HILL
What!!!???

BROTHER RENÉ
This past Tuesday?

CHAD
The one before that.

ELIŠKA
February ninth!

CHAD
(breaking down)
He promised they'd bring her back when they were done! I thought... I didn't... and then they never...

MR. HILL
Oh my god!

MUSIC TRANSITION.

49 NARRATION 49

LESTER MAYHEW
Horrified and disheartened, they embarked on the two-hour drive back to Arkham.

50 QUITTERS 50

The car ROLLS along a snowy road.

ELIŠKA
Now what? None of this makes sense. Do we tell Detective Lambert?

BROTHER RENÉ
I'm staying out of it. Let the undertaker tell the cops they lost the body.

ELIŠKA
Alright. But, we have to report back to the sorority. Where do we even start?

BROTHER RENÉ
Ha! I have to answer to them AND the Cardinal.

ELIŠKA
We just tell them there really is a ghost and it came back because someone robbed the mummy's tomb.

BROTHER RENÉ
Sure. Don't leave out that the ghost told us it wasn't the insane professor, it was the missing professor, the one who stole his wife's dead body. *Weird Tales* wouldn't publish this.

ELIŠKA
I wouldn't believe it. Maybe if you went through Cruikshank's papers, it might--

BROTHER RENÉ
No way. No. I'm out. I'm going back to Boston and turning in my paperwork. I... I can't do this. Any of it.

Pause.

ELIŠKA
There's a girl... lost somewhere. She needs us.

BROTHER RENÉ
Not me. I'm done. This was a professional obligation and I am quitting my job. You do what you want!

ELIŠKA
Me? I can't... What am I supposed to do on my own? I'm... I'm useless.

The car continues to DRIVE as dark MUSIC transitions us to:

51 NARRATION 51

LESTER MAYHEW
Brother René returned to Boston and requested an audience with the Monsignor. They met in Boston's imposing Cathedral of the Holy Cross.

52 CRISIS OF FAITH 52

MONSIGNOR WOJCIK is a church father of about 60. A gentle warmth colors his wisdom.

BROTHER RENÉ
(handing over the documents)
Monsignor, a request for dispensation from my vows.

MONSIGNOR WÓJCIK
Hm. Yes, yes, thank you. Are you certain? This is a step that can't be undone.

BROTHER RENÉ
I am, sir.

MONSIGNOR WÓJCIK
Very well. Come, walk with me.

Their FOOTSTEPS echo through the grand gothic structure.

MONSIGNOR WÓJCIK (CONT'D)
Tell me, Brother René, why now?

BROTHER RENÉ
My faith has been tested. It hasn't... I just don't...

MONSIGNOR WÓJCIK
The Lord subjects us to many tests. You knew they would not be easy.

BROTHER RENÉ
Of course.

MONSIGNOR WÓJCIK
So tell me, what puts a man with your spiritual training to such a test?

BROTHER RENÉ
I received an assignment, from the Cardinal. To go to Arkham and--

MONSIGNOR WÓJCIK
Oh, I know all about it.

BROTHER RENÉ
(surprised)
You do? Well... It was true. There was a ghost, an apparition, something... At every turn, there's something new and terrible, grotesque and perverse. Something that flies in the face of our teaching, our doctrine. Some new thing that I can't make sense of. I don't know why the Cardinal sent me to--

MONSIGNOR WÓJCIK
(with a warm chuckle)
Brother, the Cardinal did not send you to Arkham. The Cardinal does not know who you are. The Cardinal told me to send someone. I chose you.

BROTHER RENÉ
Why? I'm not the right person for--

MONSIGNOR WÓJCIK
This task? Perhaps this is exactly the right task for you.

BROTHER RENÉ
I don't understand.

MONSIGNOR WÓJCIK
You're a scholar. You know faith from records of events hundreds of years ago. To you the spiritual is something in the past tense. Something for other people at other times. Perhaps you needed to see the spiritual in your own life.

BROTHER RENÉ
But it doesn't fit! Ghosts, seances, Egyptian gods, it all--

MONSIGNOR WÓJCIK
I don't disagree - it's a challenge. But tell me, do you still believe in God?

BROTHER RENÉ
Well... I... yes.

MONSIGNOR WÓJCIK
God, the creator? The all powerful?

BROTHER RENÉ
I do.

MONSIGNOR WÓJCIK
Put your trust in Him. Only difficult questions yield meaningful answers. It is your faith that will allow you to rise to meet the mysteries He's set before you.

