

DARK ADVENTURE RADIO THEATRE:  
THE BROTHERHOOD OF THE BEAST

Written by

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Based on "The Fungi from Yuggoth" by Keith Herber  
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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, Creighton Cobb. Today's episode: "The Brotherhood of the Beast".

THEME MUSIC DIMINISHES AND EPISODE MUSIC BEGINS, EVOKING THE EPIC TALE WHICH AWAITS.

CREIGHTON COBB

A hardened archeologist and a wealthy adventurer join forces to look into inexplicable murders in Boston. Before long their investigation reveals a nefarious conspiracy, with tentacles reaching from their own past to the furthest corners of the globe. Will the duo and a team of trusted comrades be able to thwart an unholy alliance of dark forces, or does our very world stand upon the precipice of a terrifying doom?

MUSIC punctuation.

CREIGHTON COBB (CONT'D)

But first, a word from our sponsor.

We hear DICE rolling on a table, eliciting a delighted response from YOUNG PEOPLE.

DELIGHTFUL DAD

Say, it sure sounds like you kids are having fun tonight.

KID ONE

We are, Dad, this game's a blast!

KID TWO

I'll say!

DELIGHTFUL DAD

What is it? Whist or Cribbage?

KID ONE

Dad, those are for old people.

DELIGHTFUL DAD

So it's one of the new ones? Bunco  
or Stockpile?

KID THREE

Those are crummy!

KID ONE

No Dad, this is a whole new kind of  
pastime. It's called a role playing  
game.

KID TWO

It's really fun.

KID THREE

We make up characters, and go on  
imaginary adventures, rolling dice  
to see how it all comes out.

DELIGHTFUL DAD

Adventures? Sounds like a hoot.  
Mind if I play?

KID ONE

Sure. Pull up a chair, Dad!

More DICE ROLLING and LAUGHTER.

ANNOUNCER

Forget backgammon or Chinese  
Checkers! Treat your family to the  
newest thing in parlor amusements.  
Ask for Chaosium role playing games  
at your neighborhood store today.

Chaosium JINGLE.

ANNOUNCER (CONT'D)

And now, Dark Adventure Radio  
Theatre presents "The Brotherhood  
of the Beast".

2 NARRATOR 2

Lead in MUSIC sets an ominous tone.

CREIGHTON COBB

Nathaniel Ward is a renowned professor of archeology at Miskatonic University, but it's his hard-won expertise in the occult that makes him the man authorities turn to when confronted by the unexplainable...

3 READ ALL ABOUT IT 3

Cross fade to BOSTON STREET AMBIANCE.

PAPER BOY

Extra! Extra! Third child murdered in Boston! Fiend at large! Read all about it! Body of little boy found in Fenway alley! Extra! Extra!

4 THE CALL 4

A telephone RINGS.

COPLEY OPERATOR

(over the phone)

Copley Plaza Hotel. How may I direct your call?

NATE

Charlie Tower, please. I believe he's a guest.

COPLEY OPERATOR

Who may I say is calling?

NATE

Nathaniel Ward.

COPLEY OPERATOR

One moment sir and I'll connect you.

NATE

Thank you.

CLICK. PAUSE. CLICK.

CHARLIE  
(over the phone)  
Nate! What's the commotion?

NATE  
Hello, Charlie. Boston police have asked me to consult on this string of child murders.

CHARLIE  
Oh yeah, I read about that. Why you? What's the angle?

NATE  
It seems they've been withholding some of the more gruesome details from the press. I gather the state of the bodies is... unusual. I'm supposed to meet with the detective in charge this afternoon. I knew you were in Boston, and I'd be glad to have your help. You want to come along?

CHARLIE  
Sure! As long as I can bring Jenny.

NATE  
Who's Jenny? Not another of your girlfriends, Charlie....

CHARLIE  
Oh, she's something special, Nate.

NATE  
Yeah, where have I heard that before?

CHARLIE  
No, really. I know Roxy was a bit of a pain. And Priscilla.

NATE  
Don't forget the heiress.

CHARLIE  
Ah, right, that was regrettable. But Jenny really is different. She's... a pistol, Nate.

NATE  
All right, don't go ga-ga on me. Boston police headquarters at three p.m.

CHARLIE  
We'll be there.

NATE  
Thanks.

CHARLIE  
I think she's the one, my old  
friend. I can see myself not  
settling down with her.

MUSIC cross fades to:

5 NARRATION

5

CREIGHTON COBB  
Ward and Tower met at the office of  
Detective McNamara, where Charlie  
introduced his special new  
friend....

6 BOSTON POLICE STATION

6

CHARLIE  
...and this, Detective, is Miss  
Alexander. Jenny Alexander.

MCNAMARA  
(with a Boston accent)  
Pleased to meet you, Miss. You're  
Mr. Tower's... secretary?

JENNY  
(with a New York accent)  
Hah! That'll be the day!

CHARLIE  
Miss Alexander doesn't work for me,  
Detective. She's my... associate.

MCNAMARA  
Well, whatever the case may be,  
what I've got to tell you men is  
not for the ears of the fairer sex.  
Perhaps Miss Alexander could step--

Tower and Jenny both LAUGH.

NATE  
That won't be--

JENNY

You think you could shock me, Mac?  
I'd like to see you try.

MCNAMARA

(confused)  
I beg your pardon? Look, I--

JENNY

I'm from New York. I met Charlie  
here at the Dempsey-Firpo fight at  
the Polo Grounds. Front row!

CHARLIE

(laughing)  
Dempsey practically landed right on  
her when the Bull knocked him out  
of the ring!

JENNY

You know who I was with that night?  
Vinny Terranova. I'm sure you've  
heard of him.

MCNAMARA

Vincent "The Tiger" Terranova? He's  
a mobster!

JENNY

You pet him right, he's a pussycat.

MCNAMARA

(flustered)  
Oh...

JENNY

One time him and me were working  
this--

CHARLIE

(gently interrupting)  
The point is Jenny's no wilting  
flower, Detective. She can handle  
it.

JENNY

That's what I'm saying!

NATE

My colleagues have my full  
confidence, Detective. Now, I  
understand you wanted to talk about  
the murders of these children.

MCNAMARA

(not quite sure)

Yes, very well. Professor, we were grateful for your guidance on that graveyard case...

NATE

With the surgeon, yes. Unpleasant.

MCNAMARA

Yes, and this string of child murders seems to have a similarly bizarre element.

NATE

How so?

MCNAMARA

It's the wounds. Coroner can't make any sense of it. They don't appear to be caused by any known weapon, and the bodies are... drained of all fluids.

NATE

(after a brief pause)

Drained?

JENNY

What's this now?

CHARLIE

You say drained?

MCNAMARA

Yes, completely. And covered with a slimy, mucus-like substance that the lab hasn't been able to identify.

CHARLIE

Are the wounds punctures?

MCNAMARA

If they are, they're not made by anything we've ever seen.

CHARLIE

Nate, it sounds like what was going on out in... where was it....

NATE

Dunwich.



CHARLIE

Right.

MCNAMARA

Dunwich?

NATE

Little village out west, near  
Athol.

CHARLIE

This was years ago, around the time  
of the war. The papers said there  
were mutilated cattle, drained of  
all fluids.

JENNY

Holy hell, Chuck!

CHARLIE

Some crazy local family. Haven't  
heard anything about it since....

NATE

Where exactly were the bodies  
found? Three of them, right?

MCNAMARA

It's actually seven. We've managed  
to keep a lid on the press, but  
that won't last much longer.

NATE

Hence the expert consultation?

MCNAMARA

Exactly. We've plotted the crime  
scenes on this map here. All in the  
same basic part of town.

NATE

(surprised)

This is a nice neighborhood.

MCNAMARA

Forty years ago it was. Now...

JENNY

What's this building here? Smack in  
the middle of the action.

MCNAMARA

That's the old Cornwallis mansion,  
but Sarah Cornwallis is the only  
one there now. She's a harmless old  
spinster.

NATE

Why does that name ring a bell?

MCNAMARA

There was a murder/suicide there  
decades ago. Ambrose Cornwallis and  
his wife. It's like the  
neighborhood is cursed, so I  
thought of you.

NATE

Mmm, thanks. We'll look into it.

MUSIC TRANSITION starts under.

MCNAMARA

You'll want to see the bodies, I  
presume. The coroner is expecting  
you at the morgue.

NATE

All right. We'll go there now.

7 NARRATION

7

CREIGHTON COBB

The bodies of all of the victims  
told the same pitiable story: each  
a tiny lifeless husk. The  
investigators then went to another  
morgue: one in the bowels of the  
Boston Globe building, where old  
newspaper clippings are kept on  
file for research purposes....

8 MORGUES

8

Fade up on ECHOING FOOTSTEPS in the Boston Globe morgue.

PHYLLIS

Here's the last of them, Charlie.  
It's everything I could find.

CHARLIE

(very charming)  
Thanks, Phyllis. You're a peach.

PHYLLIS

Writing up another one of your  
spooky magazine stories, Charlie?

CHARLIE

Yeah, something like that. Did you  
see my last one in *Astonishing*--

JENNY

Can I borrow him for a moment?

(to Charlie)

A "peach", eh? You're a bounder and  
a cad.

CHARLIE

What?

JENNY

C'mere. Nate's found something.

FOOTSTEPS to where Nate and Jenny are reading old newspapers.

CHARLIE

What have you got?

NATE

September 15, 1891. "Respected  
Fenway Doctor Dies In Shocking  
Murder." It says the wife stabbed  
Cornwallis and he shot her in that  
house.

CHARLIE

Do they say why?

JENNY

Nothing definite. Let me see...  
"the still-birth last month of what  
would have been the couple's first  
child may somehow have led to the  
tragedy".

CHARLIE

Look, here's the obituary for the  
child: Jeremy Cornwallis, July 4,  
1891.

NATE

Hmmm.

JENNY

Show him that other one, Doc.

NATE

Yes, this one's interesting. From November of that year. A grave robber broke into the Cornwallis family crypt. The culprit was apprehended and said, and I quote, "the doctor was a warlock and I only wanted to turn the body face down".

JENNY

How's that for a freak show?

CHARLIE

A warlock? Maybe this Cornwallis mansion is worth a closer look.

JENNY

Yeah, maybe Sarah the spinster knows a thing or two.

NATE

Are you sure you want to come along, Miss Alexander? I mean, there could be a murderer...

JENNY

Are you kidding? I think it'll be fun!

9 NARRATION

9

CREIGHTON COBB

The three arrived at a once a proud Victorian manor, battered by decades of neglect. Surrounded by a crumbling eight-foot high stone wall, the weed-choked yard was accessible only through the old wooden carriage gates....

10 SPECIAL DELIVERY

10

MUSIC transitions to Boston CITY STREET AMBIANCE. A rough neighborhood.

JENNY

What are we waiting for? Let's go up and ring the doorbell.

NATE  
(nervous)  
Let's... take a moment and observe.

CHARLIE  
It hardly looks lived in. Upstairs  
windows boarded up.

JENNY  
(hushed)  
Cheese it, you two. Someone's  
coming out of the gate.

The distant CREAKING of the old wooden gates.

CHARLIE  
Looks like a delivery boy on his  
way out. A silver dollar ought to  
get us some information....

JENNY  
Save your money, Chuck. I'll show  
you how it's done.

CHARLIE  
Jenny--

She darts away.

NATE  
She's a handful.

CHARLIE  
I'm glad you like her.

NATE  
(noncommittal)  
Mmm.

Jenny RUNS UP to the delivery boy and begins a shameless and  
well practiced flirtation. He's in his early teens.

JENNY  
Hey handsome, got a light? I'd kill  
for a Fleurs de Lys.

TED  
Me? Geez, lady, I don't smoke.

JENNY  
(fake pout)  
Aw gee. What's your name, honey?

TED  
(voice cracking)  
Ted.

JENNY  
Ted. I like that. You finishing up  
a delivery, Ted?

TED  
(dazzled)  
Delivery? Oh yeah, weekly groceries  
for the Chicken Lady.

JENNY  
That's the old lady who lives here?

TED  
You bet. She gets seven stewing  
chickens every week! And regular  
stuff, you know. Same order every  
week forever.

JENNY  
Aw go on! And it's just her? No  
husband? No kids?

TED  
I've never seen anybody there but  
her.

JENNY  
(conspiratorial)  
What is she, some kind of cuckoo  
bird?

TED  
I dunno. She's always real nice. I  
don't ask no questions and she  
always gives me a tip.

JENNY  
Yeah? Well, here's a tip from me:  
take up smoking. Girls love it. I  
sure hope I see you around, Ted.

She gives him a PECK on the cheek.

TED  
Yeah, me too.

JENNY  
Now beat it.

FOOTSTEPS as Ted leaves and Nate and Charlie come over.

CHARLIE

It hardly seemed fair, you little minx. The kid didn't stand a chance.

JENNY

Ain't that the truth? It's okay, Doc, the coast is clear. She's in there alone.

11 NARRATION

11

CREIGHTON COBB

(narrating)

The trio entered the gate and made their way past an old well, across the overgrown yard towards the front stoop, littered with dozens of ignored newspapers, faded and soggy....

12 THE CHICKEN LADY

12

JENNY

Boy, she's not winning any prizes for reading the paper.

We hear the BELL and the DOOR opens. SARAH CORNWALLIS answers it. She is a harmless looking woman of about 65. She is stark raving mad, but this usually manifests itself in meek confusion.

SARAH

Hello? Yes?

NATE

(quite serious)

Hello ma'am. Are you Sarah Cornwallis?

SARAH

(becoming frightened)

Yes. Who are you?

Awkward pause.

CHARLIE

(full frontal charm assault)

Miss Cornwallis, we're the Preferred Reader Committee from the Boston Globe.

(MORE)

CHARLIE (CONT'D)  
We're doing a survey and you've  
been chosen for a special prize!

SARAH  
I'm a prize reader? Oh, my. Well,  
won't you come in?

She ushers them in. We can hear FLIES BUZZING and an old  
CLOCK TICKING.

SARAH (CONT'D)  
I've always enjoyed the Globe.  
Won't you have a seat on the divan,  
Mister....

CHARLIE  
Maplewood. Marvin Maplewood. Thank  
you so very, very much.

The divan GROANS as Charlie sits on it.

SARAH  
(suddenly agitated)  
No, not there! That's the bad luck  
seat!

CHARLIE  
(quickly standing)  
Oh my! We don't want that.

SARAH  
Here. Let me move these magazines.  
Sit here. Those are still good.

CHARLIE  
Thank you.

SARAH  
You can sit here, dearie. She never  
sat here.

JENNY  
Oh, great. Thanks.

SARAH  
(disturbed)  
You... seem like the hat man. You  
should sit there.

NATE  
I... in the... I'm... I can just  
stand. I'm fine standing.



SARAH

Can I bring you and your committee  
a cup of tea, Mr. Maplewood?

CHARLIE

That would be delightful.

SARAH

The kettle's just on. Won't be a  
minute.

She toddles off.

JENNY

What's that smell?

NATE

Something's very wrong here.

JENNY

She's like some kind of pack rat.

CHARLIE

She's clearly not playing with a  
full deck. I mean, the "hat man"?

SARAH

(off)

Do you take milk with your tea, Mr.  
Maplewood?

CHARLIE

(to her, off)

Oh yes, that would be lovely.

JENNY

She's daffy. It happens to some old  
folks. My Aunt Edna--

NATE

I think it's something else. She  
seems terrified.

Sarah returns with a JITTERING TEA TRAY.

SARAH

I brought some biscuits too. I hope  
they haven't gone stale.

They take TEA CUPS.

CHARLIE

Miss Cornwallis, our records indicate your subscription was set up by Dr. Ambrose Cornwallis. Is that your husband?

SARAH

Oh, good heavens, no. Ambrose was my brother.

CHARLIE

Sure! I remember reading about his good works, in the paper.

SARAH

Yes, oh they wrote about him often back then. His work at the hospital. And the Society Page.

CHARLIE

You must have been proud.

SARAH

(doing better now)  
Yes, yes I was.

NATE

I seem to recall reading about the unfortunate passing of a child. Jeremy, was it?

Sarah LURCHES and HER TEACUP SHATTERS as she drops it. MUSICAL PUNCTUATION and bed goes under.

SARAH

(extremely agitated)  
Oh dear, the poor, poor thing, look at my dress. You've been splashed, dearie. Such a mess...

JENNY

(picking up the pieces)  
Here, I'll get that.

SARAH

(babbling quietly)  
No, no I must feed the baby, that poor little baby. Mustn't wait another day.

NATE

Baby? You mean Jeremy?

SARAH  
Feed Jeremy...

NATE  
Is he... alive?

Sarah RISES in a state of great perturbation, MOVING through the room and into the kitchen.

SARAH  
Oh what have I... the little  
darling...

She continues a fraught AD LIB under her breath. Charlie FOLLOWS her.

CHARLIE  
Miss Cornwallis, please, take my  
handkerchief.

They FOLLOW into the kitchen. Sarah GIBBERS softly in the corner. They speak to each other under their breath. The sound of FLIES BUZZING is much louder.

JENNY  
Whoa! I think we found the smell.

NATE  
Here's the groceries... and last  
week's groceries...

JENNY  
That's some very old chicken.

CHARLIE  
Looks like someone forgot to feed  
the baby.  
(to Sarah, gently)  
Miss Cornwallis? Sarah? Where's  
Jeremy?

SARAH  
Oh that poor little baby. She was  
in no condition to care for a  
child. Not in the least.

CHARLIE  
Jeremy's mother?

SARAH  
Emily was never the same once she  
looked through those spectacles.  
Not right in the head you know.  
(MORE)

SARAH (CONT'D)

And then of course the baby came and, well, Jeremy wasn't like other babies, had to be hidden away, but my saintly brother, he was willing to adopt him anyway.

CHARLIE

Ambrose wasn't the father?

SARAH

Heavens, no! But he cared for Jeremy in spite of his... peculiarities.

CHARLIE

(to Jenny and Nate)

I've got this under control. You two look around.

(to Sarah)

So, Jeremy grew up here in the house?

SARAH

In his tub, down in the basement. Until she escaped. She never liked him but it wasn't his fault... poor thing...

SARAH'S VOICE fades off as Jenny and Nate leave the kitchen and we travel with them. FOOTSTEPS.

NATE

Come with me, Miss Alexander. We'll take a look upstairs.

JENNY

Sure thing, Doc.

NATE

Please, call me Nate.

JENNY

Yeah, when you start calling me Jenny.

NATE

I will, Jenny. Thank you.

JENNY

So, Nate, you boys look into this kind of stuff often? Warlock doctors, babies that don't die...?

NATE

More often than I care to admit.

JENNY

Is it always like this?

NATE

Not at all. We are seldom served  
tea.

In the upstairs hall Jenny OPENS A DOOR and looks in.

JENNY

I'd peg this as her bedroom. Yikes.  
Photos of Valentino pulled from  
those magazines.

Nate OPENS THE DOOR across the hall.