BROTHER RENÉ
But our church has doctrines, rules—

MONSIGNOR WÓJCIK
We do. But, first and foremost, brother, we have God. Faith is your armor and your weapon. Look around you at this cathedral. His house, a fortress of peace and strength. Let Him fortify you.
(handing him back the papers)
Do you really want me to take these? I don't think so. Life is a test of faith, brother. I have faith in you. Prevail.

BROTHER RENÉ
I will... try. Thank you, Monsignor.

René WALKS OFF towards the door.

MONSIGNOR WÓJCIK
(calling, off)
Did you say, Egyptian gods?

BROTHER RENÉ
I did, sir.

MONSIGNOR WÓJCIK
You know, most of what we know about Egypt comes from Greek historians. Did you know that?

BROTHER RENÉ
No, sir.

MONSIGNOR WÓJCIK
The very word Egypt is Greek. The names of the gods: Isis, Horus, Osiris, Anubis... all Greek.

BROTHER RENÉ
Yes.

MONSIGNOR WÓJCIK
The church's own archives might prove a valuable reference to someone who reads Greek.

MUSIC TRANSITION.

53 NARRATION 53

LESTER MAYHEW
Back in Arkham, Eliška made a visit to Christchurch cemetery, singling out a grave only two years old.

54 SEANCE FOR ONE 54

Eliška WALKS alone on a path, a cool WIND blows and her feet CRUNCH on the snow. Distant crows CAW. She STOPS before a grave marker just a few years old. **There's no trace of a dialect in her speech - this is a side of her we haven't heard before.** She seems uncomfortable with the situation.

ELIŠKA
Hello. It's me. I know it's been... Oh, look at these weeds. Honestly, you'd think the groundskeeper could...
(setting down flowers)
I brought you daisies. They didn't have much at the flower shop, but I know you like them. This one's pretty, don't you think?
(pause)
(MORE)

ELIŠKA (CONT'D)
I got a job. Sort of. There's a girl. She died too. But she's... it's a long story. I'm trying to help her. I don't know if we can. There's something wrong. She tried to talk to me, but... all I know is she needs my help.
(choked up)
I'm sorry, listen to me complaining to you. I'm sorry... I just can't do this.

She composes herself and slowly WALKS away. MUSIC TRANSITION.

55 NARRATION 55

LESTER MAYHEW
After a full day and a sleepless night in the church's archives of ancient Greek documents, an exhausted Brother René urgently hurried to Eliška's small seance parlor in a low-rent district of Arkham.

56 UNLOCKED 56

The DOOR OF RENÉ'S MODEL-T SHUTS and we hear Arkham TRAFFIC. Fast FOOTSTEPS, then the OPENING OF A SHOP DOOR. A BELL tinkles. The city fades out as the DOOR CLOSES.

ELIŠKA
(off)
I'm closed. No appointments today.

René pushes his way through a BEADED CURTAIN. Eliška still does NOT have her vaguely European dialect.

BROTHER RENÉ
I've got it. I know what he was trying to do!

ELIŠKA
I thought you quit. Lost your faith.

BROTHER RENÉ
Sometimes God shows us another way... wait, you sound strange.

ELIŠKA
Hm?

BROTHER RENÉ
You don't sound like you.

ELIŠKA
I hate to disappoint you. This is what I sound like.

BROTHER RENÉ
You sound like you're from--

ELIŠKA
Queens. Cindy Goldman. Good to meet ya.

BROTHER RENÉ
I don't--

ELIŠKA
No? Sometimes you've got to give the people what they want to hear. Turns out people will pay more for a spiritualist from Prague than one from New York.

BROTHER RENÉ
So, you... it's all been a fraud?

ELIŠKA
No, I have the gift. A little bit of second sight, the occasional real and unpredictable brush with the other side. This, this is what I am. Spiritualist and failure. Sorry.

BROTHER RENÉ
I'm... that's disappointing.

ELIŠKA
I've disappointed a lot of people.

BROTHER RENÉ
Want to tell me about it?

ELIŠKA
Not really.
(pause)
What, are you going to wait there until I do?
(pause)
Are all you Jesuits this persistent?

BROTHER RENÉ
Tell me.

ELIŠKA
(with difficulty)
I had... My daughter, she died, two years ago. She was only eight. I... talk with the dead for Pete’s sake. But I just can’t bring myself to talk to...

Long pause.

BROTHER RENÉ
What was her name?

ELIŠKA
Hm?

BROTHER RENÉ
Her name?

ELIŠKA
Beatrice.

BROTHER RENÉ
Pretty name. It means “she who brings happiness”.

ELIŠKA
I know. I try. I try to talk with her, but... I can’t. I don’t have the words. What kind of mother can’t...?

BROTHER RENÉ
You don’t have to, you know. She feels you, even if the words aren’t there. Sometimes the most important words are the ones that go unspoken.

ELIŠKA
That’s kind of you to say.

BROTHER RENÉ
(this doesn’t come easily)
Forgiveness and redemption lead us towards grace. I forgive you. She does too. And so does God.

ELIŠKA
(mumbles a soft assent)

BROTHER RENÉ
(pause)
I have to ask though, at the tomb, with Hellfire and Alma... was that real or some kind of show?

ELIŠKA
No, that wasn't me. That was real. That was them. All of it.

BROTHER RENÉ
And you really want to help Alma?

ELIŠKA
Well, if I could...

BROTHER RENÉ
Good. Because I know what he did.

ELIŠKA
Who?

BROTHER RENÉ
Cruikshank.

ELIŠKA
What? How?

BROTHER RENÉ
It was from those papers I, uh, borrowed. He was translating the Egyptian Book of the Dead.

ELIŠKA
That doesn't sound good.

BROTHER RENÉ
Normally it's not so bad. It's a set of spells intended to help the dead make their way in the afterlife. The Egyptians called it "Going Forth by Day".

ELIŠKA
(doubtful)
Okay...

BROTHER RENÉ
But the book, or set of spells, was unique - made for an individual who died. The one Cruikshank had contained a spell you never see. "That the Dead May Walk Again".
(MORE)

BROTHER RENÉ (CONT'D)
He's trying to bring her back to life!

ELIŠKA
His wife? Beth? But what does that have to do with Alma and--

BROTHER RENÉ
It's the heart scarab!

ELIŠKA
Have you been at the communion wine?

BROTHER RENÉ
No, you found the key. Remember, he had that case for a heart scarab? And it was empty.

ELIŠKA
I don't even know a heart scarab is.

BROTHER RENÉ
It's a stone amulet carved to look like a beetle, about the size of your fist. The underside is covered in hieroglyphics. They would sometimes wrap one up with the body when they made a mummy.

ELIŠKA
For?

BROTHER RENÉ
It was supposed to help the dead on the Judgement Day - the whole weighing-of-the-heart thing Gaines was so worried about. But the important thing is that they wrapped it up with Alma's mummy.

ELIŠKA
OK.

BROTHER RENÉ
Everything was fine for almost two years, but then Beth died! Cruikshank had a Book of the Dead, one with a spell to bring the dead back to life. But to do it, to bring her back, he needed--

ELIŠKA
A heart scarab.

BROTHER RENÉ
So he went and cut it out of Alma's mummy.

ELIŠKA
Defiling her tomb and disturbing her spirit's rest.

BROTHER RENÉ
Exactly. So, Cruikshank and his student--

ELIŠKA
Took Beth's body to try and resurrect her.
(reeling)
Oh, my God.

BROTHER RENÉ
We have to stop them.

ELIŠKA
We?

BROTHER RENÉ
I can't do this on my own. I need you. This is more your kind of thing than my kind of thing.

ELIŠKA
You're the one who deals with resurrections!

BROTHER RENÉ
One! We had one! And it wasn't like this.

ELIŠKA
Fair point. Alright, where should we start?

BROTHER RENÉ
Do you think it's time we go to the police?

ELIŠKA
With this story? Not a chance!
(striding out the door)
Come on!

TRANSITION MUSIC.

57 NARRATION 57

LESTER MAYHEW
Soon they were in René's Model-T, speeding their way back to Connecticut.

58 DRIVE IN THE COUNTRY 58

The car PUTTS along a snowy road.

BROTHER RENÉ
We should be there in half an hour if the snow lets up.

ELIŠKA
Right. So how is it that suddenly you're an expert on all this Egyptian stuff?

BROTHER RENÉ
The church archives in Boston have a trove of ancient Greek documents, including some by Manetho. He was a priest in Alexandria around 300 B.C., but he wrote about Egyptian rituals IN GREEK! He wrote about the Heart Scarab and the Egyptian Book of the Dead. I can't do anything with hieroglyphics, but Greek I can read.