NATE

This one looks like a guest... oh  
dear.

JENNY

What is it?

NATE

Look at this. Scratches on the  
door. The wallpaper's been clawed  
off the walls.

JENNY

Somebody was locked up in here.

NATE

I'm betting Emily, the doctor's  
wife. Oh god.  
(sighs)  
New England houses.... C'mon...

They MOVE DOWN THE HALL to a closed door.

NATE (CONT'D)

Let's see what's in here.

He RATTLES A KNOB.

NATE (CONT'D)

No good, it's locked.

JENNY

What? You're gonna let that stop  
you?

NATE

Well, I...

JENNY

Nothing that a couple of hairpins  
can't fix. Move, will you - you're  
in my light...

A MUSIC TRANSITION.

13 NARRATION

13

CREIGHTON COBB

(narrating)

Meanwhile, downstairs....

14 CHICKEN LADY CONT'D

14

SARAH

She tried to kill him, Mr.  
Maplewood. Can you imagine? What  
kind of a mother does that? Tried  
to crush him with flagstones. Of  
course Ambrose tried to stop her  
and that's when she stabbed him  
right there, next to the ice box. I  
shot her, but I was too late.

CHARLIE

YOU shot Emily?

SARAH

(pained)

I was trying to save him, but I was  
too late. He was dead so I put the  
gun in his hand. After that, it was  
only the two of us left.

She WEEPS softly.

CHARLIE

Just you and... Jeremy.

Sarah BAWLS.

MUSIC CONTINUES.

14a NARRATION

14a

CREIGHTON COBB  
Upstairs, Jenny's lock-picking  
skills revealed a long-forgotten,  
dust-filled chamber with diamond-  
shaped windows...

14 THE CHICKEN LADY - CONT'D

14

A DOOR CREAKS open.

JENNY  
(startled)  
Cripes! What the hell is that  
hanging from the ceiling?

NATE  
A stuffed alligator. Look here.  
Alembics, retorts... it's an  
alchemical laboratory.

JENNY  
What, he was trying to turn lead  
into gold?

NATE  
There's more to alchemy than that,  
I can assure you.

The sound of RUMMAGING among items on a desk.

JENNY  
I'll bet. Hey, Nate, look at this  
book. Is this Latin?

NATE  
Yes. Looks like the doctor's diary.

JENNY  
You can read it?

NATE  
Some people pick locks. Some read  
Latin.

Nate OPENS UP the diary and begins scanning through it,  
mumbling bits of LATIN and TRANSLATING ON THE FLY.

NATE (CONT'D)

(a distracted mumble)

"...congratulated me on the discovery...the Brotherhood hails the birth... the Baron convinced the child is the one... I am to be rewarded...."

JENNY

This looks like a jewelry box.  
Let's see if you're a match for my hair pins.

We hear her FIDDLING with the locked box.

NATE

(to himself)

Hmmm. Star charts... someone knew their astronomy....

JENNY

Come on now...

The LOCK YIELDS with a pleasing CLICK.

JENNY (CONT'D)

I don't know why they bother locking up this stuff at all.

MUSICAL SWELL.

NATE

(reading)

"...at last fulfilled will be the prophecy of... Nophru-Ka" Nophru-Ka! My god! This is--

JENNY

Nuts, it's just some old letters. Look at this crazy handwriting! Is this Latin too?

NATE

What? No, that's old German. From someone called Hauptman... Baron Hauptman. In Romania....

MUSIC TRANSITION to the kitchen.

SARAH

He sent Ambrose those spectacles. Those terrible spectacles! That Baron was a devil! The hat man!



CHARLIE

You mean the spectacles that Emily looked through?

SARAH

Yes. She was never right again.

CHARLIE

Why? How? Did she see something through them?

SARAH

It's not just what she saw. It's what saw her! They work both ways. It saw her and... and then... the baby... She never should have looked.

CHARLIE

Oh no... What became of them?

SARAH

Oh, I suppose they're upstairs, in his study...

TENSE MUSIC BED starts under:

NATE

(mumbling)

...the prophecy of Nophru-Ka...

JENNY

Nate, take a look at this. Are these supposed to be some kind of goggles or something?

NATE

(distracted)

Hmmm? They look like Masonic blinders of some kind.

JENNY

Blinders? With these screwy lenses?

NATE

Hmm. Those are strange.

JENNY

Freaky. Tell me, Professor, how do I look?

Charlie BURSTS into the room and dashes to Jenny.

CHARLIE  
No! Don't put them on!

MUSICAL STING.

JENNY  
(quite startled)  
Flippin' Hades!

NATE  
(alarmed)  
What's wrong?

CHARLIE  
Put them down! You don't want to  
look through those things, trust  
me.

15 NARRATION

15

MUSICAL RESOLVE and bed under:

CREIGHTON COBB  
Disaster averted, the trio hurried  
back downstairs, taking with them  
the mysterious spectacles, the  
Cornwallis diary, and the letters  
of Baron Hauptman. There they found  
Sarah, gibbering to herself....

16 CHICKEN LADY 3

16

Sarah MUMBLES AND WEEPS in the background. The investigators  
speak in hushed tones.

JENNY  
She needs an ambulance or  
something. She can't just stay  
here.

NATE  
We've got to find Jeremy.

CHARLIE  
(gently)  
Sarah? Sarah... where is Jeremy?

She WEEPS louder.

CHARLIE (CONT'D)  
You take care of him, don't you?  
You feed him?

SARAH

Oh... poor dear... needs his  
supper.

CHARLIE

Why don't you let us take care of  
that? Where should we put it?

SARAH

Outside... in the water.

NATE

Oh god. There was a well.

CHARLIE

Yeah. Better bring a chicken.

17 NARRATION

17

TENSE MUSIC starts under.

CREIGHTON COBB

(narrating)

The three investigators made their  
way outside to the half-covered  
well, and noted slimy trails  
radiating from it in all  
directions....

18 CHICKEN LADY 4

18

NATE

Jenny, listen, maybe let me and  
Charlie take it from here?

JENNY

Nuts to that! I've come this far.

CHARLIE

Come on, old man. Help me with this  
cover.

They PUSH ASIDE THE COVER. A GUST of noxious fumes rushes out  
with MUSICAL PUNCTUATION.

JENNY

Jesus wept! And I thought Vinny's  
garage smelled bad!

NATE

Can you see anything?

CHARLIE

Too dark, we're going to need a--

CLICK. Jenny turns on a torch.

CHARLIE (CONT'D)

Where did you get the torch?

JENNY

Kitchen table. She wasn't using it!

CHARLIE

(smitten)

My little thief!

A slimy GLOOP sound and small SPLASH comes up from the well.

NATE

What do you see?

JENNY

There's something moving. It's pale  
and... it's got... eyes. God,  
Chuck, is that thing even human?

CHARLIE

Half, I think.

JENNY

Okay, I've seen enough.

NATE

Jeremy, I presume?

MUSICAL TRANSITION starts under.

CHARLIE

Product of the unholy union of  
Emily Cornwallis and something that  
got to her through the spectacles.  
Living down there all this time.

NATE

My god.

CHARLIE

Sarah would leave out chickens for  
him, and that was that.

NATE

Until she became forgetful.

CHARLIE

And he became hungry.

MUSICAL STING and TRANSITION under.

19 NARRATION 19

CREIGHTON COBB

Leaving behind some food for the desperate creature, the trio returned to Charlie's hotel suite, where Nate telephoned Detective McNamara....

20 THE LEGEND OF NOPHRU-KA 20

MCNAMARA

(over the phone)

... have men who can handle this well situation. Thank you, Professor. I can count on discretion from you and your colleagues?

NATE

Of course. A strange and sad case in the end.

MCNAMARA

Right up your alley, Professor. I owe you one - the whole city does.

NATE

Glad we could help.

Nate HANGS UP the phone. Charlie and Jenny dine from the ROOM SERVICE CART.

CHARLIE

They'll take care of Miss Cornwallis?

NATE

She's already over at Boston Psychopathic. Handy they have a facility like that here.

JENNY

What are they gonna do to Jeremy?

NATE

I didn't ask. We've got a bigger problem.

CHARLIE

Yeah? You've seemed pretty agitated ever since you found that diary. What's the skinny?

NATE

There's a name that appears in here: Nophru-ka.

JENNY

You said that before. Who is it?

NATE

He was a high priest in ancient Egypt. When I was a graduate student at NYU one of my professors was obsessed with him.

CHARLIE

Who was the professor?

NATE

Ronald Galloway.

JENNY

So what was his deal with Nopher--

NATE

Nophru-ka. He was a powerful cult leader, the sworn enemy of the pharaoh.

JENNY

What, like Moses?

NATE

Yes, actually. Nophru-ka quarrelled with the pharaoh Neferhotep. He's believed by some to have been the Pharaoh in the Book of Exodus. The point is, Nophru-ka and his followers worshipped a god which was ancient even to the ancient Egyptians. They called it "The Beast". Galloway had a papyrus which told how Nophru-ka planned to overthrow the pharaoh by summoning down from the stars monsters obedient to the Beast. The pharaoh found out about the plan and tracked him down to his secret desert temple--the Well of Nophru-ka--where the pharaoh's men assassinated him.

(MORE)

NATE (CONT'D)

In his dying breath he made a prophecy that his descendants would wreak a terrible vengeance.

JENNY

Holy hell.

NATE

Now, most archeologists dismissed it as nothing but a fairy tale, but not Galloway. This papyrus of his said Nophru-ka's surviving followers made their way to the city of G'harne somewhere in central Africa.

CHARLIE

You studied under this guy?

NATE

In 1897, Galloway mounted an expedition to try to find the Well of Nophru-ka, to prove it was real - not just some folklore.

JENNY

And?

NATE

It was real. I was there.

21 THE GALLOWAY EXPEDITION

21

MUSICAL STING leading to MUSIC BED taking us to Egypt. Wind WHISTLES across the desert sands. DIGGING.

NATE

My first trip to Egypt. In less than two months, our group - Galloway, myself, two other graduate students, and a team of local diggers - found the Well of Nophru-ka.

CHARLIE

Really? I had no idea.

Excited ARABS CELEBRATE the discovery in background. Footsteps descend into an underground chamber.

NATE

We entered and stood before a wall covered with hieroglyphs.

(MORE)

NATE (CONT'D)

Galloway told us it was an ancient spell and read it aloud, making odd gestures with his hands.

CHARLIE

You didn't stop him?

NATE

He was my mentor. I didn't know any better. At the time.

JENNY

What happened?

A ghostly Ancient Egyptian ritual ECHOES through the Well.

NATE

I... we, all of us saw a vision of some sort. I mean, it seemed entirely real, but we witnessed an ancient ritual taking place. There were priests and... it was somehow a reliving of something that had happened millennia ago. Charlie, it was the first time I'd ever seen anything like it. It froze my blood.

CHARLIE

Wish I could have been there for you, old man.

NATE

(getting a little upset)  
They beckoned us to a corner of the well and showed where two great stone blocks joined together. Then they just faded away. We talked - we'd all seen the same thing - but no one could explain it.

CHARLIE

Not what Galloway was expecting?

SFX of archaeologists at work. MUSIC continues.

NATE

He was tremendously excited and ordered us to start digging. It took us a while, but we eventually found one of the blocks was built to move, and when we moved it, it opened up a passage to a funerary chamber. The tomb of Nophru-ka.



CHARLIE

I can't believe you've never told me this before, Nate.

NATE

It's a story... I've tried hard to forget.

JENNY

Why? What happened?

NATE

Three days later, the passage was all but cleared. We'd found canopic jars containing Nophru-Ka's mummified organs, scrolls, amulets, it was an amazing discovery. We were all so excited. I'd left the site to get some gear in camp when I saw a band of Arab raiders riding up to the Well. I should have... called out, I don't know... warned Galloway somehow, but I was a kid. I hid behind a tent.

JENNY

(reassuringly)

That's what I woulda done.

MUSIC continues, and the ghostly voice of LANG FU commanding his men, followed by other SFX.

NATE

I think what scared me most was their leader. He wasn't like the rest of them. He looked Chinese, and wore an elaborately decorated silk coat. He seemed so out of place, but I could just feel the power coming off him. He sent his men into the Well. I grabbed up a shovel, thought I might try to stop them, but I heard heated voices and then...

(we hear the GUNFIRE)

gunshots. I was paralyzed with fear. Not long after, the raiders left, our diggers with them, carrying loot from the tomb. I hurried back to the site. Galloway and McCarroll and Brinkman... all shot in the head. Galloway's papyrus was gone, along with all the canopic jars.

MUSICAL DENOUEMENT and SFX fadeout.

CHARLIE

My god, Nate...

JENNY

That's horrible.

NATE

I eventually made it to Cairo and reported it to the authorities. I led them back to the site to collect the bodies. A sandstorm had destroyed our camp and reburied the Well. The site was a wreck. In the end the officials brushed it under the rug - bedouin bandits. Galloway's work was dismissed as a tragic folly, a cautionary tale. And I've been... well you know what's happened to me.

CHARLIE

I'm so sorry, Nate.

NATE

The profession is not without its hazards. I learned that. But I'd really tried to put Nophru-ka out of my mind...

JENNY

Until today.

NATE

I've stumbled across references to him since, of course. He's mentioned here and there in certain books. I always assumed that's where Galloway learned of him. But to see that name so prominently in Cornwallis' diary....

CHARLIE

The Brotherhood of the Beast. You think it's the same cult? The cult of Nophru-Ka?

NATE

I do. Charlie, I have a terrible feeling that there's some unfinished business that needs to be taken care of. It's always been unfinished business for me, anyway.

CHARLIE

You know I'll back your play, old man, whatever it is. I owe you that much.

NATE

Cornwallis says the prophecy is to be fulfilled by the birth of this "child."

JENNY

That's not Jeremy, is it?

NATE

No. Baron Hauptman's letters refer to a "Young Master Edward." Hauptman visited Cornwallis in 1890 and took custody of the boy. Then Hauptman gave the doctor those bizarre spectacles as a reward for finding the child and getting him away from his real parents.

JENNY

Geez, these guys make Vinny's gang look like the Salvation Army.

NATE

The diary says the "stars do not promise another such birth for at least a century"...

TRANSITION MUSIC starts under.

CHARLIE

What are you getting at?

NATE

Lenses, star charts... maybe we should talk with an astronomer.

CHARLIE

Ah! What about that fellow up at Miskatonic? He was helpful with those Mayan hieroglyphs.

NATE

Jordan Lowell.

JENNY

Who?

CHARLIE

That's him.

(to Jenny)

My little sheba, how would you like  
a trip to Arkham?

MUSICAL PUNCTUATION and BED continues:

22 NARRATION

22

CREIGHTON COBB

(narrating)

After a short train ride the  
following day, the trio sat down  
with Jordan Lowell, a lecturer in  
astronomy at Miskatonic University.  
Nate laid out their findings and  
Lowell noted a curious word written  
on one of the star charts....

23 MISKATONIC UNIVERSITY

23

The gang meets JORDAN LOWELL, a soft-spoken middle aged  
astronomer at the Miskatonic Observatory. He's far and away  
the most normal one of the bunch.

JORDAN

My heavens, is that a name of some  
kind? "Ni-ar-lat-HO..." "Nyar-LATH-  
o..." Hmmm. How would you pronounce  
it, Nate?

NATE

I wouldn't.

JORDAN

Hmm, well, it looks like your  
Doctor Cornwallis was casting a  
horoscope. Of sorts. I've never  
seen one quite like it....

JENNY

What kind of astronomer does  
horoscopes?

JORDAN

Occupational hazard. Can't help but  
learn a thing or two. Let me see  
here. Latitude and longitude.  
That's helpful. Let me check my  
ephemeris....

He RUMMAGES through some books and does calculations in his head.

JORDAN (CONT'D)

Let's see, he'd be born... hand me that map, will you? Hmm... Lake Michigan... in Chicago. At midnight, February 1, in 1880.

JENNY

That's Aquarius. He's probably a real humanitarian. But emotionally distant. I'm Cancer. I don't like him already. Now Chuck here is a--

NATE

Midnight? You mean February second?

JORDAN

Yes, technically.

CHARLIE

Candlemas.

JENNY

What's that?

JORDAN

It's the date when Jesus first entered the temple. Catholic school - it sticks with you.

NATE

It's also a pagan holy day and one of the witches' sabbaths.

JORDAN

Really? They never told us that.

NATE

The nuns tend to skip that kind of thing.

CHARLIE

What about these spectacles, Lowell? What do you make of these?

JORDAN

Good lord. How bizarre! Let's see--

ALL

Don't put them on!!

JORDAN

All right.

(examining them)

Well, they're aspherical...  
meniscus... compound... Hmmm, this  
component... I'd have to test it  
but it appears to be made of  
rutilated fluorite!

NATE

And what is that?

JORDAN

It's quite a rare crystal. The  
structure, it's like the lens is  
made up of thousands of smaller  
lenses. It causes polarization,  
among other things.

CHARLIE

Other things like what?

JORDAN

You can see around corners.  
Especially considering these lenses  
appear to be mounted off-axis.  
They're fascinating, but I'd say  
these spectacles were designed by a  
madman. Quite hard to make, but I  
can't imagine they'd do anything  
but give you a terrible headache.

A KNOCK on the door.

JORDAN (CONT'D)

Come in.

TELEGRAM BOY

Western Union. I have a message for  
Charlie Tower. They told me--

CHARLIE

Over here, lad.

He TEARS the telegram open.

NATE

A reply from Kasimir?

CHARLIE

Yep.

JORDAN

Who's Kasimir?

CHARLIE

My man in Budapest. I wired him last night to look up Baron Hauptman.

NATE

What's he say?

CHARLIE

"H in Klausenburg. Sole descendant of medieval Baron H occupies original family castle. Sinister reputation. Unusual activity at castle of late. Rumor of plans. Await instructions. K." The Baron sounds like our guy.

JENNY

And it sounds like he's still up to no good.

NATE

If that's true, we have no time to lose.

CHARLIE

(enthused)

I want to meet him! Who's coming with me!

JENNY

I'm in!

NATE

Yes, I have a few questions I'd like to put to the Baron.

CHARLIE

Lowell, you'll come too.

JORDAN

Me? Oh no. That's funny.

NATE

Baron Hauptman is the man who made these spectacles. You might find the trip very interesting.

JORDAN

What? You're kidding, aren't you?

CHARLIE

Nathaniel Ward does not kid. We could use your expertise.

(MORE)

CHARLIE (CONT'D)

There's bound to be more star charts and the like. I'll pick up the tab.

JORDAN

But I... I can't just leave! I have classes, students, the university--

CHARLIE

Nonsense! It's four days to cross the Atlantic, and we can fly from Le Bourget in Paris to Budapest and pick up Kasimir. That will take less than a day. From Budapest we can hop the Orient Express to Klausenburg. We'll be there in no time! I'll have a word with Dean Hayes. I toss a few bucks towards the university's endowment and I'm sure he won't mind at bit.