ELIŠKA
Couldn't we have just gotten a copy of it from the library?

BROTHER RENÉ
Not of this - these are ancient fragmentary texts. They've never been published. Somehow Cruikshank found one with blasphemous magic: forbidden gods and necromancy. Things you'd have to be deranged to want to attempt.

ELIŠKA
I've got no doubt that Cruikshank is deranged. Here, take a left up here.

BROTHER RENÉ
But New Haven is--

ELIŠKA
We’re not going to New Haven.

BROTHER RENÉ
We’re not?

ELIŠKA
What’s the sign up there say? Left is Beaver Swamp, right is Block Island Road.

BROTHER RENÉ
Cruikshank’s boat?

ELIŠKA
We should have a look.

BROTHER RENÉ
Who was it that said something about Beaver Swamp?

ELIŠKA
One of the policemen. They found a dead hobo out there.

BROTHER RENÉ
Right - he was afraid it was another “mangled cow”.

ELIŠKA
Turn here.

The car TAKES A TURN.

BROTHER RENÉ
And we keep going until it dead ends?

ELIŠKA
The map makes it look like the road runs right into the water.

BROTHER RENÉ
You’re right. The road dead ends up ahead. And there’s a bunch of boats moored in the water.

The car PULLS TO A STOP and they GET OUT. DOORS CLOSE. WIND and the CRUNCH OF FEET IN SNOW. It feels very desolate.

ELIŠKA
Doesn’t look like anyone’s been out here lately.

BROTHER RENÉ
Ugh, I'm freezing. These aren't the right shoes for this.

ELIŠKA
You should try mine.

They LAUGH.

BROTHER RENÉ
We should go back. It's foolish for us to--

ELIŠKA
What was the name of Cruikshank's boat?

BROTHER RENÉ
(leafing through notes again)
Let me see... Mandjet.

ELIŠKA
There it is. Tied off about fifty yards out.

BROTHER RENÉ
That one? The police were right - no one's been on it. It's covered in snow.

Eliška GOES over to a nearby dinghy left upside down on the shore. Soft WAVES LAP against the shore.

BROTHER RENÉ (CONT'D)
What are you doing?

ELIŠKA
There's a dinghy over here. Help me flip it over.

BROTHER RENÉ
You want to paddle out there? In that?

ELIŠKA
If God didn't want us to go paddle out there, he wouldn't have given us this dinghy, would He?

BROTHER RENÉ
You know that's not how it works.

ELIŠKA
Are you sure?

They FLIP the dinghy and EASE it into the water.

BROTHER RENÉ
We're going to freeze.

ELIŠKA
We'll just take a quick look around. If there's no sign of Cruikshank... I really don't know what we'll do.

MUSIC bridges a little time.

59 BOATING 59

Eliška and René ROW the dinghy out to the Mandjet. A cold BREEZE sweeps across the sound. Distant BIRDS.

BROTHER RENÉ
I really don't think anyone's been here. Hmm, I don't like the look of that.

ELIŠKA
What's that?

BROTHER RENÉ
Look, the boat's listing a little to the side.

ELIŠKA
You're right. Well, row us around the far side and we'll check.

The OARS cut through the water.

MUSIC hit.

BROTHER RENÉ
(under his breath)
Dear sweet Jesus!

ELIŠKA
Another dinghy! You can't see it from the shore.

BROTHER RENÉ
That means--

ELIŠKA
Someone came out here.

BROTHER RENÉ
And they haven’t left. There’s snow on the dinghy.

ELIŠKA
Look! At the top of the ladder.

BROTHER RENÉ
Are those--

ELIŠKA
Footprints! Get up next to it.

BROTHER RENÉ
Someone’s been aboard. Recently. Should we--

ELIŠKA
René, look!

BROTHER RENÉ
What?

ELIŠKA
The footprints: the feet are small. Probably a woman. And she’s not wearing shoes.

BROTHER RENÉ
So... Um...
(loud)
Hello! Is anyone there? Hello?

His words ECHO across the LAPPING WATER of the sound.

ELIŠKA
I don’t hear anything. Should we...

BROTHER RENÉ
Maybe now it’s time for the police?

ELIŠKA
The police may not even know Beth’s missing.

BROTHER RENÉ
So... just who made these footprints? If it was Beth...
(pause)
I don’t like what that implies.

ELIŠKA
Neither do I. Shall we?

MUSIC.

60 NARRATION 60

LESTER MAYHEW
The two climbed up the ladder onto the deck of the Mandjet.

61 THE DECK 61

René STEPS onto the snowy stern of Mandjet.

BROTHER RENÉ
(calling)
Hello? Is anyone there? Professor Cruikshank?
(silence)
There's no steam or anything coming off the boat. If someone were living aboard, they'd need heat.

ELIŠKA
(under her breath)
If they were living.

Eliška CLIMBS aboard.

BROTHER RENÉ
The footsteps go up to the door of the cabin. See? It's been opened, the snow's cleared off. Should I--

ELIŠKA
Wait. I feel something. There's something horribly wrong here.

BROTHER RENÉ
Sure - if Cruikshank--

ELIŠKA
No. It's more than that. There's a darkness. Rage. It's... I've never felt anything like it.

BROTHER RENÉ
Do we go back?

ELIŠKA
There's no turning back from this.

He OPENS THE DOOR to the cabin a little.

BROTHER RENÉ
Hello? Anyone down there?

Silence.

BROTHER RENÉ (CONT'D)
Hand me the torch.

CLICK. Cold WIND blows over the deck of the boat and WATER GENTLY SLAPS the hull. He takes a STEP down into the cabin. MUSIC STING!

62 THE CABIN 62

BROTHER RENÉ
God in heaven... We're too late.

He loses some Sanity and STAGGERS back.

ELIŠKA
Let me see.

BROTHER RENÉ
No, don't--

She STEPS past him.

ELIŠKA
Augh... That's... that must be Beth, laid out there on the table.

BROTHER RENÉ
Yeah. Down there on the floor - Cruikshank.

ELIŠKA
All that blood. What happened to him?

BROTHER RENÉ
She's dead. Cruikshank is dead. So it must have been Tipton.

ELIŠKA
Whatever happened here, must have happened days ago. Look - these wrappings on Beth. Do you think he tried to mummify her too?

BROTHER RENÉ
Maybe. Look at the walls - covered in hieroglyphics. That one, there, that's the god Anubis.

ELIŠKA
With the jackal-head.

BROTHER RENÉ
God of death and the afterlife.
(examining the glyphs)
Something smashed the hull here. It's leaking a little.

ELIŠKA
(off to the side)
René, you should look at this.

BROTHER RENÉ
What?

ELIŠKA
Cruikshank. His chest, it's torn open. It's why there's so much blood.

BROTHER RENÉ
How could Tipton...

ELIŠKA
I don't know. The wound... it's right where the cut was on Alma's mummy.

BROTHER RENÉ
His heart!

ELIŠKA
Oh... I'm going to be sick.
(stumbling for the door to the head)
This must be the bath-

She OPENS the door. MUSIC STING! SCREAMS.

BROTHER RENÉ
Oh dear Jesus. It's Tipton.

ELIŠKA
(stunned)
Whatever happened to Cruikshank happened to him. Same hole in his chest. God almighty.... There's water on the floor.

BROTHER RENÉ
It’s from the leak there. Pass me the torch.

ELIŠKA
Here.

BROTHER RENÉ
Look. She’s wet. There’s snow and dirt on her feet.

ELIŠKA
Well, they moved--

BROTHER RENÉ
She’s been walking.

ELIŠKA
(realizing)
The spell, “That the dead may walk again”. That’s why her presence felt so wrong to me! He brought her back!

BROTHER RENÉ
Not completely. There’s dried blood all over her hands, her mouth, her throat...

ELIŠKA
(sanity shaken)
That’s...

BROTHER RENÉ
The detective said something about a hobo who had been torn up near here? And cows.

ELIŠKA
So, is she really dead, or...

BROTHER RENÉ
I don’t know. She looks dead. Look at this. Here, on her chest.

Eliška does. Scary MUSIC ratchets up the tension.

BROTHER RENÉ (CONT’D)
It’s an incision. Cruikshank cut open her chest.

ELIŠKA
To take out her heart?

BROTHER RENÉ
No, to put the heart scarab in. That's part of the spell.

ELIŠKA
So what do we do? There's a spirit here and it's really upset.

BROTHER RENÉ
I don't... let me pray on it.
(softly to himself)
Soul of Christ, sanctify me. Body of Christ, save me.