JORDAN

Oh, well, I guess--

CHARLIE

(to the telegram boy)  
Kid, send a reply. "To Owen Taiaroa, 152 Central Park South, New York City."

TRANSITION MUSIC starts under.

TELEGRAM BOY

How do you spell that, sir?

CHARLIE

Taiaroa? Don't worry, he knows who he is. "Book at once passage for four on Mauretania to Calais. Plus yourself. My usual stateroom." Got it?

TELEGRAM BOY

Got it!

CHARLIE

(handing money)  
There you go. Keep the change.

TELEGRAM BOY

Yes, sir. Thank you, sir.

The boy DASHES OUT.



JORDAN

(to Nate)

My! Is he always this decisive?

NATE

You get used to it.

24 NARRATION

24

CREIGHTON COBB

The four impetuous investigators left immediately for Europe, joined by Owen Taiaroa, Charlie's taciturn Maori valet. Charlie had met Owen at Gallipoli during the Great War, and the towering islander with his tattooed face made a fiercely loyal and effective bodyguard.

In Budapest they met one of Charlie's many international contacts, Kasimir Bartok, who joined them in first-class accommodations on the Orient Express to the old Romanian city of Klausenburg....

25 EXPOSITION ON THE ORIENT EXPRESS

25

The sumptuous train CLACKS along its tracks. Charlie, Nate, Jenny and Jordan are now joined by OWEN (a Maori bodyguard in his 40s) and KASIMIR (a middle-aged Hungarian merchant). We FADE IN mid-story....

KASIMIR

(laughing)

...so there am I at station with twelve dozen bushels of cabbages concealing secret papers, and Red Army quartermaster is asking me for cigarette!

JENNY

So you were a spy for our side?

KASIMIR

In those days everyone was spy for someone. Who can tell which?

JENNY

You're my kind of guy, Kasimir!

CHARLIE

Those were some fun times. Remember that Cheka officer, Kasimir? That fellow had no sense of humor.

KASIMIR

If not for Charlie here, I would be in gulag now! Or worse.

JORDAN

(very impressed)  
Wow!

JENNY

That's my beau!

KASIMIR

But nothing so scary as our visit to Stregoicavar, yes? We ran like hell!

CHARLIE

(laughing)  
It made for a good story!

Everyone LAUGHS. The door of the compartment SLIDES OPEN and OWEN enters the car.

OWEN

(in a Kiwi accent)  
I wired ahead, boss. A carriage will be waiting. We're nearly there.

CHARLIE

Thanks, Owen. All right Kasimir, enough reminiscing. Tell us about the Baron.

KASIMIR

Yes, to business. Castle Hauptman is on a mountain above the village of Drovosna, not far from Klausenburg. Family is quite infamous. In 1389 castle was besieged by Turkish army, yes? On the fourth morning, Turkish commander and his scribe were found mutilated and drained of blood.

JORDAN

What?

JENNY

For Pete's sake, Chuck. Not again!

JORDAN

What is that supposed to mean?

CHARLIE

That's Transylvania for you. Relax, it was a long time ago.

NATE

Anything else we should know, Kasimir?

KASIMIR

Are you familiar with occultist, Ludwig Prinn, Professor Ward?

NATE

Of course, he wrote *De Vermis Mysteriis*.

JENNY

What's that? More Latin?

NATE

*Mysteries of the Worm*. It's a rare and... potent occult tome.

KASIMIR

Is said 7th Hauptman knew Prinn personally. And in 1568, it is said Dr. John Dee visited Hauptman and translated his copy of *Necronomicon* from Greek into English. What things I would give for to look through library of Castle Hauptman.

JORDAN

Why? What's so special about these books?

KASIMIR

They are very rare grimoires. Most interesting.

NATE

Book of occult knowledge - magic spells, of a sort.

JORDAN

I... I'm sorry, I'm a man of science. I don't believe in any of that.

NATE

Good. Try to remember that.

CHARLIE

What about the current Baron? What number is this one?

KASIMIR

Thirteenth. Took title in 1880.

CHARLIE

So he's definitely our spectacle-maker.

KASIMIR

He held his lands through great war. Locals are terrified of him.

NATE

Any particular reason?

KASIMIR

They say he has unearthly powers.

JENNY

I've heard people say that about Charlie here.

NATE

Any talk about the Brotherhood?

KASIMIR

This I have not heard, but they say people disappear from village. Whole platoon from White Russian army disappeared here four years ago.

OMINOUS MUSICAL PUNCTUATION begins transition bed.

JORDAN

I'm sorry, but this is....

CHARLIE

Yes?

JORDAN

Look, I'm thrilled to be here, and grateful to be invited, Charlie, really. But why are we getting personally involved? If you think this Baron is up to something... wrong, why don't you call the authorities?

After a moment of silence, everyone but Lowell CHUCKLES.

JENNY

(laughing - a preposterous  
idea)

Call the authorities?

NATE

What authorities?

KASIMIR

Hauptman literally owns town, Mr.  
Lowell, and controls everyone in  
it. King Ferdinand is his cousin.

CHARLIE

There hasn't been a stable  
government in this part of the  
world for decades.

NATE

If not centuries. Someone like  
Hauptman is accountable to no  
institution. Private action is the  
only alternative.

JORDAN

I didn't know. I... don't think I  
should have come on this trip.

OWEN

Don't you worry, Mr. Lowell. I'll  
watch out for you.

26 NARRATION

26

CREIGHTON COBB

From the train station in  
Klausenburg the group made their  
way by carriage to the village of  
Drovosna in the Transylvanian  
mountains. As they approached, a  
jagged and forbidding peak loomed  
before them....

27 DROVOSNA

27

The CLOP OF HORSES as the carriage makes its way down a rough  
road. Distant THUNDER.

JORDAN

My god, look at it.

KASIMIR

That is Montelui Mare. See,  
clinging to the side there? Castle  
Hauptman.

MUSICAL PUNCTUATION.

JENNY

Yikes. A Baron lives in that thing?

KASIMIR

Very old. Built in 1242.

JORDAN

Look at the top of the tower on the  
left. That roof looks newer. It  
looks like an observatory dome!

CHARLIE

See? Aren't you glad you came  
along?

NATE

When we get to the village, Kasimir  
and I will go to the local church.  
Parish records are always good for  
genealogies and local history.

CHARLIE

Great. The rest of us will get  
settled at the inn and see what the  
barkeep has to say.

MUSIC TRANSITION starts under.

JENNY

The church or the pub, eh?

KASIMIR

Angel or Devil.

NATE

One of them will talk.

CREIGHTON COBB

In the little village, Charlie and  
his team made their way to The  
Hogshead, Drovosna's only inn.  
There, in the dim and venerable  
public house, Charlie revealed yet  
another of his skills...

29

"NOROC!"

29

The door CREAKS open and as it does, hushed CONVERSATIONS IN RUMANIAN abruptly cease.

CHARLIE

Barman, am cumpara bauturi pentru  
toata lumea!

A very subdued CHEER comes from the handful of patrons in the pub.

JORDAN

How'd he do that?

OWEN

The boss can order drinks in every  
language on earth.

JENNY

That's my fella!

The barman DROBNE, a prematurely aged publican comes by.

DROBNE

Salutari, strain.

CHARLIE

I'm afraid that's the end of my  
Romanian. I don't suppose you have  
champagne?

DROBNE

(with dense dialect)  
No champagne. Brandy. Beer. Tsuika.

CHARLIE

Excellent. We'll have some of that.  
(clarifying)  
All of that. All around.

DROBNE

I go.

He SHUFFLES off.

CHARLIE

See, Jordan, this isn't so bad.  
Nothing to be worried about.

OWEN

Our host can't take his eyes off of  
Miss Alexander.

JENNY

He's only human, the poor dear.

CHARLIE

Yeah, somehow I don't think he sees  
a lot of blondes.

Drobne returns with their drinks. Glasses CLINK.

DROBNE

Is for drink.

CHARLIE

Thank you. Please join us. Have a  
drink. My treat!

JENNY

Pull up a seat, handsome.

She SCOTCHES a chair over. Owen hands him a DRINK.

DROBNE

(laughing)

Good time, yes! For health. We say  
"Noroc!"

ALL

Noroc!

A few extra NOROCS come from pub regulars. LAUGHTER.

DROBNE

You are American, yes?

CHARLIE

All except for Owen here. He's from  
New Zealand.

DROBNE

So many! Drovosna small. For what  
is visit?

CHARLIE

We saw the castle there - that's  
quite a place.

DROBNE

Castle is not good for visit.

JENNY

Why not? Does someone live there?



DROBNE  
 (all fun is now gone)  
 The Baron Hauptman.

CHARLIE  
 And what kind of fellow is he? Does  
 he come into town?

DROBNE  
 Please - no ask. I no speak.

JORDAN  
 Why not? Is there something bad  
 about the Baron?

DROBNE  
 Please. Do not look for troubles.  
 Troubles find us soon enough.

MUSICAL PUNCTUATION and TRANSITION under.

DROBNE (CONT'D)  
 For you, gold hair lady. We drink.

ALL  
 Noroc!

30 NARRATION

30

CREIGHTON COBB  
 Meanwhile, Nate and Kasimir knocked  
 on the huge doors of the ancient  
 Romanian Orthodox church, and were  
 greeted by old Father Kozma.

31 VILLAGE CHURCH

31

Inside a medieval church, Nate and Kasimir speak with the  
 venerable FATHER KOZMA, a Romanian Orthodox priest in his  
 70s.

FATHER KOZMA  
 It's a pleasure to speak to a man  
 of Western education, Professor  
 Ward. I don't often have occasion  
 to practice my English.

NATE  
 Father, we were hoping to learn  
 more about Baron Hauptman for a  
 book we're writing.

FATHER KOZMA

I see - I suppose books are written on all things.

KASIMIR

We understand everyone lives in fear of him.

FATHER KOZMA

I for one, have no fear of this man, but I understand this feeling. The villagers are very simple peoples and their feelings incline to, how you say, stuporstitutions?

NATE

Superstitutions like, say, vampires?

FATHER KOZMA

You understand me well. Of course there are legends, but this man is no vampire. I have seen him in broad daylight. He is short man, dark skin, and odd man to see.

KASIMIR

Why's that?

FATHER KOZMA

For a man who must be at least seventy years, he has many muschi, how you say,  
(mispronouncing)  
Mooskulls.

KASIMIR

Muscles? Most unusual.

NATE

When did you see him last?

FATHER KOZMA

It has been a year or two. He travels a great deal and seldom comes to village himself but sends his servants instead. His man is called Lazlo. Not friendly.

NATE

Does the Baron entertain visitors?

FATHER KOZMA

A young blond man from England was his secretary last summer.

(MORE)

FATHER KOZMA (CONT'D)

Rather tall. But he returned to England in sudden way.

NATE

What about any children?

FATHER KOZMA

Ah, years ago there was boy - Young Master Edward - he live with the baron for a few years.

KASIMIR

Do you know who he was?

FATHER KOZMA

It was said he is distant cousin. American, also, I think. His parents are died in some kind of accident. He stay here for some years, then boy and baron leave on a trip and only baron returns.

NATE

Do you know anything about a group called "The Brotherhood"?

FATHER KOZMA

To do with the Baron? Hmmm. Hauptman had ancestor who belonged to the Knights of the Teutonic Order. Is this what you mean?

KASIMIR

No, this would not be Christian brotherhood, Father.

FATHER KOZMA

No, I suppose not. That ancestor was excommunicated for heresy. Centuries ago the priest of this church led the villagers against the baron of that time.

NATE

Really?

FATHER KOZMA

Yes, castle stood empty for many years. But Baron's descendant returned and a Hauptman has been in residence ever since.

TRANSITION MUSIC starts under.

NATE

Are there any parish records we could look at, Father? Birth and death registries, that kind of thing?

FATHER KOZMA

We have many old records. In catacombs below. For Western professor and his colleague, we can open them. Come....

32 NARRATION

32

CREIGHTON COBB

(narrating)

Meanwhile, back at the Hogshead, three tough-looking customers barged in. The two younger men were led by Lazlo, the Baron's chief servant, who carried a shotgun slung over his shoulder. He loudly demanded drinks for his men.

33 IS TROUBLE COME

33

LAZLO

Italt az embereimnek!  
(translation)  
Drinks for my men!

DROBNE

Igen uram, azonnal!  
(translation)  
Yes sir, right away!  
(sotto to Charlie)  
Please, is trouble come.

POURING OF DRINKS as bar grows quiet. TENSE MUSIC continues.

CHARLIE

(sotto)  
That was Hungarian. They're Magyars.

JENNY

(quietly)  
Well they sure know how to rain on a parade.

OWEN

The younger blokes, they're  
unarmed, boss.

JENNY

They see you're staring - oh, here  
comes trouble.

FOOTSTEPS as Lazlo strides confidently across the room.  
CHAIRS SQUEAK as Owen and Charlie rise.

LAZLO

Te ki vagy? Mi baja az arcodnak?  
(translation)  
Who are you? What is wrong with  
your face?

OWEN

Sorry mate, no savvy.

LAZLO

(heavy accent)  
You, big man. What wrong with you  
face? For what is tattoos? Are you  
a monkey?

OWEN

No, a Maori, mate. For what is that  
stupid earring you're wearing? Are  
you a lady?

Lazlo CHUCKLES darkly.

LAZLO

No, here is lady.

JENNY

Oh look, a gold tooth, too. Classy.

LAZLO

(to his buddies)  
Nézd meg ezt a kurvát!  
(translation)  
Look at this bitch!

His buddies CHUCKLE evilly.

LAZLO (CONT'D)

(to Jenny)  
You want real man, lady, come with  
me.

The sound of a SLAP.

JENNY  
Hands off, creep!

More chairs SQUEAK. STANDOFF MUSIC.

34 NARRATION

34

CREIGHTON COBB  
Lazlo raised his hand to slap Jenny in return, but then he noted Owen's pistol at the ready. His eyes narrowed to slits as he looked at Owen, Charlie and Jenny calmly standing their ground, while Jordan Lowell did his best to remain invisible....

35 IS TROUBLE COME - CONT'D

35

CHARLIE  
Drobne, Italt a barátainak!  
(translation)  
Drobne, drinks for my friends!  
I buy a drink for my friend here,  
mister...?

LAZLO  
Lazlo.

CHARLIE  
Lazlo, my good man, Noroc.

Lazlo gives a hearty but not entirely sincere LAUGH and returns to his men.

LAZLO  
Bizonyára, kösz idióták. Gyertek,  
menjünk!  
(translation)  
Sure, thanks, you idiots. Come,  
let's go.

FOOTSTEPS and DOOR SLAMMING as they leave. MUSIC RESOLVE.

JORDAN  
(nearly felled with  
terror)  
Oh my god, oh my god...

OWEN  
You're alright mate. Here, drink  
this. Seems Lazlo didn't want it.

JORDAN

Thank you.

Jordan TOSSES BACK some tsuika and GASPS.

OWEN

No worries. "The wise warrior avoids the battle."

JENNY

I saw that in a fortune cookie once.

OWEN

Did not! It's from Sun Tzu's *The Art of War*. Full of wisdom, that book.

CHARLIE

Drobne, my apologies. Who were those men?

DROBNE

They come to town each week for supply. They are spy for baron.

CHARLIE

Well, no doubt the baron's going to hear that we're in town.

JENNY

That'll make things trickier.

MUSIC TRANSITION starts under.

CHARLIE

Does the baron have other servants?

DROBNE

None at castle now. Has been leaving. Baron he to go abroad. You should leave also. Soon.

36

NARRATION

36

CREIGHTON COBB

Meanwhile, in the catacombs below the village church, Nate and Kasimir looked through ancient ledgers and manuscripts for clues to the Baron's past, and his plans....

37

CATACOMB RESEARCH

37

ECHOING DRIPS in the catacomb space. TENSE MUSIC BED. The TURNING OF PAGES.

NATE

"Vampir." I may not be able to read Romanian, but that word jumps out at you.

KASIMIR

Yes. Nate, it is here, listen to this. "I, Jan Savechik, humble priest of village of Drovosna, in the year of our Lord 1632 do write this one true testament. A book belonging to the Baron came into my possession, the blasphemous work of a heathen poet of the Orient."

NATE

*The Necronomicon?*

KASIMIR

I am thinking so. He goes on: "The book told me of monstrous beings who live in another place from us and from the notes written in the margins in the Baron's hand I knew that he worshipped these as gods, in particular, one of a thousand forms he called The Beast."

NATE

Seems like our current baron follows the old family religion.

KASIMIR

This Father Savechik led the villagers in revolt against Hauptman the seventh. He says they stormed the castle and forced Baron to flee. Listen here, they found secret passage in dungeons leading to cave at foot of cliff.

MUSIC PUNCTUATION and transition under.

NATE

I wonder if it could still be there.... Come on, let's go tell Charlie and the others.



38 NARRATION

38

CREIGHTON COBB

Back at the Hogshead, the investigators reunited, and began to formulate their plan...

39 THE CASTLE PLOT

39

CHARLIE

If we want to find out what the Baron and his Brotherhood are doing, we need to get into the castle.

JORDAN

You mean... actually go into that place?

CHARLIE

The Baron knows we're here. There's no point in dilly-dallying.

KASIMIR

Is history repeating.

JORDAN

But how do we get in?

CHARLIE

Nate and Kasimir could keep up their visiting scholar act. Just go knock on the front door. The rest of us can go in through that secret dungeon passage you boys learned about.

JENNY

Horsefeathers! That goon Lazlo has already seen you and me and Owen. He'll know something's up if we're not at the front door.

CHARLIE

Fair point.

KASIMIR

I've been under more than few castles in my day - I'll go to tunnels. Mr. Lowell can come with me.

JORDAN

Tunnels? Well... can Owen come with us?

OWEN

Yeah, sounds like more fun. Boss, you can give my regards to Lazlo, right?

CHARLIE

Sure. Nate, you want to come with me and Jenny to the front door?

NATE

Yes. But I wonder....

CHARLIE

What?

NATE

I don't suppose that Jenny would consider sitting this one out? It might be dangerous.

JENNY

Oh please. I'm not the one in this group you should be worrying about.

JORDAN

She means me. Well, I don't mind admitting I'm a little nervous about all this. You're braver than I am, Miss Alexander.

CHARLIE

You'll be in good hands with Owen, my friend. He's saved my life more times than I can count.

OWEN

Twenty-six.

CHARLIE

Hey now, that thing in Stockholm should only count for half--

JORDAN

Yes. Still, I---

CHARLIE

Jordan, we need you on this. If that tower is an observatory, it will be full of astronomical papers only you could understand. Think of the science, man!

JORDAN

Okay. I won't let you down.

40 NARRATION

40

CREIGHTON COBB

That evening, the two parties split up. The tunnel team, equipped with torches, found their way to the cave mouth and entered the secret passage. Meanwhile, Nate and Charlie and Jenny ascended the steep and narrow road to the castle gates....

41 GOOD LUCK STORMING THE CASTLE

41

MUSIC TRANSITION to ominous "storming the castle music"

CRICKETS. OMINOUS WIND. FOOTSTEPS as Jenny, Nate and Charlie walk up to the castle's great gates.

JENNY

Wow - very impressive. I especially like the iron door knocker. The horned devil skull motif makes Spike Malone's place look like a nursery school.

CHARLIE

Ready?

NATE

Ready or not....

Charlie KNOCKS and the sound echoes through the ancient building.

NATE (CONT'D)

(to himself)

The front door - this is a terrible idea...

The massive doors CREAK and GROAN as they're opened from within.

LAZLO

Is you.

CHARLIE

(light but edgy)

Ah, Lazlo! Good to see you again.  
Nice monkey suit! What are you now,  
the butler?

LAZLO

Where is giant tattoo man?

CHARLIE

Oh, he stayed down in the village  
with a bottle of Tsuika. Don't  
worry, if it's a fight you're  
looking for I'm sure my girlfriend  
here could take care of you. Right,  
toots?

JENNY

Hah! This chump? You bet.

NATE

Charlie...

CHARLIE

Ah, I'm just kidding you, Lazlo. No  
hard feelings, right? Are there any  
hard feelings, Jenny?

JENNY

Not a one.

NATE

Charlie...

CHARLIE

See? We're all friends. Listen,  
Lazlo, let me introduce a very  
distinguished visitor from America.  
This is Professor Nathaniel Ward,  
of Miskatonic University. You've  
heard of it?

LAZLO

No.

CHARLIE

It's like Harvard, but...  
different. Anyway, the professor  
here has come a very long way to  
meet Baron Hauptman.

(MORE)

CHARLIE (CONT'D)

Why don't you let us in and go tell him we're here.

LAZLO

He know you are here.

CHARLIE

I'll bet. But does he know what we brought with us?

LAZLO

What?

CHARLIE

I think he'll want to see it. Why don't you go get him?

LAZLO

Come.

FOOTSTEPS into a cavernous flagstoned entry hall.

LAZLO (CONT'D)

I go. You wait.

CHARLIE

You're too kind, Lazlo.

Lazlo's DEPARTING FOOTSTEPS echo. There are BATS roosting up at the ceiling, and they CHIRP occasionally.

JENNY

What a dump. This joint is falling down! What is that on the floor? Ugh, bat shi--.

CHARLIE

Guano, my sweet.

NATE

Charlie, why provoke him? Do you want to get us killed?

CHARLIE

(sotto voce)

No, Nate, I want to make sure everyone's paying attention to us instead of any strange noises coming from the basement.

42 NARRATION 42

CREIGHTON COBB  
Meanwhile, Owen, Kasimir and Jordan  
made their way through the dark  
dungeons deep below the castle....

43 THE TUNNEL TEAM 43

MUSIC cue to switch locales.

The tunnel team SQUOOSHES along the muddy passageway. RATS  
SQUEAK.

OWEN  
Kasimir - what do you make of this?

KASIMIR  
Hmmm. Interesting. Rats in walls.  
They come through, see?

JORDAN  
Rats? I'm not keen on--

KASIMIR  
Good eye, Owen. Stonework here - it  
is poorly done. Put up in hurry.  
Water has weakened it.

Owen RAPS on the wall. A WHISPER OF AIR comes through.

OWEN  
I can feel air coming through.  
Shall I?

KASIMIR  
Please.

Owen CRASHES into the wall and sends the wall of mortared  
STONES CRUMBLING DOWN.

OWEN  
Come on in, you two. You'll want to  
see this.

Jordan and Kasimir follow Owen OVER THE RUBBLE.

KASIMIR  
(under his breath)  
ó szegény párák...  
(translation)  
Ah, the poor souls...

MUSICAL PUNCTUATION. Jordan gives a small SHRIEK of fright. The others HUSH him.

JORDAN

Oh my god! So many bodies!

OWEN

It's all right, mate. These blokes have been dead for years.

JORDAN

Are those uniforms they're wearing?

KASIMIR

White Russian army. Is missing platoon. Someone walled them in. They tried to dig way out - see there?

JORDAN

That's awful.

KASIMIR

Starved to death. See here - this man was eaten by others.

Jordan makes a pained NOISE. Owen RUMMAGES through some of their gear.

OWEN

Well, they won't mind if I take these.

JORDAN

What are those?

OWEN

Russian hand grenades. Might come in handy, if they still work. Pretty rusty.

KASIMIR

We should continue.

FOOTSTEPS and MUSIC.

CREIGHTON COBB

Undaunted, the three men kept moving forward, only to discover themselves trapped in a dead end!

45

TUNNEL TEAM CONT'D

45

JORDAN

What do we do? Turn back, right?

KASIMIR

Owen, look. Is blocked off from other side.

OWEN

After that old peasant uprising, the new baron must have tried to close it off.

KASIMIR

I think is hidden door. Help me.

He PUSHES hard and we hear HEAVY FURNITURE MOVING on a wood floor.

JORDAN

It's moving!

OWEN

There we go - now we can slip through.

(he does, followed by the others)

Come take a look at this, Jordan.

KASIMIR

What is it? Some kind of laboratory?

JORDAN

It's an optics bench. Look at this slab. It's rutilated fluorite.

(lightbulb goes off)

He's making a set of spectacles like the ones he sent Cornwallis! See?

KASIMIR

Look over here - his notebook!

JORDAN

Can you read it?

KASIMIR

Mmm, not well. Is in German - and Latin.

MUSIC PUNCTUATION and TRANSITION under.



OWEN

Bring it along, we can look at it later. Come on, I see something down this hallway...

46 NARRATION

46

CREIGHTON COBB

Back in the main hall of the castle, Nate, Charlie and Jenny saw a tall caped figure appear at the top of the grand staircase. He began to descend, flanked by his three servants....

47 THE BARON

47

BARON HAUPTMAN descends the grand staircase. While he is in reality hundreds of years old, he has the appearance of a tall, blonde Englishman. Vocally he's a dead ringer for Bela Lugosi. But this is no sad impersonation of a vampire: he is evil incarnate.

HAUPTMAN

My friends, I apologize to keep you waiting. I don't usually entertain guests before the sun goes down. I am something of a creature of the night. I am Vladimir Baron Hauptman. I bid you welcome.

(in Hungarian)

Hozza az embereit és biztosítsa az ajtót!

(translation)

Get your men and secure the door.

LAZLO

Igenis báró.

(translation)

Yes, Baron.

Lazlo SCUTTLES away. There is the ominous sound of the BOLT on the door.

HAUPTMAN

You must be the Professor Ward of whom my manservant speaks.

NATE

Good evening, Baron. Thank you for seeing me.

HAUPTMAN

I know of your Miskatonic. A charming library. Very accommodating. You are a man of much learning, yes? And in search of more, I think?

NATE

Anthropology and ancient history are filled with wonders, don't you find?

HAUPTMAN

Indeed. And you bring a beautiful young lady?

CHARLIE

Baron Hauptman, may I present my companion, Jenny Alexander, of New York.

HAUPTMAN

Enchanté, mademoiselle.

He KISSES her hand.

JENNY

Charmed. I must say you're much younger looking than I expected, Baron. And so blonde.

HAUPTMAN

You flatter me.

CHARLIE

No she doesn't. You're taller, too. The villagers seem to think you're short and dark.

HAUPTMAN

You, I don't know.

CHARLIE

Charlie Tower.

HAUPTMAN

The infamous American "explorer"?

CHARLIE

I've been here and there.

HAUPTMAN

Yes. I believe we have some... mutual friends.

CHARLIE

Really? Does that include Lazlo here, and his men? Couldn't help but notice the guns. Friends don't need to be so well armed.

HAUPTMAN

One cannot be too careful. As I think you know.

Transition MUSIC.

48

THE CRYPT

48

The lads MOVE into a smallish room.

OWEN

Here, leave the bloody book alone and get in here.

KASIMIR

I'm reading. This is book of... spells. The baron's own black magic...

OWEN

C'mon, Jordan.

JORDAN

What are all these boxes? No, are those--

OWEN

Caskets - must be the family crypt.

JORDAN

You're right. It looks like they all say "Baron Hauptman".

OWEN

Look here. This is the newest one. "Baron Hauptman 1880-1924".

JORDAN

So the baron died this year? Then who's upstairs?

KASIMIR

Bazmeg! There is spell in Baron's book. It allows one to move or transfer his mind into another's body.

JORDAN

What do you mean? You're not talking about a real spell, are you?

KASIMIR

Very real, Mr. Lowell.

OWEN

So, what happens to the other person's mind in this spell?

KASIMIR

Is moved into spell caster's body. Is a... how do you say... a swap.

JORDAN

(trying to understand)  
So this casket might not contain the... baron's real... body?

OWEN

One way to find out. Kasimir, help me.

JORDAN

Oh my god.

They HOIST the casket to a better position.

OWEN

Mr. Lowell - keep that torch ready.

JORDAN

For what?

OWEN

How should I know? One, two, three...

The casket lid CREAKS OPEN to reveal the last baron. MUSICAL STING begins transition under.

OWEN (CONT'D)

Crikey, this bloke's not been dead for long. He's short, stocky.

KASIMIR

Priest said Baron was short, dark and "muscled".

OWEN

Spot on.

KASIMIR

God in heaven! The Baron moved his mind into new body.

JORDAN

What?

OWEN

That would make him very hard to kill.

49

THE BARON - 2

49

A chess match of sorts is unfolding as both sides feel each other out.

HAUPTMAN

So, Professor Ward, what brings such a man of learning to our sleepy back woods village?

NATE

We were hoping you might be able to tell us something about these interesting spectacles that we found in Boston.

HAUPTMAN

Ah. I made them for Dr. Ambrose Cornwallis. I trust he is well?

CHARLIE

No, he's dead. Died years ago. Left a bit of a mess behind. Surprised you didn't know.

HAUPTMAN

That is... unfortunate. It is one of my finest pairs. If you put them on I can explain their function.

NATE

I think not.

JENNY

We know what happened to Mrs. Cornwallis.

HAUPTMAN

You, of all people, should know that knowledge comes at a price, Professor.

NATE

Actually, I'm more interested to know about the "child" that Cornwallis provided you with. And the "Brotherhood". It's the prophecy of Nophru-Ka, isn't it?

CHARLIE

Who is this "young master Edward", Baron, if you don't mind my asking?

HAUPTMAN

(with an evil chuckle)

You Americans. So direct. This is why I gave the spectacles to Cornwallis. Like you, he was blind.

(shouting)

Most, szolgám!

(translation)

Now, my servant!

MUSICAL STING and TRANSITION under. The Baron's CHUCKLE is echoed by the sound of EVIL TITTERING in the hall. Or maybe it's the bats?

JENNY

What is that noise?

50

THE CRYPT 2

50

KASIMIR

My friends, there is another spell in the book.

JORDAN

Please, no more black magic.

KASIMIR

"Zu rufen und verpflichten die Blutsauger."

JORDAN

"Blutsauger"?

KASIMIR

To summon and bind the blood sucker.

MUSICAL STING.

OWEN

(alarmed)

The boss is in danger! We've got to find a way upstairs. Now!

They HURRY OFF through the crypt. Transition MUSIC quickens.

51 THE BARON - 3

51

Back in the main hall, the FOOTSTEPS of Lazlo and his men approach, while the strange and distinct TITTING echoes, mixed in with the CHIRPING of restless bats.

JENNY

I don't like this, Charlie. Let's get out of this dump.

HAUPTMAN

Miss Alexander, you wound me. This is my beloved home, where I have lived for 700 years. Astonishing things have happened here.

JENNY

Yeah, it's swell. Love the bats. I saw that picture *Nosferatu*, bub. We get it, you're supposed to be some kind of vampire.

HAUPTMAN

Don't be ridiculous. I am Romanian nobility. I am the founder of the Teutonic Order. I am the master of the vampire.

The TITTING gets louder and closer. It is definitely not bats.

JENNY

Charlie, what is that noise?

HAUPTMAN

(with a diabolic glee)

That, Miss Alexander, THAT is a vampire.

CHARLIE

Jenny, get behind me.

NATE

Charlie, I can see it!

CHARLIE

Nate, no! Take those spectacles  
off!

HAUPTMAN

A star vampire!

NATE

My god, I can see it! It's right  
behind you!

CHARLIE

(drawing and cocking a  
pistol)

Where?

Jenny SCREAMS. Charlie FIRES!

HAUPTMAN

Lazlo, Öld meg öket!  
(translation)  
Lazlo, kill them!

LAZLO

Gyorgi, lödd le mindkettöt!  
(translation)  
Gyorgi, shoot them both!

Gyorgi the goon FIRES at Charlie. Chaos becomes full on  
BEDLAM. Overlapping everywhere!

HAUPTMAN

You will come with me!

JENNY

Nuts to that!

THWACK! The baron GROANS.

52 NARRATION

52

CREIGHTON COBB

As Jenny distracted the Baron with  
a well-aimed kick, Owen, Kasimir  
and Jordan burst out from behind a  
tapestry and joined the melee!

53 THE BARON - CONT'D

53

OWEN

We're here, boss!



CHARLIE  
Get the baron!

BLAM! BLAM! GLASS SHATTERS. A different GUN shoots back.

LAZLO  
Kapjátok el őket!  
(translation)  
Get them!

KASIMIR  
It is English secretary! He is the  
new baron!

OWEN  
Jordan, Kasimir, duck!

54 NARRATION

54

CREIGHTON COBB  
As the others dove for cover, Owen  
pulled the pin on one of the rusty  
Russian hand grenades and threw it  
at the Baron and his men!

55 THE BARON - CONT'D

55

It CLATTERS across the floor and sputters out. MUSICAL  
PUNCTUATION and TENSE BED.

OWEN  
Damn. I was afraid of that.

LAZLO  
Körülvettük őket.  
(translation)  
We have them surrounded.

56 NARRATION

56

CREIGHTON COBB  
Lazlo ordered his men Gyorgi and  
Borz to surround the investigators,  
as something attached itself to  
Charlie...

57 THE BARON - CONT'D

57

JORDAN

My god, there's something behind  
him - do you see it?

KASIMIR

Die Blutsauger!

CHARLIE

(in pain)  
It feels like fire!

OWEN

Professor Ward! Help!

JENNY

Charlie? Your blood! I can see it!

JORDAN

Oh my god! It's feeding on him!

KASIMIR

Nate, I have baron's book. We can  
banish it!

NATE

Here!

58 NARRATION

58

CREIGHTON COBB

Just then, Borz raised his rifle...

59 THE BARON - CONT'D

59

BANG! Henchman BORZ has his big moment.

BORZ

Halál az amerikaiakra!  
(translation)  
Death to the Americans!

BLAM!

KASIMIR

Ah! I'm hit!

CHARLIE

(in pain)  
Jenny, take my gun!

JENNY

Got it.

BLAM! Jenny shoots Borz. Borz DIES a painful death.

JENNY (CONT'D)

One down!

LAZLO

Borz! Ti rohadékok!

(translation)

Borz! You bastards!

60 NARRATION

60

CREIGHTON COBB

As Gyorgi reeled in surprise, Owen  
took aim...

61 THE BARON - CONT'D

61

BLAM! Gyorgi DIES a similarly painful death.

OWEN

Two down!

JENNY

Kasimir! Are you all right?

KASIMIR

Is shoulder only. I will live.

62 NARRATION

62

CREIGHTON COBB

Finally, Lazlo levelled his shotgun  
at Owen...

63 THE BARON - CONT'D

63

LAZLO

Is monkey man! Now you--

BLAM! Lazlo SCREAMS in his death agony.

JENNY

Make that three!

HAUPTMAN

Lazlo!

MUSICAL PUNCTUATION.

OWEN

Now for you, Baron!

BLAM!

64 NARRATION

64

CREIGHTON COBB

The Baron collapsed to the floor once again as Owen's bullet hit him in the chest. Meanwhile, Charlie grew pale as the supernatural creature continued to drain his blood...

65 THE BARON - CONT'D

65

JENNY

Oh god, Charlie! Nate, help him!

NATE AND KASIMIR

Barra na zu edin xul. Barra nazu edin xul. Barra nazu edin xul.

They KEEP CHANTING the exorcism. The vampire TITTERS.

66 NARRATION

66

CREIGHTON COBB

As Nate and Kasimir repeated the spell of banishment against the bloodsucker, Baron Hauptman recovered enough to grab Jordan Lowell and lock eyes with him...

67 THE BARON - CONT'D

67

HAUPTMAN

You! Alchemenos utuk xul...

JORDAN

(being mentally assaulted)  
Let go of me! What're you...oh...I feel....

(suddenly sporting a thick Romanian dialect)

Now you will pay for your impudence.

68 NARRATION 68

CREIGHTON COBB  
Baron Hauptman, now inside the body  
of Jordan Lowell, leapt up and  
began to strangle Jenny!

69 THE BARON - CONT'D 69

JORDAN  
(Romanian accent)  
You think you can defeat me?

JENNY  
(choking)  
Jordan! What are you doing?

Her gun CLATTERS to the floor.

70 NARRATION 70

CREIGHTON COBB  
Meanwhile, Owen raised his gun to  
fire again at the Baron, not  
realizing it was Jordan Lowell  
inside....

71 THE BARON - CONT'D 71

OWEN  
I'll kill you once and for--

HAUPTMAN  
(American accent)  
Owen, no, it's me! It's Jordan! Oh  
god, I'm bleeding! My chest!

OWEN  
What?

HAUPTMAN  
(American accent)  
It's the spell! We're switched - my  
god, it's real! That's the real  
baron over there! Help Jenny!

JENNY  
(choking)  
Owen! Stop him!

OWEN

Crikey! Who do I fire at?

Kasimir KEEPS CHANTING.

NATE

Not the Baron. Fire at the  
bloodsucker! It's weakened!

BLAM! BLAM! BLAM!

CHARLIE

Aaaah!

72

NARRATION

72

CREIGHTON COBB

The now fully-visible creature,  
pulsing red with Charlie's blood,  
released its hold and flailed in  
mid-air, with hideous sucking  
mouths at the tips of its engorged  
tentacles, as Charlie collapsed to  
the floor.

73

THE BARON - CONT'D

73

JORDAN

(Romanian accent)

Ia! Nyarlathotep! In the name of  
the Brotherhood--

JENNY

(choking)

Jord-- Char--

NATE

Jordan! You have to resist him!

HAUPTMAN

(American accent, in pain)

He's too strong. I can't... There's  
only one way...

74 NARRATION

74

CREIGHTON COBB

Jordan, still trapped inside the Baron's wounded body, grabbed one of the Russian hand grenades hanging from Owen's belt. He pulled the pin, and clutched it close....

75 THE BARON - CONT'D

75

OWEN

No! It could go off!

HAUPTMAN

(American accent)

Get away, Owen! Help Jenny! I have to get him out of me!

JORDAN

(Romanian accent)

No! You meddli--

BOOOOM! SPLATTER! SCREAMING! MUSIC!