ELIŠKA
Oh you poor woman. What have they done to you? You never asked for this. You should be at peace.
(eureka)
I've got it.

BROTHER RENÉ
What?

ELIŠKA
The heart scarab. We need to take it back.

BROTHER RENÉ
No. No, no, no. That's madness! She's not... Look what she's done!

ELIŠKA
(increasingly insane)
It's not her fault. We need to give it back to Alma.

BROTHER RENÉ
No, don't tempt the Evil One. We're out of our league here!

ELIŠKA
She's NOT evil. Evil's been done to her. Beth's the victim here. I'm doing something about it.

She RUMMAGES through a nearby drawer.

ELIŠKA (CONT'D)
Ha! A fishing knife!

BROTHER RENÉ
You can't just cut her open. The body's a temple for the holy spirit. She may wake up!

ELIŠKA
I'm helping her! Hold the light.

He TAKES the flashlight and shines it on Beth's chest.

BROTHER RENÉ
(under the following)
Soul of Christ, sanctify me. Body of Christ, save me. Blood of Christ, inebriate me. Water from the side of Christ, wash me. Passion of Christ, strengthen me. O Good Jesus, hear me. Within your wounds hide me. Permit me not to be separated from you. From the wicked foe, defend me.

Eliška begins cutting away at the stitches sewn in Beth's chest. Horrible MEATY SOUNDS.

ELIŠKA
To the left. There! Hold it steady!

BROTHER RENÉ
(his terror growing as he continues)
At the hour of my death, call me and bid me come to you. That with your saints I may praise you For ever and ever. Amen.

ELIŠKA
I think I see it in there.

Cutting of MEAT and SUTURES.

ELIŠKA (CONT'D)
Grab those ribs and pull up. I think I can reach---

There's a horrid CRY as the MUMMY OF BETH ROARS TO LIFE! SCARY MUSIC. ALL HELL BREAKS LOOSE.

63 NARRATION 63

LESTER MAYHEW
Suddenly Beth's decomposing body sprang to life, lashing out furiously!

64 THE CABIN - CONT. 64

Anu-Beth KNOCKS THE TORCH out of René's hand. René SHRIEKS as his sanity fails to grapple with the circumstances at hand!

BROTHER RENÉ
(insane)
It's the great god Anubis!

ELIŠKA
No, it's Beth!

The Beth Mummy gives a TERRIFYING WAIL. FLAILING and FIGHTING.

BROTHER RENÉ
The god has awoken! Great Anubis lives!

ELIŠKA
It's not Anubis. Throw me the torch!

BROTHER RENÉ
Forgive us, god of the underworld!

ELIŠKA
René, snap out of it!

BROTHER RENÉ
Huh? It's--

ELIŠKA
Our father, who art-- say it, René!

BROTHER RENÉ
(mumbling in a fog of madness through this section)
Our father who art..

Anu-beth SNARLS and RIPS René's jacket open.

ELIŠKA
No you DON'T! Get back!

CLANG as Eliška strikes the Anu-beth with a frying pan. Violence! Mayhem!

ELIŠKA (CONT'D)
We're trying to help you!

The mummy ROARS and launches itself at Eliška, PINNING her against the hull!

ELIŠKA (CONT'D)
I'm pinned! She's going for my hea--
(gasping)
René! Behind you - the marlin spike!

BROTHER RENÉ
(his prayer rousing him into action)
Deliver us from evil!

We hear the marlin spike WHIP through the air, IMPALING Anu-Beth against the hull. The hull CRACKS further and ICY SEA WATER SPRAYS IN. The undead monstrosity STRAINS with supernatural mummy-power and emits a terrifying YOWL.

ELIŠKA
I've got her arm. Reach in - take... the... scarab! NOW!

BROTHER RENÉ
God, forgive me!

With a GRUNT of effort, René's hand plunges into the open incision and GRABS the heart scarab.

65 NARRATION 65

LESTER MAYHEW
Brother René thrust his hand into the decaying body and wrenched out the heart scarab.

66 THE CABIN - CONT. 66

The MUSIC CRESCENDOS, the MUMMY WAILS before COLLAPSING in a decomposing heap. We hear WATER SPRAYING into the cabin with increasing speed.

BROTHER RENÉ
(babbling softly)
From the wicked foe defend me. From the wicked foe, defend me.

ELIŠKA
René. René, she’s dead. Again.

BROTHER RENÉ
Eh!

ELIŠKA
It’s over.