76 NARRATION

76

CREIGHTON COBB

The old grenade exploded, and with it the blood engorged star vampire disappeared in a cloud of gore. The Baron's body, now horribly maimed by the blast, lay twisted and bloody on the floor, as Jordan Lowell's body instantly released its grip on Jenny's throat and crumpled in a heap.

77 THE BARON - CONT'D

77

OWEN

God almighty!

NATE

Charlie! Charlie, are you all right?

CHARLIE

(weakened)

Nate. My god. That was a close one.

KASIMIR

(slapping Jordan's face)  
Jordan? Is it you? Wake up!

NATE

Owen, keep your gun on him. It  
might still be the Baron.

JENNY

(recovering)  
Holy hell! Why did Lowell try to  
choke me?

KASIMIR

That wasn't Jordan, it was Baron.  
Mr. Lowell saved you. Maybe saved  
us all. Jordan? Wake up!

JENNY

Chuck! Are you badly hurt?

CHARLIE

I'd say the Baron has it worse than  
me. I... I've gotta sit down.

OWEN

The Baron's not gone yet. Still a  
bit of breathing over there.

NATE

Be ready for anything, Owen.

KASIMIR

Jordan? Wake up my friend.

A GASP from Jordan. Everyone JUMPS.

JORDAN

(in his own voice)  
No! Get out!

KASIMIR

Jordan! He's back. It's him.

JORDAN

Oh my god.

NATE

The baron! Shoot him!

BLAM! BLAM! BLAM! Suddenly there is the FLAPPING and  
SQUEALING of a swarm of bats as they dive from the ceiling.



JENNY

Ahgh! It's the damn bats!

The bats' SQUEAKING is horribly fused with the BARON'S LAUGH as they FLY OUT THE WINDOW.

78 NARRATION

78

CREIGHTON COBB

As the swarm of bats flew out the shattered window, Owen stood over Hauptman's mangled body.

79 THE BARON - CONT'D

79

OWEN

The Baron's gone.

NATE

One way or another....

KASIMIR

He moved his mind from body to body for centuries. It has been same baron - always.

JORDAN

(psychologically reeling)  
Oh... it was horrible. It's all real.

OWEN

Can you stand, boss? Take my hand.

Owen helps him up.

JENNY

You don't look so good, Chuck.

CHARLIE

Thanks, darling. You're not so hot yourself.

OWEN

Kasimir, how's your shoulder?

KASIMIR

Is almost not even bleeding now.

The group shares a half-hearted CHUCKLE.

JENNY

Nate, is your eye all right?

NATE

Yes. Why?

JENNY

You're twitching.

NATE

I, I'm - I don't know.

KASIMIR

You put on spectacles, no?

NATE

I did. I don't recommend it.

MUSIC TRANSITION starts under.

JORDAN

We have to go. To the tower.

NATE

What do you mean?

JORDAN

I don't know. When the Baron and I were... I caught a glimpse inside his mind. There's something in the tower.

80 NARRATION

80

CREIGHTON COBB

While Owen stayed with Charlie and Jenny in the main hall, Jordan led Nate and Kasimir up into the tower of Castle Hauptman. A long, circular staircase led to what was indeed an astronomical observatory.

81 THE TOWER

81

JORDAN

My lord, this is an original Zeiss telescope. Probably made by Carl Zeiss himself. But it's been heavily modified. It seems to have some of the Baron's own lenses in it.

NATE

Charlie was right, Jordan, you're just the man for the job.

KASIMIR

Look at all these books. It's Hauptman's library.

He begins to pore over the shelves as Jordan looks through the astronomical data. RUSTLING of PAPER.

JORDAN

These charts are for a star called Xoth. Looks like the baron tracked it for centuries. I don't know that name... I think the Egyptians used the name Sothis for the star we call Sirius. Maybe it's-

NATE

It's something else.

KASIMIR

Xoth, in some legends, is star where some Great Old Ones came from. Is source of -- Good God!

NATE

What?

KASIMIR

Nate, is copy of *De Vermis Mysteriis*. Latin. First edition. Inscribed to Baron by Prinn himself.

NATE

You were right.

JORDAN

Sounds like it belongs in a museum.

KASIMIR

Do not worry, it is safe with me. What do you have, Nate?

NATE

A letter to the Baron.

KASIMIR

From?

NATE

I don't know. It's typewritten in English but the signature appears to be... Chinese.

KASIMIR

Strange.

NATE

I have a horrible feeling it's someone I've crossed paths with before.

JORDAN

What's it say?

NATE

"The Huancucho mine has been producing well and the allies from "Y" seem content with the arrangement. Some trouble with locals, but nothing we cannot handle. Once the last shipment of Blue John is sent, Master Edward will terminate the Peruvian operation. The Day of the Beast will soon be at hand."

KASIMIR

Day of Beast?

JORDAN

Peruvian operation? As in South America?

NATE

It would seem the Brotherhood is everywhere.

KASIMIR

Ha! My friends, look at this book! Is labeled *Fraternitas Beluorum*.

NATE

*The Brotherhood of the Beast.*

KASIMIR

(thumbing through)  
Is written by hand, in Latin...

NATE

What are those diagrams?

KASIMIR

Looks like lineages - how do you say, familial...

JORDAN

A family tree. Maybe it's for this "young Master Edward" who came to live with Hauptman.

NATE

Take it, Kasimir. Take everything. Let's get back down to the others and get out of here.

Transition MUSIC.

82

NARRATION

82

CREIGHTON COBB

The group left Transylvania as swiftly as their battered bodies and strained psyches would carry them. The wounded Kasimir gave Hauptman's grimoire to Nate and returned to Budapest to study the rest of the books he had discovered. A contribution from the Tower Foundation to Miskatonic University ensured Nate and Jordan the time necessary to pursue the investigation. The team sailed from Liverpool to New York and immediately embarked on a ship headed through the Panama Canal to the Peruvian port of Callao. From there, they would stop for supplies in Lima, then travel to Cuzco in the Andes, and finally climb to the remote village near the mine. But for the moment, all were able to catch their breath and plot their next move from a stately steamship traveling through the beautiful waters south of Bermuda.

83

EXPOSITION IN THE BERMUDA TRIANGLE

83

The gang settles in at a LARGE TABLE in Charlie's stateroom.

CHARLIE

Come in, my friends. Have a seat. I ordered in room service tonight.

OWEN

I'll say you did. Crikey, what a spread. Are those prawns?

JORDAN

You're looking better today, Charlie.

CHARLIE

Thank you, Jordan. Not quite there yet, but each bottle of Veuve Clicquot takes me one step closer.

He POPS open a bottle of champagne and POURS for the others. People eat through the scene.

CHARLIE (CONT'D)

And how are you? Recovering from your ordeal with the Baron?

JORDAN

Feeling better. The flashes of visions are diminished, but I sometimes feel quite dizzy and light-headed. Almost like I'm flying.

JENNY

Me too. But maybe that's just the champagne.

NATE

We got a telegram from Kasimir. The book on the Brotherhood he found in the tower starts with a quote from Kitab-al-Azif.

JENNY

That doesn't sound like Latin.

NATE

No, it's the Arabic name for the *Necronomicon*.

CHARLIE

What's the quote?

NATE

"And it was dreamed again of the priest Nophru-Ka and of the words he spoke at his death, how the son would rise to claim the title, and the son would rule the world in his father's name, and the son would call the Beast that is worshipped, and the sands would drink the blood of the children of the Pharaoh, and this Nophru-Ka spoke."

MUSICAL PUNCTUATION.

CHARLIE

The prophecy. The Day of the Beast. That's what they're working for.

JORDAN

So, what exactly happens on this Day of the Beast? Is it the end of the world?

NATE

It's not that simple. It's the start of a new world order.

JENNY

What does that mean?

NATE

The Brotherhood calls forth their gods and they answer. Mankind is given the choice to join them, or perish.

JORDAN

But gods are imaginary.

JENNY

Yeah? So are vampires.

CHARLIE

Kasimir explained it like this: in the past, man has fought wars over territories or between races. Now, none of that matters. You either join the Brotherhood, or they will destroy you. Every last man, woman, and child.

JORDAN

Oh my God.

NATE

It's monstrous. The Beast is a literal monster from the stars. And it's an allegory for their new world. It's both.

JENNY

What do we do, Nate?

CHARLIE

We're working on that. The lynchpin seems to be this "Master Edward".

NATE

Kasimir says the book was filled with family trees dating all the way back to ancient Egypt. The trees led to a single descendent: young Master Edward.

JORDAN

I saw Egypt - the pyramids and the sphinx - when the Baron and I...

JENNY

You figure this Edward is the "son" from the prophecy?

NATE

The Brotherhood has been waiting for him for centuries. The rightful heir of Nophru-Ka. Searching for him.

JORDAN

Studying the stars and casting horoscopes.

NATE

Hauptman knew when and where he'd be born.

JENNY

Dr. Cornwallis found him and handed him over to the baron.

CHARLIE

His real parents paid off.

OWEN

Probably killed off.



NATE

He stays with the Baron for years, being taught that he's some kind of savior, sent to rule the world.

CHARLIE

He's the key to their plan. We've got to figure out who he is.

JORDAN

Meanwhile, how do Blue John and Peru figure into it?

NATE

I wired Bill Dyer back at Miskatonic; he's a geologist. He says Blue John is an incredibly rare mineral - a type of fluorite. He thought it had only ever been found in England.

JORDAN

The baron's lenses were made of a type of fluorite. Maybe it has to do with their calling The Beast?

NATE

Maybe. Bill also says the Huancucho area has been swarming with earthquakes lately.

CHARLIE

Peachy.

NATE

He figures the mining company's probably losing a fortune down there.

CHARLIE

Who owns the mine?

NATE

It's a subsidiary of a little outfit you might have heard of: New World Incorporated.

AD LIB reactions. NWI is huge - like Apple, Halliburton and Beatrice combined.

JENNY

NWI? That's one of the biggest companies in the world! They're everywhere.

CHARLIE

I own a fair bit of their stock. It was a good one to buy low. Look, we didn't do very well with being inconspicuous at the Baron's. Maybe we should wire the mine and let them know we're coming.

JENNY

Are you off your nuts? They'll cover up whatever they're up to!

NATE

Maybe he's right. If they think he's a shareholder checking on operations, they won't know what we're looking for.

CHARLIE

I already wired a friend of mine in Lima. He'll have a bus and a driver waiting for us when we land. Apparently Huancucho is in the high mountains way out in the boonies. He said there'd been troubles with rebels where we're heading and offered me some soldiers, but I told him we've got Owen.

Owen LAUGHS.

JORDAN

Soldiers? Who is this friend?

CHARLIE

Augusto Leguia. We go way back.

JORDAN

You mean the President of Peru?

CHARLIE

I lent him a few bucks, got him out of a tight spot. He owes me a favor.

JENNY

Is it great to be you, Chuck?

CHARLIE

Most days.

Pleasant MUSIC transition.

84 NARRATION

84

CREIGHTON COBB

From Lima, the team made their way as planned and Charlie was greeted by the mine staff as an esteemed NWI shareholder with a peculiar entourage. The thin Andean air convinced Jenny and Jordan to wait at the mine's operation center. Meanwhile, the mine's director of operations, Jonathan Harris, led the others up a steep mountain path...

85 MINE, NOT YOURS

85

Boots SCUFF in the dirt as Charlie, Nate and Owen follow JONATHAN HARRIS to the mine site. Harris is middle-aged, and his dialect reveals him as a Vermonter. All are a bit breathless.

HARRIS

...Mr. Tower, we get the best production out of Shaft 7, that's the one up here with the experimental bore unit. You all right there?

NATE

(panting)

Just need to catch a breath.

HARRIS

It takes a few days to acclim-- ah!

A LOW RUMBLING shakes the mountain. A small rock slide TUMBLES DOWN a nearby peak.

OWEN

Crikey.

HARRIS

You get used to the altitude, but these tremors...

CHARLIE

Isn't it dangerous for the miners to work with these quakes?

HARRIS

Oh, we have state of the art protection for them.

(MORE)

HARRIS (CONT'D)

All the shafts have electric lighting, and some are fully automated. Really it's the quakes which have made our mine so productive here.

NATE

How's that?

HARRIS

They keep revealing new rock strata. It makes it easier for us to get at the veins.

CHARLIE

And these are veins of?

HARRIS

Um, gold, silver and some platinum.

NATE

All three. From the same mine?

HARRIS

Oh, no, we've hit veins in different locations here. The geology is very... well, I won't bore you with technical details.

CHARLIE

But what you're saying is you're extracting a lot of precious metals and production's up?

HARRIS

(increasingly nervous)  
Yes, that's right.

86 NARRATION

86

CREIGHTON COBB

Meanwhile, back at the mine's offices, Jenny found she just couldn't sit still and wait for the others to get back.

87 PROWLERS

87

JENNY

(whispering)  
Jordan, come with me.

JORDAN

Where are we--

JENNY

Keep an eye on the door. The secretary went outside. Nobody's around.

JORDAN

What are you--

JENNY

Picking the lock. Holler if you see anyone coming.

JORDAN

Oh my god.

CLICK. She opens the door

JENNY

There we go. Come on.

They GO IN.

JENNY (CONT'D)

Watch the door.

Jenny starts RUMMAGING through the desk and file cabinet.

JORDAN

You can't just steal their--

JENNY

Why do you think Chuck left us here while he distracts that muckety-muck?

(rummaging)

Bingo! Shipping manifests.

She grabs a handful of DOCUMENTS. MUSICAL PUNCTUATION and transition under.

JORDAN

The secretary is coming back. Hurry.

CREIGHTON COBB

On the dusty mountain path, Charlie continued to grill the mine director with mounting suspicion.

89

MINE, NOT YOURS, PART II

89

CHARLIE

I'd love to take a look at the mine's output reports. You know, so I can compare the efficiency here to other mines in my portfolio.

HARRIS

You could, but we'll be shutting down this operation soon.

CHARLIE

Why's that? You said production was good.

HARRIS

It's the damned locals. We're caught in the middle of a gang of violent rebels and a band of savage natives.

NATE

Oh? What tribe?

HARRIS

They're called the Huari. They've been dogging our operation from the start.

CHARLIE

What's their beef?

HARRIS

It's the usual savage gibberish. The mountains are "sacred" and our presence "angers the gods".

CHARLIE

And the rebels?

HARRIS

Some local bandito wants to overthrow the president and drive out foreign investment. They have guns, so we have to keep our eyes open. Our parent company built a school and dug wells for the locals, but there's no pleasing some people. They're all ingrates if you ask me.

CHARLIE

It sounds to me like NWI's taking some big risks.

HARRIS

Well, NWI's chairman, Mr. Chandler, is always seeking ways to improve the world, and is willing to risk losing money on the chance that some good will come of it. Said our mine's a great example of it.

NATE

Edward Chandler knows about this mine? Personally?

HARRIS

Oh, yes, he's been here.

CHARLIE

Ha! That sounds like ol' Eddy all right. Carrying out his philanthropy at the expense of us shareholders.

HARRIS

(impressed)

You know Mr. Chandler?

CHARLIE

Our circles overlap. We've played poker together at Ripley's house - believe it or not.

OWEN

I seem to recall he won.

CHARLIE

Mmmm. He's one of those types who can't stand to lose.

Another EARTHQUAKE begins to rumble. Rocks TUMBLE. MUSIC TRANSITION starts under.

HARRIS

It's another one. It'll be safest if we go back to base. We can come up to tour the mine tomorrow, if you like. You can make yourselves at home in the camp. We have barracks you can use.

90 NARRATION

90

CREIGHTON COBB

The team reunited at the mine's guest barracks. The accommodations were not as luxurious as Charlie's companions had grown used to, but they afforded enough privacy for the team to go over the purloined documents....

91 CONNECT THE DOTS

91

JORDAN

There's nothing about precious metals coming out this mine.

OWEN

Nearly everything Harris said about the place smelled like a lie.

JENNY

Here we go! Blue John shipments. They're all being shipped to NWI Advanced Research - Oakland, California.

CHARLIE

So they don't just mine it - they're the ones who use it.

JENNY

And here's a memo on the remaining Blue John shipments. It's signed by Edward Chandler.

JORDAN

(slightly awed)

The man himself. That's kind of odd...

NATE

It's him.

CHARLIE

What?

NATE

Chandler. Edward Chandler. He's "young Master Edward".

Stunned silence.



CHARLIE

But, he can't... I mean...

JENNY

He's from Chicago, isn't he?

NATE

And the right age. His parents died when he was a boy, didn't they?

JENNY

That's right. Some kind of boating accident.

NATE

The Brotherhood's been grooming him since birth.

JORDAN

But he gives thousands to charity.

OWEN

More like millions.

NATE

That's how Hauptman knew you, Charlie. He said something about "mutual friends".

JENNY

He had a meeting with President Coolidge last month. It was in all the papers.

JORDAN

No. No, no, no. You're saying the Brotherhood of the Beast is in league with one of the world's biggest corporations, and their leader is one of the richest, most powerful men in the world?

NATE

Precisely.

CHARLIE

(still stunned)  
Edward Chandler.

NATE

He has to be stopped.

CHARLIE

We have to get to Oakland.

Musical STING and TRANSITION.

92 NARRATION

92

CREIGHTON COBB

Charlie informed Harris that he'd seen enough and would be leaving at once. As dusk approached, they loaded their luggage into the bus while Owen kept watch for the dangerous rebels they'd been warned about....

93 EYE SPY

93

OWEN

Professor Ward, I think you should take a look at this. Right now. Here, take these binoculars.

NATE

Where?

OWEN

On the path...

TRANSITION MUSIC ENDS WITH A THRILL.

NATE

No - it can't be. He hasn't aged a day.

CHARLIE

Nate? What is it?

NATE

It's him.

CHARLIE

Who? Chandler?

OWEN

No, some Chinese bloke walking about all alone. And he's wearing a fancy silk frock.

NATE

Charlie, it's him. I had a feeling he was somehow involved in all this.

CHARLIE

From Egypt? Is that even possible?

JENNY

Holy hell, Nate. What's he doing here?

JORDAN

Nate, you look like you've seen a ghost.

TRANSITION MUSIC begins under.

JENNY

Where's he going at night by himself? No one will be at the mines.

NATE

We'll see about that.

94 NARRATION

94

CREIGHTON COBB

In the gathering dark, the team followed at a distance, as the mysterious figure went high up the mountain trail near the entrance to the mine. They paused as Owen pointed out strange footprints in the dirt....

95 EYE SPY - CONT'D

95

OWEN

Look, it's like they were made by crab claws...

JORDAN

Or a llama...

OWEN

Too deep. And the two halves are-- crikey!

RUMBLING and the sound of ROCKS FALLING.

96 NARRATION

96

CREIGHTON COBB

The earth shook and a few loose boulders careened past the group. Suddenly, a pair of bizarre creatures emerged from the mine shaft above. Slightly larger than a typical human, their ridged, crustacean-like bodies bore numerous pairs of spindly, jointed legs ending in sharp pincers. They hovered on buzzing, membranous wings and one reached out with a great crab-like claw to present a large blue crystal to the Chinese man, who bowed calmly and took it in his hands....

97 THE FUNGI FROM YUGGOTH

97

JORDAN

My god, what are those things?

NATE

Shhhh. Listen.

A strange and terrible BUZZ, like insects imitating human speech, echoes in the distance. The man REPLIES IN CHINESE. FOOTSTEPS.

OWEN

They're going into the mine.

NATE

I'm going after him.

JORDAN

(deeply frightened)

Have you gone insane? What if there's another earthquake?

JENNY

Or there could be more of *them* inside.

OWEN

What are you going to do when you confront him? Come on, Professor...

NATE

(deeply resolved)

I'm going after him. The rest of you can wait here. Keep a lookout.

CHARLIE

You're not going in there alone, old man. If you're going, I'm going.

OWEN

(to Charlie)

Oh, well if you're going, then I'm going.

CHARLIE

You two, keep your eyes peeled. If you see anyone, or any *thing*, whistle.

JENNY

Be careful.

MUSIC BED. FOOTSTEPS as the three trudge up the path.

CHARLIE

Can you see anything yet?

OWEN

There's a lot more of those footprints on the ground.

NATE

They've gone inside. Come on...

CHARLIE

Hooray for a mine strung with electric lights.

They MOVE FORWARD into the cave. Their voices ECHO.

OWEN

(quietly)

The passage curves. Stick close to the wall.

CHARLIE

This doesn't seem like much of a mine. More like a natural cave.

NATE

Nothing about it is natural.

CHARLIE

I just mean it doesn't seem to be very deep. I can see the back wall.

OWEN

Shhh. They must be just up ahead.

MUSICAL TENSION RAMPS UP.

NATE

What? There's no one here. Where did they go? It's a dead end.

CHARLIE

Did we miss some side passage?

OWEN

No, look. The footprints go right up to the wall of stone. Just one way; they don't come back.

NATE

No! We lost him!

CHARLIE

It's like they walked through the wall.

NATE

There are glyphs carved into the rock. Damn it! It's some kind of gateway!

A distant WHISTLE sounds.

CHARLIE

Oh, hell! Let's go!

MUSIC.

98 NARRATION

98

CREIGHTON COBB

The men ran back to find a band of Huari natives holding Jenny and Jordan at gunpoint. Their facial tattoos added to their air of menace....

99 RESTLESS NATIVES

99

Extra guns COCK when the boys appear.

UCUMARI

Alto!

CHARLIE

Amigos! Amigos! Bebidas para todos!

JENNY

Charlie, I tried to--

UCUMARI

Calle!

OWEN

Boss! Nate, stand still.

There is a muted OOOOH from the Huari as they see Owen. MOHUCU, a clever Huari steps in and whispers to Ucumari in Huari.

MOHUCU

Kay wiracocha tukuyta paganqa.

UCUMARI

Usted. Venga aquí!

OWEN

(his Kiwi Spanish is  
clumsy)

What, me? OK. Yo soy bueno. No hay  
problema.

UCUMARI

Tiene las marcas sagradas en su  
cara, pero usted es un hombre  
blanco.

OWEN

He thinks my tattoos are sacred.  
Like theirs.

(to Ucumari)

Somos personas sagradas. Queremos  
ayudar. ¿Habla ingles?

UCUMARI

Yes. Little bit.

OWEN

What is your name, friend?

UCUMARI

Ucumari. Am no friend to the white  
man. White man is friend to apu.

OWEN

Apu? What is-- ¿Qué es "apu"?

UCUMARI

Mmm... Los monstruos que vuelan.  
(he makes a buzzing noise)

OWEN

It's those bizarre creatures.

MOHUCU

Mi-go. Mi-go!

NATE

No. We are not friends of apu. We  
are friends of Huari.

CHARLIE

The apu, or mi-go - what are they?

UCUMARI

Mountain espíritus. Pray to evil  
gods. Have been here always. They  
tell ground...

Ucumari makes an earthquake NOISE. Other Hauri JOIN IN to  
create an eerie chorus.

OWEN

They cause the earthquakes?

UCUMARI

Sí, temblores. They dig blue rock.

CHARLIE

The blue rock - do you know what it  
is?

UCUMARI

Go into magic fire. Mmm... da  
visiones del mundo de los espíritus  
a los fieles.

OWEN

It gives visions of the spirits to  
the faithful.

UCUMARI

Go into cava but no come out.

NATE

The Chinaman with the silken coat,  
do you know who he is?



UCUMARI

¿Qué?

OWEN

El chino con la chaqueta...

MUSICAL THRILL begins under and builds.

UCUMARI

Por qué?

NATE

He is my enemy. Long time.

UCUMARI

Hmmm. Called Lang-Fu. Work with white men and mi-go. El es un mago.

OWEN

Mago... magician, or maybe shaman.

NATE

That I understood. Lang-Fu.

UCUMARI

La chaqueta de la magia le da una larga vida.

OWEN

The jacket is magic. Gives him long life.

UCUMARI

Son todos los males. Ellos dan armas a los rebeldes y les pagan para matar a los Huari.

OWEN

They're all evil. They give guns to the rebels and pay them to shoot the Huari.

NATE

We mean no harm. We want to stop Lang-Fu and his Brotherhood.

UCUMARI

No importa. Deje estas montañas y no volver nunca. Hemos salvado su vida sólo porque éste tiene las marcas sagrados.

OWEN

Oh.... He's only spared our lives  
because of my tattoos.

CHARLIE

Well isn't that--

UCUMARI

You go now!

MUSIC TRANSITION.

100 NARRATION

100

CREIGHTON COBB

The team fled the Andes and boarded  
a steam ship headed toward San  
Francisco. Charlie wired ahead to  
book rooms in the Palace Hotel.  
Soon they were gathered in the  
Presidential suite, making plans to  
follow the Blue John shipments to  
the NWI Advanced Research Facility  
in Oakland.

101 PALACE HOTEL

101

A familiar meeting of the minds in Charlie's suite over  
Chinese takeout.

NATE

We're never going to get in there.  
Pass, eh, some of that-

JENNY

Kung Pao - watch out for the  
chiles.

CHARLIE

No one makes it like Mr. Chow, eh  
Owen?

OWEN

Sign me up any day - the man's an  
artist!

JORDAN

(mouth full)

Nate, I have an idea for getting  
into NWI. I picked up this brochure  
down in the hotel lobby. Look.

(MORE)

JORDAN (CONT'D)

New World Incorporated - "See the marvels of the electronic age!"

NATE

(taking the pamphlet)

Let me see... "Producing boons for mankind!"

JORDAN

It's the same place they sent the Blue John to. And they offer tours. We could pretend to be tourists.

JENNY

Now you're on the trolley, Jordan! We'll make a second-story man outta you yet!

JORDAN

(pleased but embarrassed)

Oh, well...

CHARLIE

Not bad Lowell. But I might be a little too recognizable here in San Francisco to pull that off. If our cover is blown the whole thing'll be a trip for biscuits.

NATE

And Owen, no offense, but you're... rather conspicuous.

OWEN

I've heard that.

JORDAN

Jenny and Nate and I could go in. We could at least get a look at the place and maybe learn what they're up to.

CHARLIE

I've heard worse plans. What do you think, Nate?

NATE

Mmm. If it's purely a reconnaissance. No capers, Jenny.

JENNY

A clean sneak, Doc, I promise.

Transition MUSIC.

102 TOURIST TRAP

102

Nate, Jenny and Jordan join a group of a HALF DOZEN TOURISTS taking the NWI tour. A perky Berkeley co-ed named WENDY leads the group. She loves her job.

WENDY

Hello, my name is Wendy and I'll be your guide today on your tour of New World Incorporated's Center of Innovation. Once you've affixed your lapel pins we'll get started. Any questions?

MR. SCHMID

Yes, why do we have to wear pins?

WENDY

Your pins respond to an invisible electrical field in our facility, making it impossible for you to become lost or enter areas not safe for the public. As a result, you'll see we've eliminated the need for security guards. That's just one of the marvels of the electronics age here at NWI.

JENNY

(under her breath)  
Marvelous.

A marvelous electronic DOOR OPENS and the group follows Wendy. The sound of FANS and ELECTRONIC BEEPS.

WENDY

This way please. Our Innovation Center houses a variety of research projects all under the supervision of our Director of Research, Dr. Dieter. This brilliant man of science narrowly escaped the clutches of the Kaiser and came to America after the War. Now, under this glass bell you'll see an invention we call the "transresistor".

MRS. MULCH

It's so small. What's it do?

WENDY

I'm glad you asked. This device can amplify any electronic signal.

MRS. MULCH

Yeah but what's it do?

WENDY

NWI believes transresistors like this could someday replace vacuum tubes in our electronic devices. Just imagine - a radio so small you could hold it in one hand.

ALL

Oooh.

She walks on, leading her flock.

WENDY

And through this window you'll see a device we call an "electromaton".

MRS. MULCH

A metal man! Like the Tin Woodman from that book!

MR. SCHMID

What the dickens is it for?

WENDY

Some jobs, for example in the fields of mining or extracting petroleum, can be dangerous to people. But these human-like machines can be made to perform such tasks. Imagine an army of these sent in fearlessly to fight a dangerous brush fire. What a boon to mankind!

ALL

Oooh.

MRS. MULCH

What's behind this boarded up window?

WENDY

That display is being renovated, but if you'll just follow me around the corner there are many more wonders to see.

Wendy FADES OUT as the HERD trundles off.

NATE

Jordan, you coming?

JORDAN

Look, here, between the boards.  
There are people back there.

We faintly hear a GERMAN VOICE BERATING someone.

JENNY

Holy moly, that's some machine.  
What's it do?

JORDAN

I don't know. But those lenses -  
they're like Hauptman's lenses.

NATE

Will you two come on? We'll be  
missed.

JENNY

Ooh, the boss is mad. He must be  
that Kraut she was talking about.

The ANGRY GERMAN VOICE stops suddenly, leaving only the  
WHIMPERING of the assistant.

103 NARRATION

103

CREIGHTON COBB

Suddenly, the white-coated German  
scientist turned his face toward  
the boarded-up window, as though he  
knew he was being watched. His  
tormented assistant looked up also,  
a pained expression etched on his  
face.

104 TOURIST TRAP - CONT'D

104

NATE

Let's go.

They HURRY AWAY to catch up with the group.

JENNY

The assistant - boy, I wouldn't  
want to be that guy. He looked  
terrified.

WENDY

(her voice fades up as our  
team gets closer)

(MORE)

WENDY (CONT'D)

...you simply dispose of the dull blade, and the magazine injects a fresh one directly into the razor's patented handle.

MRS. SCHMID

First thing in the morning? My husband? That seems dangerous.

The group CHUCKLES.

MR. SCHMID

Why can't you just re-sharpen your old straight razor? I'd have to keep buying your newfangled things over and over again.

WENDY

Ah, but this is so much faster and easier and more hygienic! NWI plans to bring a world of convenience to the consumers of the future.

MOVING along.

WENDY (CONT'D)

Now in this room we have what we call the Astral Projector. As I lower the lights...

ALL

Oooh.

WENDY

Images of the stars and planets are projected onto the domed ceiling, showing a perfect representation of the night sky.

The other tourists OOH and AAAH and AD LIB responses.

JENNY

(quietly)

Huh. They're beautiful.

NATE

(disagreeing)

Hmmm.

JORDAN

(quietly)

Yes, a similar machine was installed in Munich last year.

(MORE)

JORDAN (CONT'D)

I didn't know there was another...  
wait, that's not right.

NATE

What's not right?

JORDAN

Those stars are.... Nate, there in  
Canis Major, that's Xoth, from the  
Baron's star charts. My god, it's  
like a celestial countdown clock.

JENNY

Counting down to what?

JORDAN

The Day of the Beast. I can see it.

The herd MOVES ON.

WENDY

And if you'll follow me in here  
you'll see one of our more  
promising marvels. We call it a  
"radiovisor". Imagine a radio which  
can show moving pictures!

MRS. SCHMID

Look, honey! It's Krazy Kat in that  
little window!

MR. SCHMID

What the heck would you want that  
for?

WENDY

We believe that soon it will be  
possible to create movies in which  
you'll be able to hear the actors  
speak, and some day, those movies  
could be shown on a device like  
this one, maybe even right in your  
own home!

MRS. MULCH

Now you've just gone too far...

The AD LIB conversations FADE AWAY as the tour moves on.

NATE

Where are you going? That says  
"Staff Only - No Entrance".



JENNY

Yeah, that's where the secret stuff  
will be. C'mon. And ditch the pins!

She GOES THROUGH the door.

NATE

Ah, that woman! After her!

105 NARRATION

105

CREIGHTON COBB

Jenny hurried down a corridor, with  
Nate and Jordan right behind her,  
their electric tracking pins tossed  
aside. As they turned a corner they  
ran into the tormented lab  
assistant they had seen earlier.

106 INSIDE MAN

106

JURGENS

What are you--

JENNY

Oh, excuse me mister. We got  
separated from the tour.

JURGENS

(alarmed)

You can't be in here, Miss. You and  
your friends must leave right away.

JENNY

(deliberately ditzy)

I guess I took a wrong turn after  
the star thingy, Phil.

JURGENS

How do you know my--

JENNY

Your name tag: Philip Jurgens.

JURGENS

Please, you have to go. It's  
dangerous. If Doctor Dieter sees  
you--

JENNY

I get confused real easy. Why don't  
we--

NATE

(taking over)

We know it's dangerous. Is Mr. Chandler here?

JURGENS

(stunned)

What? How...

NATE

We know about his plans. About Lang Fu and the Brotherhood. I think you do too.

JURGENS

Who are you?

NATE

That's not important. We've been tracking the Brotherhood of the Beast. We're here to stop them.

JURGENS

(on the verge of tears)

Oh, thank god. Help me.

NATE

We will. We saw you with a German. That's Dr. Dieter?

JURGENS

He's mad. Completely insane! He was in prison in Germany. They say he escaped from his cell leaving only some odd chalk markings on the wall.

JENNY

What was he in jail for?

JURGENS

Murders - but they were his experiments. Bizarre surgeries. The things he does....

JENNY

Great. Just great.

NATE

And Chandler?

JURGENS

He's worse. He's a fanatic. People have no idea about him. Their plans are... horrible.

NATE

Global domination?

JURGENS

Global destruction! Those who don't bow down to Chandler's gods will be wiped out. All of us. Everyone!

JORDAN

My god. You were right, Nate.

JURGENS

I've been trying to gather proof, hidden away documents, but they're very good at keeping secrets.

NATE

We're here to help, Jurgens. Can we count on your assistance?

JURGENS

Of course!

NATE

(probing blindly)  
When will it happen?

JURGENS

They've been keeping us here around the clock. They're going to test Dieter's machine tomorrow at midnight.

JENNY

(bluffing)  
We heard that too.

JURGENS

Chandler will be here for the test. If it works, they'll be set for The Day of the Beast. They'll do something even worse in Egypt.

NATE

And this is the machine that... does what exactly?

JURGENS

It's an opening for entities from other dimensions to come - they travel through the lenses. The physics - it's horrifying.

JORDAN

Like Hauptman's spectacles. So what do we do?

JURGENS

What? You tell me!

NATE

Can you help us get back in tomorrow?

JURGENS

Um... Here. These are the pins we use. You can move through the facility unrestricted. I'll find a way to get you in through the Milford Road door.

JENNY

Oh, we'll get in one way or another.

JORDAN

But then what?

JURGENS

There's... the building has a self-destruct system.

NATE

Really?

JURGENS

Chandler set it up in case of a catastrophic failure or industrial espionage. He's insanely paranoid. If that switch is thrown, the whole place will come down.

JORDAN

Oh my god. Blow up the whole building?

There is some ELECTRONIC BEEPING noise.

JURGENS

You have to get out of here. If he finds me talking to you we'll all be in terrible trouble.

NATE

Right. Jurgens, how do we reach you?

JURGENS

Telephone me here tomorrow afternoon. I'll let you know if I've got everything set up.

NATE

Will you be able to talk?

JURGENS

I'm being watched, and the telephone lines are monitored. We'll have to use some kind of code. So I'll know it's really you, say... say something about a book.

NATE

Book? What book?

JURGENS

Any book, it doesn't matter. And if the coast is clear I'll use the word "orange". If I say "orange", then that means you should come to the Milford door at midnight.

NATE

Orange. The Milford door.

JURGENS

Yes! Now get out of here!

TRANSITION MUSIC.

107

NARRATION

107

CREIGHTON COBB

With Jenny leading the way, the investigators retraced their steps and rejoined the tour group before they were missed, returning one set of lapel pins and keeping Jurgens'. Back at the Palace Hotel, the intrepid trio told Charlie and Owen about their encounter.

108 BEFORE THE BOONS

108

CHARLIE

He could be setting us up. Do you think we can trust him?

OWEN

Good question.

JENNY

He seemed pretty hinkey, but what choice do we have?

JORDAN

Jurgens said Chandler himself would be there.

NATE

(uncharacteristically worked up)

If Chandler's here Lang Fu may be there too. He's got to be!

CHARLIE

All right. Listen, we're all worked up. We can't do anything until tomorrow anyway. Let's sleep on it, and see how things look in the morning.

TRANSITION MUSIC begins under.

109 NARRATION

109

CREIGHTON COBB

Taking to their own various beds in the palatial hotel suite and adjoining rooms, the investigators retired for the night. But in the wee hours, very strange noises disturbed their well-earned rest.

110 BOONS FOR MANKIND

110

Charlie SNORES softly. The sound of a weird electrical SURGE is followed by and electrical POP which wakes Charlie.

CHARLIE

Huh? What the hell--

Jenny SCREAMS in terror! There's a horrid SLURPING sound followed by something like a GIANT BLOB OF PUDDING being dropped from the ceiling.

CHARLIE (CONT'D)  
Ah - it's on me!

JENNY  
Help! Owen, help!

CHARLIE  
It burns!

OWEN  
(hurrying in)  
Boss? What is it?

POUNGING on the door.

NATE  
(outside)  
Charlie? It's Nate. Open up.

JENNY  
Get the light.

CLICK.

OWEN  
God almighty!

Jenny SCREAMS again. There's another weird electrical NOISE followed by another POP.

JENNY  
It's gone. It went--

OWEN  
Boss, are you all right?

CHARLIE  
Yes. Ugh, get me towels, run some water.

Jenny opens the DOOR. Nate and Jordan RUSH in. Owen RUNS WATER in to the tub.

JORDAN  
What's happened?

JENNY  
Charlie, here's a towel. Are you hurt?

OWEN

(off)

You're sure it's gone?

NATE

What's gone?

CHARLIE

There was an electrical noise--

JENNY

And a bright flash of light. There was a thing, there, in the corner of the ceiling.

JORDAN

Was it another one of those bloodsuckers?