BROTHER RENÉ
We... she... This...

ELIŠKA
That’s it? The heart scarab?

BROTHER RENÉ
Yes.

ELIŠKA
We can give it back to Alma. Oh, thank God.

BROTHER RENÉ
One more time - a little louder, please.

ELIŠKA
Thank God!

BROTHER RENÉ
The water’s coming in faster. We’re sinking. Let’s go.

ELIŠKA
What about... them?

BROTHER RENÉ
Now it’s time to call the police.

ELIŠKA
An anonymous tip - we could say we saw a boat sinking in the bay. They can sort it out.

BROTHER RENÉ
Agreed.

ELIŠKA
After all, we are contractually obligated not to discuss anything associated with the incidents at Gamma Tau Mu. Give me a hand, will you?

He HELPS her up. They STEP over debris and bodies and make their way up the stairs.

67 THE DECK II 67

Cold WIND blows across the ocean and the Mandjet GROANS as she slowly takes on more water.

ELIŠKA
Come on, let’s get to the dinghy.

BROTHER RENÉ
Eliška, can you tell if they... Are their spirits--

ELIŠKA
Give me a moment.
(pause)
No more raging. That’s surprising when you think about it. Quick, the dinghy.

René CLIMBS in and Eliska FOLLOWS.

BROTHER RENÉ
Here, take my hand.

ELIŠKA
How’s things on your side of the spirit world?

BROTHER RENÉ
Faith. I felt it.

ELIŠKA
That’s gotta feel good.

BROTHER RENÉ
It does. I never truly appreciated what they meant by the Lord’s “mysterious ways”.

MUSIC leads us into the final transition.

68 NARRATION 68

LESTER MAYHEW
Once the snow melted, a group gathered at Alma’s tomb in Glenaan - her final resting place.

69 DENOUEMENT 69

We fade in on the end of Brother René's blessing in Alma's tomb.

BROTHER RENÉ
...grant that our sister Alma may sleep here in peace... for you live and reign for ever and ever. Amen.
(pause)
Eternal rest grant unto them, O Lord, and let perpetual light shine upon them. May they rest in peace. Amen.

ALL
Amen.

BROTHER RENÉ
And now, my friend Madame Eliška offers a reading from the Priest Neferhotep. Did I say that right, Professor Gaines? Professor Ward?

Gaines sounds a good deal heartier than when we heard him last.

PROF. GAINES
You did. Very good.

NATE WARD
Top notch.

ELIŠKA
"All ye excellent nobles and gods of the graveyard,
Hearken to the praise-giving to the gods,
The worship of the honoured Alma's excellent soul,
Now that she is ever-living, exalted in the West;
May she be remembered for posterity.
As to the time of our deeds on earth;
It is as the occurrence of a dream;
One says: "Welcome safe and sound",
To him who reaches the West.

Polite APPLAUSE.

ZEBULON PIERPONT
(to the gathering)
Thank you, Madame Eliška and thank you Brother Fleury. And to my honored guests, thank you for joining. While things have happened that I don't understand, and I grieve for sweet Alma a second time. But I stand here today knowing that wrongs have been righted. And my thanks go out to the many friends who rose to this, eh, unusual occasion. Most importantly, I know in my heart of hearts my daughter would have loved today. Please, come join us at the house for a reception in her honor.

A SMATTERING OF POLITE APPLAUSE as the small crowd exits the tomb with funereal WALLA.

ZEBULON PIERPONT (CONT'D)
Really, it's such a debt of gratitude I owe you two.

ELIŠKA
Well, if it wasn't for you, I fear we would have ended up in the New Haven jail.

BROTHER RENÉ
We appreciate your help in keeping the incident out of the papers. I think you've got more sway than even the Cardinal.

ZEBULON PIERPONT
We all have reputations to protect, right?

BROTHER RENÉ
And we trust your house has been quiet since--

ZEBULON PIERPONT
I believe so. Gerald?

Ormandy STEPS forward.

ORMANDY
Sir?

ZEBULON PIERPONT
All quiet at Glenaan?

ORMANDY
Indeed. We have had no more issues with... shall we say “surprise visitors”.

BROTHER RENÉ
So glad to hear it.

ZEBULON PIERPONT
Things have been as they should be. And I understand not just here.
(calling off)
Pardon me, Mrs. Wallingston-Astor? Mrs. McGill?

They COME OVER.