CHARLIE

No, it was like a giant amoeba - it had one big eye. It leaped or fell on me.

OWEN

Looks like a burn, boss.

CHARLIE

It'll be all right.

JORDAN

There's slimy stuff up here on the wall.

JENNY

There was another flash and it was gone. What the hell was that?

CHARLIE

Unless I miss my guess, we've just been attacked by a boon to mankind.

NATE

NWI is onto us.

OWEN

Probably the whole Brotherhood.

JORDAN

Oh my god. We're in danger.

JENNY

The whole world's in danger, bub. What do we do, Chuck?



CHARLIE

We need a plan of action, and we need it now. The Day of the Beast is nearly here. When is it exactly, Jordan?

JORDAN

The star charts place it fifteen days from now. I'm still calculating the exact time. I wish I'd gotten a better look at that astral projector...

NATE

The Brotherhood will be there and Chandler will fulfill the prophecy as the master of their new world order.

OWEN

We're in a tough spot, boss.

CHARLIE

We are. So here's my plan: dangerous though it may be, we hit NWI tomorrow night. We do whatever it takes to break up their machine and their plans and make sure that Chandler never makes it to Cairo.

JORDAN

I don't understand. Are you suggesting that we assassinate Edward Chandler?

JENNY

In his own joint?

CHARLIE

I hear you. But we've got this Jurgens fellow on the inside. There's the self-destruct system in the building. We're never going to have a better opportunity to destroy it all.

This weighs heavily on the group.

OWEN

You may be right, boss. But what if it's a trap? We've just been attacked. They know we're here. They might be expecting us.

JORDAN

He's right. They're after us. Oh my god...

NATE

Charlie, I really hate to say it, but maybe it's time we used a little magic of our own.

CHARLIE

What do you mean?

NATE

We have Hauptman's own grimoire. We have Lowell's visions. And we have something else.

CHARLIE

What?

NATE

The mummy of Nitocris. Remember that little incident with your friend Houdini a few years back?

CHARLIE

Of course! Houdini had the mummy. Nate, can you do it?

JORDAN

Do what exactly?

NATE

If we're going up against the descendant of Nophru-Ka, we summon the spirit of Queen Nitocris - one of the most potent magical forces of Ancient Egypt. If I can bind her spirit, we could set her against the Brotherhood.

JENNY

I've seen a lot of things on this trip, boys, but I didn't know you were a wizard, Professor.

NATE

Well...

OWEN

That's bloody terrifying, if you ask me.

JORDAN

Why don't we try what normal people would do? America is under attack. The whole world is. Let's take what we know to the authorities. Charlie, I'm sure you know people - the police chief, the mayor--

CHARLIE

I know better people than that.

JORDAN

Then we use them. The governor, the army...

CHARLIE

I do have a few favors I could call in from the military....

JENNY

You think they'll believe this story? They'll throw us in the loony bin. Wouldn't you?

JORDAN

Well...

OWEN

She's got a point, mate.

JENNY

Look, boys, Chandler's the weak link in this chain. If a guy like him only comes around every, what...

JORDAN

One hundred and four years. Roughly.

JENNY

If we can keep him from making it to the shindig in Egypt, that's our best shot. Rubbing him out on his turf's dicey. I say we whack him when he's not expecting it. Say, when he's on his way over to Egypt.

CHARLIE

How?

JENNY

The guy travels by his own private airship, right?

(MORE)

JENNY (CONT'D)

We line up some airplanes and shoot it down. Preferably over the ocean. He doesn't make it to his party and our work is done.

JORDAN

It's like a mob hit.

JENNY

Yeah, well, witty banter isn't the only thing I learned from Vinny.

NATE

So what's it going to be, Charlie? We have four plans. Each one risky. We can't just roll the dice. I think you should decide.

CHARLIE

Me?

NATE

You.

Charlie SIGHS heavily. TRANSITION MUSIC starts under.

CHARLIE

If any of you doesn't want to be part of this, you can get out now. No questions asked. Jordan?

JORDAN

I don't, I mean, I'm not...  
(with a sigh of  
resignation)  
I'm in.

NATE

I can't let Lang Fu get away from me again.

OWEN

Whatever you say, boss. I'm with you.

CHARLIE

Jenny?

JENNY

You choose, Chuck. I'm with you until the end.

MUSICAL STING!

111 NARRATION 111

CREIGHTON COBB

Charlie took the rest of the night to recover from the attack and weigh the merits of the four dangerous plans. In the morning, he told the others of his choice.

112 ENDING #1. CHARLIE'S PLAN 112

CHARLIE

I know it won't be easy and I know it won't be safe, but we hit NWI tonight.

JENNY

I knew it.

CHARLIE

Each of us should have a weapon. Owen, take care of that, won't you?

OWEN

I'm on it, boss.

113 NARRATION 113

CREIGHTON COBB

The team spent the day arming themselves and preparing for the invasion. That afternoon, Nate made his attempt to telephone Jurgens.

114 COLD CALL 114

RINGING.

NWI OPERATOR

New World Incorporated Oakland Research Facility. How may I direct your call?

NATE

Mr. Philip Jurgens, please.

NWI OPERATOR

Who may I say is calling?

NATE

This is... Henry, a librarian at... Berkeley.

NWI OPERATOR

What is your call concerning?

NATE

A book that Mr. Jurgens requested.

NWI OPERATOR

One moment while I connect you.

There is CLICKING on the line.

NATE

(to Charlie)

This is insane.

CHARLIE

Keep calm.

More CLICKING AND A FAINT ECHO ON THE LINE.

JURGENS

(very nervous)

Hello?

NATE

Is this Mr. Jurgens?

JURGENS

Yes. How can I help you?

NATE

We have that book you asked for.

JURGENS

(a slight pause)

Are you sure it's the right one?

NATE

Yes. The book? It's the orange one, right?

JURGENS

(hesitant)

Oh. Very good. I'm glad to hear from you.

NATE

(after an awkward pause)

Do you want us to... deliver it?

JURGENS

I'm tied up here. We're very busy.  
I don't know if a delivery is a  
good idea.

NATE

What?

JURGENS

I might be able to go to the  
library. I do sometimes. I have  
some... "overdue materials" to  
return.

NATE

You have?

JURGENS

That's right. Please don't deliver  
the orange book. Do you understand?

NATE

The orange book, right.

JURGENS

I have to go. Thank you for  
calling.

The line goes dead.

CHARLIE

Well? Did he say it?

NATE

This is insane.

JORDAN

What did he say?

NATE

He said "orange", but the way he  
said it... was very confusing. I  
think he was trying to warn us.

JORDAN

Warn us? What do you mean?

CHARLIE

But he said "orange"?

NATE

(with a sigh)  
Yes.

CHARLIE

Then we stick with the plan.

115 NARRATION

115

CREIGHTON COBB

At eleven thirty, a model T rolled up to the Milford Street entrance of NWI's Oakland facility. Owen was laden with a pair of revolvers, and an alarming quantity of dynamite tucked into his coat. Charlie's long overcoat was carefully draped over a Tommy gun. Jenny and Jordan took up Owen's offer of a pistol for the raid, and Jordan carried Cornwallis' spectacles. Nate carried only Hauptman's grimoire.

116 THE NWI ASSAULT

116

The group sneaks up towards the door to NWI. CRICKETS.

CHARLIE

All clear?

JENNY

Clear.

OWEN

I still say you should have brought a gun instead of that old book, Professor. Here - take one of mine.

NATE

In the right hands, a book can be very dangerous.

JENNY

C'mon, the door's open. Looks like Jurgens came through after all.

They hustle in. There is BEEPING and an ELECTRIC HUM.

JORDAN

No alarm. Just those blinking lights. I guess these security pins do the trick.

OWEN

Shhh...



CHARLIE

Right, follow me.

JENNY

Charlie. Let me lead the way. I was here before. And I'm the smallest. You and Owen are as subtle as water buffaloes.

CHARLIE

I don't know...

JENNY

Aren't I your little thief?

NATE

She's right, Charlie. She's the better scout.

JENNY

Yeah, listen to Nate. I'll go first and wave you forward.

Jenny creeps ahead.

JENNY (CONT'D)

(hushed)

All clear. C'mon, through here. It's dark, follow my flashlight.

She ducks in through a doorway and the others follow her. There are strange skittering SOUNDS. Jordan SNIFFS.

JORDAN

What's that smell?

NATE

I think it's a vivarium. They must do research on animals here.

JORDAN

Animals? Let me see.

He FLICKS on his flashlight. It passes over weird and terrible HUMMING equipment and machinery.

CHARLIE

Yikes.

JORDAN

My god, what ARE those things?

NATE

I... I think they were rats. Once.

Dreadful soft CHITTERING and HISSING sounds.

JORDAN

How can they still be alive? With all those... mutilations....

CHARLIE

Look - here's some kind of monkey.

JORDAN

It's still. Is it in a trance or something?

NATE

No, look. Cranial sutures. It looks like he's had a lobotomy.

CHARLIE

Poor fellow.

JENNY

(from ahead)

Will you come on! I hear something up ahead.

The boys HURRY out of the vivarium to catch up with Jenny. There is a sound of distant CHANTING with catchy phrases like "Nyarlathotep" and "Nophru-ka".

JENNY (CONT'D)

(hushed)

Down this hall, there's a window. Stay low and we can look in.

The team creeps down the hall and the CHANTING gets louder.

JENNY (CONT'D)

Bingo! We've found 'em.

CHARLIE

There's Chandler!

NATE

And Lang-Fu!

OWEN

I count six bodyguards. At least a dozen more men in lab coats. Maybe twenty of those guys in robes. Eesh.

JENNY

What's that smell?

JORDAN

They're burning something in that brazier.

NATE

Ritual incense.

OWEN

Made from the Blue John. Ucumari said it went into a magic fire.

JENNY

The one with the white hair, that's Dieter. Jurgens is the one going with him to that machine.

NATE

Is that a fresh incision in his head? I don't think he had that yesterday.

CHARLIE

It looks like those electrical coils are starting to glow.

JORDAN

Look at the lenses. They're like Hauptman's. It's focusing energy. Those equations on that blackboard... some kind of advanced physics. It's like Jurgens said, opening a space between dimensions.

NATE

It's industrialized witchcraft.

JENNY

Look - in the energy field - it's an eye. It's like the thing that appeared at the hotel.

OWEN

Any sign of that self-destruct system, boss?

CHARLIE

Look there, along that wall. The big switch with the protective cover. That's probably a good bet.

OWEN

How do we get to it?

CHANDLER

(turning the ritual up a notch)

Reddee khateeyah ta en hekher! Iä Nyarlathotep!

CULTISTS

Utook Nyarlathotep!

The energy field SURGES and grows larger.

JENNY

Look! It's like a black void opening up in mid air!

NATE

A gateway to another dimension.

JORDAN

It's not a void. There's something inside it.

OWEN

Boss, what do we do now?

CHARLIE

They're distracted...

JENNY

We could sneak in...

JORDAN

Something inside... I can almost see it... The spectacles!

NATE

Jordan? No, don't put those on!

JORDAN

(too late and too loud)

Oh my god! I can see it! The Beast! Nyarlathotep! Emerging... It's all around us!

JENNY

Look! Jurgens sees us!

117 NARRATION 117

CREIGHTON COBB  
Before Chandler and his cultists  
could take note of the invaders,  
Jurgens threw an enormous lever on  
the bizarre machine.

118 SHOOTOUT 118

The machine HUMS loudly, SPARKS fly and ZAP.

DIETER  
(thick German accent)  
Dumkopf! What are you doing? Nein!

JURGENS  
Damn you, Dieter, you're a madman!

Jurgens ATTACKS Dieter, and Chandler's bodyguards swing into  
action. NOISY AD LIBS.

CHANDLER  
Stop this man! Seize him!

OWEN  
Let's go! Now!

119 NARRATION 119

CREIGHTON COBB  
As Chandler's thugs attacked  
Jurgens, Owen led the charge of the  
investigators into the laboratory!

120 SHOOTOUT - CONT'D 120

The machine OVERLOADS. Chandler's goons BEAT on Jurgens. The  
cultists are confused, some still CHANTING, some SCREAMING,  
some RUNNING. Owen leads the charge into the lab. BLAM! BLAM!  
ARRRGH! Gunfire.

CHANDLER  
Intruders! Shoot them!

LANG FU  
Sha si yì jiàotú.

CHARLIE  
I'm going for the switch! Cover me!

Owen SHOOTs and one goon CRUMPLEs to the ground. The bodyguards return Owen's gunfire as Charlie RUNs for the self-destruct switch. Cultists flee in PANIC. Technicians DIVE for cover.

JENNY

Jurgens! Leave him alone, you apes!

Jenny rushes the bodyguards to help Jurgens.

OWEN

Miss Alexander, no!

FIGHTING. WHACK! POW! Then a YELP.

GOON

Got ya!

JENNY

God damn you, let go of me!

JORDAN

(his mind being blown)

My god, the Beast! I can see across time!

DIETER

Stop that man! He goes for the self-destruct!

CHANDLER

It's too late, Doctor.

CHARLIE

That's right!

Glass BREAKs and he throws the self-destruct SWITCH. An alarm KLAXON HONKS.

ROBOT VOICE

Evacuate. Three minutes to self-destruct. Danger. Alert.

The cultists and technicians SCREAM and RUN AWAY. The ALARM continues. CHANDLER is frighteningly unruffled by it all.

DIETER

(frightened)

Herr Chandler, the destruct. We must--

CHANDLER

Stay right where you are, Doctor Dieter. It looks like we have a hostage.

JENNY

Damn you--

The Goon MUFFLES her protests.

OWEN

Let her go or I shoot!

CHARLIE

Jenny! Owen, no, you'll hit her!

NATE

Charlie...

CHANDLER

Charlie... Tower? Can that be you?

CHARLIE

It's over, Chandler. Tell your man to let her go. You've lost.

CHANDLER

Do you think so?

CHARLIE

We got Hauptman. It's over. Come on, let her go!

JENNY

Charlie!

GOON

(hurting her)  
Shut up!

CHANDLER

(evil chuckle)  
Do you hear that, Lang Fu? He thinks they got Baron Hauptman.

Lang-Fu speaks with the rich, yet politically incorrect "Fu Manchu" dialect of early 20th century Hollywood.

LANG FU

They understand so little. My old friend will live for centuries yet. Amazing creatures, bats.

NATE

Charlie....

CHARLIE

Yeah, well you don't have centuries.

ROBOT VOICE

Evacuate. Two and a half minutes to self-destruct. Danger. Alert.

CHANDLER

What are you playing at, Tower? What do you think you know? You're a dilettante. A rich child with too many toys. Give her to me!

Jenny SCREAMS in pain as the goon hands her to Chandler.

CHARLIE

Jenny!

JENNY

Charlie!

JURGENS

It's over. The authorities are--

CHANDLER

Dr. Dieter, adjust this man's attitude.

JURGENS

NO! Not that!

DIETER

Jah, I will show you MY toys. Dance, Herr Jurgens, if you please...

The CLICK of a switch. Jurgens begins to GIBBER in pain.

JURGENS

No, my head. Turn it off! Aiiiee!

Jurgens' head BURSTS wetly and he tumbles to the floor dead. Jenny STRUGGLES.

CHANDLER

(whispering to Jenny)  
Do you really want to be next, sweetheart?



CHARLIE

God damn you, Chandler! Let her go!

CHANDLER

Don't talk to me of gods! I am the son of Nophru-Ka! Destined from eons past to rule this world and worlds beyond!

LANG FU

And it was dreamed again of the priest Nophru-Ka and of the words he spoke at his death, how the son would rise to claim the title, and the son--

NATE

We know the prophecy, Lang-Fu. The one you stole from Ronald Galloway.

LANG FU

Galloway? That's a name I barely remember. You were there, I think, in the Well of Nophru-Ka.

NATE

I was there. I should have stopped you then.

LANG FU

(chuckling)

And what prevented you? Fear? No matter. Galloway lacked true faith. He got what he deserved. You should be grateful.

ROBOT VOICE

Evacuate. Two minutes to self-destruct. Danger. Alert.

DIETER

Herr Chandler, we should leave--

CHANDLER

Dr. Dieter, you promised me security in this facility. You have failed me.

DIETER

Herr Chandler, I---

CHANDLER

You are no further use to the Brotherhood.

BLAM! Dieter is dead.

JENNY

Char---

The horrible sound of Jenny being STRANGLED.

CHANDLER

Silence!

121 NARRATION 121

CREIGHTON COBB

As Chandler's hands tightened  
around Jenny's throat, Lang Fu  
began to intone a Chinese spell...

122 SHOOTOUT - CONT'D 122

LANG FU

Dakai tong wang shòu!

JORDAN

The gateway! He's opening it! I can  
see... it's... it's the Sphinx!  
It's alive!

NATE

Utuk zul ta ardata!

123 NARRATION 123

CREIGHTON COBB

Reading from a page of Hauptman's  
grimoire, Nate Ward directed a  
counter spell at Lang Fu. Suddenly  
a rip began to appear in the  
Chinese wizard's enchanted garment!

124 SHOOTOUT - CONT'D 124

A sound of ENCHANTED LIGHTNING RIPPING an ornate silk jacket.

LANG FU

Aaaah.

125 NARRATION

125

CREIGHTON COBB

Before the damage could get any worse, the enraged Lang Fu sent a withering curse back at the professor.

126 SHOOTOUT - CONT'D

126

LANG FU

Wang nà shoubì!

The horrible SOUND of magic bouncing back on Nate.

NATE

Aaaaah! My arm!

OWEN

Boss?

CHARLIE

Jenny!

CHANDLER

Enough of your meddling!

JENNY

(pathetically weak)

Cha---

The horrible sound of Jenny's NECK BEING BROKEN.

CHARLIE

Jenny! No!

ROBOT VOICE

Evacuate. One and a half minutes to self-destruct. Danger. Alert.

CHANDLER

Behold!

The THUD of a limp body hitting the floor.

CHANDLER (CONT'D)

The son will claim the title...

CHARLIE

You son of a bitch!

NATE

Owen, fire!

Owen FIRES at the bodyguards. Charlie's Tommy gun ROARS to life as he BLASTS Chandler. The THUD of bodies hitting the floor.

127 NARRATION 127

CREIGHTON COBB

A barrage of fire from Charlie's Tommy gun sprayed into Chandler.

128 SHOOTOUT - CONT'D 128

CHANDLER

Aaaah!

LANG FU

(in despair)  
Master Edward!

JORDAN

(terrified)  
Lang Fu's going into the gateway.  
The angles--

NATE

Stop him!

JORDAN

He's entering the void! It's folding in on itself! My god! The spheres!

A magical WHOOSH as Lang Fu vanishes through the dimensional gateway to the Sphinx and it closes.

NATE

No! Not again! Dammit!

ROBOT VOICE

Evacuate. One minute to self-destruct. Danger. Alert.

OWEN

Boss, Chandler's dead. We've got to get out of here!