ZEBULON PIERPONT (CONT’D)
How have things been at the Gamma Tau Mu house?

MCGILL
(warm)
I wanted to offer you both our gratitude. We have had no more “incidents” of the kind that brought you to us. Now it’s nothing more than another vague rumor from Arkham’s haunted past.

WALLINGSTON-ASTOR
(still pretty crusty)
The matter has been resolved to our satisfaction. Mr. Turnbull’s firm will handle any matters with respect to remuneration.

ELIŠKA
Much obliged.

WALLINGSTON-ASTOR
Though I hasten to add that your non-disclosure agreements are perpetual. I hope to neither hear from you nor see you again. Good day. Come, Edith!

They go.

BROTHER RENÉ
Boy, that warms the soul, eh?

They CHUCKLE.

ZEBULON PIERPONT
I should get on to the reception. See you there.

René STEPS UP to Professor Gaines who sounds improved, if not better.

BROTHER RENÉ
Ah, Professor Gaines, may I give you a hand?

PROF. GAINES
(still pretty feeble)
Thank you, brother. That’s most kind.

They WALK out of the tomb into a spring morning at Glenaan.

BROTHER RENÉ
You know, whatever weighed so heavily upon you, with the closure today, with Alma at peace, you are absolved.

PROF. GAINES
Oh... well... that’s...
(he begins to sob)
I... I was so flattered when Alma asked me to do it. Then the university gave me the means to do it. Cruikshank and I, we never grappled with whether we should do it.

BROTHER RENÉ
She’s at peace now. You should be at peace too. Your heart is light.

PROF. GAINES
(weeping)
Thank you.

NATE WARD
Come on, Charles, I’ll walk you down to the reception.

PROF. GAINES
Thank you, Nate.

They GO OFF.

BROTHER RENÉ
It seems like our work here is done.

ELIŠKA
Thank God.

BROTHER RENÉ
I do. I will.
(pause)
Well, I guess this is...

ELIŠKA
If you'd like to try to talk to your grandfather again, come by my salon.

BROTHER RENÉ
(emotional)
Thank you, but I think I'll let him rest in peace. In a strange way I think this whole experience has actually brought me back to the church. I feel more at peace myself. I think from now on I'm going to refocus my ministry on the original resurrection.

ELIŠKA
Oh, you're talking about Osiris? Dionysus? Baal?

BROTHER RENÉ
(with a chuckle)
You know who I'm talking about.

ELIŠKA
(gently)
Yeah, I do. And we all know nothing bad ever came of that.

BROTHER RENÉ
(another chuckle)
Be good. May some god or other bless you. Come on, we'll miss the hors d'oeuvres.

ELIŠKA
You go ahead. I'll catch up.

He WALKS OUT, and the outside voices fade away. We hear Eliška take a few STEPS in the darkened tomb. Soft MUSIC.

ELIŠKA (CONT'D)
Alma... Can you hear me? I'm sorry for what happened to you. And strange as it may sound... I'm glad to have known you.
(MORE)

ELIŠKA (CONT'D)
I hope that you are finally able to rest in peace.
(pause, then tentatively)
Before you go, I was wondering if you could help me find someone over on your side? Her name is Beatrice. I'd really like to talk with her.

Silence. She SIGHS deeply, pauses a moment and then TURNS to leave. As she goes a single BELL rings in the darkness.

Gentle MUSIC builds to a ROUSING CONCLUSION.

70 OUTRO 70

LESTER MAYHEW
You've been listening to "Going Forth By Day", brought to you by our sponsor, Sani-Luxe.

ANNOUNCER
Absorbent. Splinter-free. Sani-Luxe! A little luxury for families on a budget.

LESTER MAYHEW
Feel keen and clean in-between with strong and absorbent Sani-Luxe. Thank you for joining me, Lester Mayhew. Until next week, this is Dark Adventure Radio Theatre reminding you to never go anywhere alone; if it looks bad, don't look; and save the last bullet for yourself.

DARK ADVENTURE THEME.

ANNOUNCER
"Going Forth by Day" was written by Sean Branney and produced by Sean Branney and Andrew Leman. Original music by Empusae. The Dark Adventure Ensemble featured nothing but the very finest actors. Tune in next week as six-shooters blaze in "The Creeping Cactus of Cuernavaca" a queer yarn from Old Mexico.

(MORE)

ANNOUNCER (CONT'D)
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Radio STATIC and fade out. *