Charlie RUSHES over to Jenny's limp body.

CHARLIE

Oh, Jenny. Please no! Jenny! Jenny!

NATE

Charlie! She's gone. They both are.  
I'm sorry.

OWEN

Boss, this place is going to blow.

CHARLIE

(keening)

Jenny. What have I done?

NATE

Owen, get those spectacles off of  
him. We have to get him out of  
here.

OWEN

My god, what happened to your arm?

NATE

It's... withered. Lang-Fu's magic.  
Hurry, get Jordan out.

OWEN

I got him.

CHARLIE

Why did we send her in first, Nate?  
Why didn't you stop me?

NATE

It's not your fault, Charlie. Come  
on, let's get her out of here  
before this place explodes.

OWEN

Come on, Mr. Lowell.

JORDAN

(pretty darned insane now)  
Nyarlathotep. The Beast with a  
thousand forms. The Crawling Chaos!

OWEN

It's okay, Jordan. It's just me.  
Come on.

A light TUSSLE as Owen gets Jordan under control.

NATE

Charlie. I'll help you. Let's get  
her out of here.

CHARLIE

Oh, Jenny.

ROBOT VOICE

Evacuate. Thirty seconds to self-destruct. Danger. Alert.

OWEN

(his calm breaking)  
Boss?

NATE

Come on, Charlie! Run!

Transition MUSIC.

129 READ ALL ABOUT IT - EPILOG 1 129

On a BUSY NEW YORK CITY STREET.

PAPER BOY

Extra! Extra! Edward Chandler  
killed in laboratory explosion!  
Beloved philanthropist and  
corporate titan dead at 50! Read  
all about it! Fate of New World  
Incorporated uncertain! Extra!  
Extra!

130 NARRATION 130

CREIGHTON COBB

Months later, a visitor arrived at  
Charlie's Park Avenue penthouse...

131 EPILOG 1 131

The paper boy and street sounds grow distant and quiet as we  
cross to KNOCKING on a door in a high rise apartment  
building. The door OPENS.

OWEN

Oh, Professor Ward.

NATE

Hello, Owen. I don't suppose  
Charlie's here.

OWEN

No, sir.

NATE

He hasn't answered any of my telegrams. How's he doing?

OWEN

After Miss Alexander's funeral, he left for Europe. He wouldn't tell me exactly where he was going.

NATE

Hmm. If you knew where he was, you wouldn't tell me anyway, would you?

OWEN

No, Professor, I wouldn't.

NATE

You're a good man, Owen.

OWEN

How is Mr. Lowell? Any better?

NATE

Those visions did a number on him. His doctors are hopeful that a few more weeks of rest at Arkham Sanitarium should help.

OWEN

And what about you, sir? How's the arm?

NATE

I'm afraid the doctors are at a loss. To them it just looks like a burn. Maybe it will heal. Maybe not.

OWEN

I'll keep a good thought.

NATE

If you hear from Charlie, tell him I stopped by.

OWEN

I will do.

NATE

I'd sure be glad to hear from him.

OWEN

Professor...

NATE

Yes?

OWEN

What about Lang Fu?

NATE

He's wounded now, and on the run. Somewhere. But The Brotherhood is finished, Owen.

OWEN

Do you reckon that Baron Hauptman could really still be alive somehow, like they said?

NATE

If he is, Owen, it will be up to someone in the next century to stop him. We've done our bit. By god we have.

MUSICAL swell.

JUMP TO  
CONCLUSION

132 NARRATION

132

CREIGHTON COBB

(narrating)

Charlie took the rest of the night to recover from the attack and weigh the merits of the four dangerous plans. In the morning, he told the others of his choice.

133 ENDING #2 - NATE'S PLAN

133

CHARLIE

NWI is onto us, and I think they'll be waiting for us to break in. But we've been at this a while now, Nate. And if I've learned anything from you, it's to fight fire with fire. We go with your plan.



JORDAN

(incredulous)

That was the craziest one of all!  
You're going to cast a magic spell  
on a mummy and force it to stop The  
Brotherhood?

NATE

Sort of. It's not just any mummy.  
Nitocris was supposed to have been  
a great and terrible... witch, I  
guess you'd call her. But she's  
also a sworn enemy of the priest  
Nophru-ka and his followers. I  
believe she's our best ally, but  
I'm not... I mean I can't be  
entirely sure it will work.

CHARLIE

I have faith in you, old man. What  
do we need?

NATE

We need to get to Cairo, fast. And  
we need that mummy.

Exciting transition MUSIC!

134 NARRATION

134

CREIGHTON COBB

By nightfall, the team began the  
journey to Cairo via a train to New  
York. Charlie's old friend Harry  
Houdini had acquired the mummy of  
Nitocris, with Nate's help, as a  
prop for an illusion. Charlie wired  
Houdini to make sure he still had  
it. Soon the group was in Charlie's  
pullman car, riding the Overland  
Limited across the country.

135 UNION STATION

135

The air brakes SCREECH as their train arrives in Union  
Station, Chicago.

CHARLIE

They'll connect our car to the  
Broadway Limited here in Chicago.  
How're the calculations coming,  
Jordan?

JORDAN

Good. I think. I've never done math quite like this, but my visions are helping. I haven't pinpointed the location yet, but it won't be far from the pyramids at Gizeh.

Train car DOOR OPENS.

PORTER

Mr. Tower? I have a telegram for Mr. Charles Tower.

CHARLIE

Right here.  
(He TEARS it open.)  
Ah, it's from Houdini.

NATE

What's he say?

CHARLIE

"Nitocris illusion proved lousy. Old broad boxed up in my warehouse. 54th St. and 2nd Ave. Brooklyn. I'm touring but my man can meet you. Wire and say when. Tell Nate to be careful - that gal's nothing but trouble. Yours - HH."

OWEN

We should be able to be there by six tomorrow night and still be on board The Olympic by nine.

CHARLIE

Kid, send a reply: "Many thanks. Will pick her up six p.m. tomorrow. Nate says don't worry. Charlie." Got it?

PORTER

Yes, sir.

CHARLIE

All right, here.  
(hands him a coin)  
Keep the change and stay out of trouble.

PORTER

Gee, thank you!

The train LURCHES loudly as it's shifted onto other tracks.

CHARLIE

We'll be moving soon. Anybody seen Jenny?

JORDAN

Is she outside? I thought she went out.

NATE

(looking out window)  
I don't see her down there.

OWEN

I'll go look for her.

Jenny JUMPS UP onto the car. The train begins to roll.

JENNY

Look for who?

OWEN

Where'd you get off to?

JENNY

It's Chicago! I thought you boys might want some hot dogs.

MUSICAL PUNCTUATION and TRANSITION.

136 NARRATION

136

CREIGHTON COBB

The next day, the team arrived at Penn Station. Charlie, Jenny and Jordan went to Pier 54 in Manhattan to board the Olympic. The ship would take them to Liverpool, where they'd book another to Marseilles and a third across the Mediterranean to Alexandria, Egypt. Meanwhile, Nate and Owen embarked for Houdini's warehouse in Brooklyn...

137 TAKE THE MUMMY AND RUN

137

A CAB pulls up outside the warehouse.

CABBIE

The fare's a buck fifty.

NATE

We're just going inside to pick something up. We'll be back out directly and have to go straight to the White Star pier.

CABBIE

Nickel a minute, buddy.

OWEN

No problem. Here's a couple of aces to get you started.

CAR DOORS CLOSE. FOOTSTEPS as they approach the warehouse.

NATE

This is the address. Maybe Houdini's man is late.

OWEN

Maybe. I'll check the door.

It SWINGS OPEN.

OWEN (CONT'D)

(inside)

Hello? Hello?

(to Nate)

No one. We can't wait if we're gonna make that ship.

NATE

All right, let's go in.

They go in. It's eerily quiet, echo-y. Creepy. SCARY MUSIC UNDERSCORE.

NATE (CONT'D)

Anyone here? Try the light.

CLICK. CLICK.

OWEN

Nothing. Here, I've got a torch.

CLICK. Some pigeons FLUTTER up the rafters.

NATE

Those had better not be bats.

OWEN

This place gives you the creeps.

NATE

It is unsettling.

OWEN

So what's this mummy box look like?

NATE

It's a black stone rectangle - a little taller than a bath tub.

A voice sounds out of the darkness. PUGMIRE is playful in a creepy way.

PUGMIRE

Ah, you should have said so. Is that it, there in the corner?

NATE

Who are you?

PUGMIRE

Pugmire. Houdini told me you'd be coming.

OWEN

Is that why you shut off the lights?

PUGMIRE

A bit of theatricality. So, it's the black coffin you're after?

NATE

Technically, just the mummy inside.

PUGMIRE

And you've led us right to it. Well done. Yes, Mr. Ward, NWI reads your telegrams. I suggest you get used to the idea.

A pistol COCKS.

PUGMIRE (CONT'D)

Now open it - and no funny business. I assure you this pistol is no cheap magic trick.

NATE

The lid's stone. I can't move it by myself.

PUGMIRE

You, help him.

Nate and Owen go to the sarcophagus. The GRINDING OF STONE as they slide open the sarcophagus. MUSICAL THRILL.

PUGMIRE (CONT'D)

Take the mummy out.

Nate MUMBLES under his breath.

PUGMIRE (CONT'D)

What's that?

NATE

I said she's no good. Look at this, half the face is gone.

Pugmire APPROACHES.

PUGMIRE

Ugh, it's hideous...

NATE

Now!

Owen PUNCHES Pugmire hard and his pistol CLATTERS to the floor. Owen hits him again and he CRUMPLES TO THE FLOOR.

NATE (CONT'D)

Well done, Owen. We should get out of here. There might be others.

Pugmire GROANS feebly.

OWEN

What do I do with him?

NATE

Shame to waste a perfectly good sarcophagus.

Owen TOSSES Pugmire's limp body into the sarcophagus, and he and Nate SLIDE its incredibly heavy stone lid slowly into place.

PUGMIRE

(as it closes)

Hey, no, you can't--

Silence.

OWEN

Let's get out of here. Got the mummy?

NATE

Come on, your majesty.

138 NARRATION

138

CREIGHTON COBB

With the Brotherhood's spy "disappeared", Nate and Owen crated their prize and raced to catch the White Star ship Olympic just in time. During the crossing, Nate pored over Hauptman's grimoire, studying the Latin formulae late into the night.

139 SHIP SHAPE

139

Charlie KNOCKS at Nate's stateroom door. There's indistinct MUMBLING within.

CHARLIE

Nate? It's Charlie.

He OPENS the door.

NATE

(mumbling to himself)  
...egredere cum legionibus  
damnatorum.

CHARLIE

Nate!

NATE

(startled)  
Charlie! You startled me. You  
should have knocked.

CHARLIE

Good news, old man. At this very moment the Tower Foundation is funding a dig at Gizeh! That should get us access to the site.

NATE

Gizeh's big, Charlie. Where's the dig?

FISHING out the telegram.

CHARLIE

Telegram says... the tomb of Queen  
Khentkaus I.

NATE

Say, that IS good news. Very good.  
Sorry, have a seat.

Charlie sits and discovers the mummy of Nitocris in Nate's  
bed. Charlie STARTS.

CHARLIE

Good god!

NATE

Sorry!

CHARLIE

You're keeping Nitocris in your  
bed?

NATE

Just during the day. She's too tall  
for the wardrobe and has to be kept  
safe.

Charlie begins to CHUCKLE. After a moment, Nate JOINS IN.

CHARLIE

I've wired the leader of the dig,  
they'll be expecting us. It's a Dr.  
Rekemeyer from Yale. You know him?

NATE

By reputation - he's a good man.

CHARLIE

When we arrive at Alexandria, we'll  
take the train up to Cairo. We  
should be out at the dig site in  
hours.

NATE

Well, I should get back to my  
Latin.

CHARLIE

I'll leave you to it.

He goes.

NATE

Good work, Charlie.



140 NARRATION

140

CREIGHTON COBB

Rough seas on the Mediterranean delayed the team and they arrived in Cairo barely more than twenty four hours before The Day of the Beast. With Charlie and Nate's influence hard at work, they were soon at Professor Rekemeyer's dig on the plateau of Gizeh in the shadow of the pyramids and the Great Sphinx.

141 THE DIG SITE

141

Winds WHIP across the sands and Arab diggers SHOVEL away in the background at the tomb of Queen Khentkaus. Professor REKEMEYER is a very enthusiastic American Egyptologist in his 60s.

REKEMEYER

...the outer chamber here has been completely cleared, but as you can see, my team has quite a bit of earth to move to get us down to where we expect to find the burial chamber.

NATE

Impressive work, Professor.

REKEMEYER

(leading Nate to another part of the dig)

This way, Professor Ward. My current hypothesis is that Khentkaus was a wife of King Menkaure because of the proximity of the burials.

CHARLIE

So are we in the right spot, Jordan?

JORDAN

My calculations say they'll summon The Beast right over there.

JENNY

In front of the Sphinx?

JORDAN

That's what all their charts say.  
Tonight, two hours before the sun  
breaks the horizon.

JENNY

Criminy! The Sphinx is huge! How'd  
they build it?

CHARLIE

No one knows. Legend says it was  
carved out of the desert itself.

JENNY

What's it for?

CHARLIE

You tell me.

JENNY

What's that metal tower out past  
it?

CHARLIE

A mooring tower for an airship.  
That's where our friend Chandler  
will tie off. What do you think,  
Owen?

OWEN

This is a pretty good spot, boss.  
Good vantage on the Sphinx, not too  
far, not too close. If Nate can get  
these diggers to clear out tonight,  
we can place gunmen there, there  
and there. Unless they've brought  
an army, that should give Nate time  
to... do his thing.

JORDAN

And what if he fails?

JENNY

Screw your courage to the sticking  
place, Jordan. We'll not fail. I'm  
parched. Don't these eggheads have  
a bar? You call this civilization?

She leaves.

JORDAN

Did she just quote Shakespeare to  
me?

CHARLIE

(tickled)

I told you, she's no ordinary  
broad.

142 NARRATION

142

CREIGHTON COBB

Another generous infusion of cash from the Tower Foundation ensured the team private access to Dr. Rekemeyer's dig site for the night. Owen hired a detail of Arab gunmen to stand guard while Charlie and Jordan smuggled the Nitocris mummy into position. Nate sat with the grimoire, bracing himself for the gruelling metaphysical challenge ahead. As the sun set behind the pyramids, a huge airship drifted silently toward the mooring tower. The Brotherhood had arrived.

Thrilling MUSIC!

143 THE CALM BEFORE

143

From the dig site, Jordan, Jenny and Charlie watch the arrival of the AIRSHIP.

JORDAN

Look at the size of that thing. No one's going to miss Chandler's arrival. The NWI lion painted on it...

CHARLIE

(to himself)

I gotta get me one of those.

JENNY

Ah Chuck, he's probably just trying to compensate for some shortcoming...

Charlie LAUGHS.

CHARLIE

Let's see how Nate's holding up.  
(yelling)  
Nate!

OWEN

Shhh. He's meditating, boss. And mind the symbol he's chalked on the floor.

NATE

It's all right, Owen.

CHARLIE

What do you think, Nate? Feeling ready?

NATE

I've got the incense going, the thaumaturgic circle, Nitocris is laid out as proscribed.

CHARLIE

Chandler's here. Airship just came in.

NATE

Any sign of Lang-Fu?

CHARLIE

We haven't seen him yet, but Lowell set up a telescope so we should be able to get a good look when they arrive.

NATE

(pensive)  
Good... good.

SAD TRANSITION MUSIC starts under.

CHARLIE

I'm sorry this all comes down on you tonight, Nate.

NATE

It was my idea. Next time I'll be sure you have to summon the dead.

Charlie gives a little CHUCKLE, then a pause.

CHARLIE

Professor Galloway would be proud of you.

NATE

(choking up)  
Do you think? All my life, Charlie. All the horrible things I've seen.

(MORE)

NATE (CONT'D)

What a fool I was. I thought it would be fun!

CHARLIE

We've had some fun, Nate. Hell yes Galloway would be proud! I know I'm proud of you, old man.

144 NARRATION

144

CREIGHTON COBB

The dark of night stretched on for what felt like an eternity, as the stars wheeled inexorably overhead. Finally, as dawn approached, the chirping of the desert crickets that had inspired the mad poet Abdul Alhazred, was joined by another distant sound....

145 CALLING THE BEAST

145

WIND and desert CRICKETS. DISTANT MOTORS.

OWEN

Boss! Boss, there's cars approaching the sphinx.

CHARLIE

Jordan, what do you see through the scope?

JORDAN

Two limousines are stopping - maybe thirty yards in front of the sphinx. They're getting out. There's four from each car... all wearing black robes. They all look like Arabs.

JENNY

What? Where's Chandler? He has to be there, right? I want to get this guy.

\*

JORDAN

One of them's setting up some kind of brazier. Oh my god, some of them have machine guns.

OWEN  
 (worried)  
 Oh boy.

JORDAN  
 Wait! I think one of them may be  
 Chandler in disguise. Take a look,  
 Charlie.

MUSICAL THRILL.

CHARLIE  
 It's him all right. And the one  
 lighting the brazier is Lang-Fu.  
 The guards are looking... Everybody  
 duck!

Everyone SCRAMBLES to a low position.

JORDAN  
 One's moving between the paws of  
 the Sphinx.

CHARLIE  
 It's Chandler. Time to start, Nate!

NATE  
 (loudly)  
 Dedet shefet seperet er ooseshet  
 net maa-atee. Peshaa Nitocris em  
 shoo neb eer en ef maa-aa kheroo  
 enthroo jed-medoo en Nitocris. Ee-  
 en-edj kherek nether ah-aa neb maa-  
 ahtee ee-ee-en-ee sherek nebee ee-  
 enetek wee maa-en-ee neferoo-ek.

The dialogue continues over Nate's INCANTATION.

JORDAN  
 They're looking this way.

JENNY  
 So much for the element of  
 surprise.

The the distance, Chandler begins his INCANTATION which  
 echoes across the plateau.

CHANDLER  
 Her-netet Noprhu-ka eenek ees fened  
 poeee en neb thaao sanesh nebet  
 heroo poeee en mekh oodjat em  
 eeonoo em aabed!  
 (MORE)

CHANDLER (CONT'D)

Peret soo argee eenek maa-aa mekh  
 oodjet em eoonoo nen sheper boo  
 Djoo reh-ee em taa pen em oosooshet  
 ten ne maa-atee. Kher netet wee  
 resh-koeee ren en nethroo ooneneeoo  
 eem-es

The dialogue continues over Chandler's incantation too.

CHARLIE

His gunmen are coming. Take 'em  
 Owen.

OWEN

Aye!

BLAM! BLAM. BANG. ARRRG - as one of Chandler's men falls.  
 RATTATAT. A tommy gun answers and bullets RICOCHET through  
 the temple.

CHARLIE

Jordan, no matter what you've got  
 to protect Nate. He's got to finish  
 the spell!

JORDAN

Right. I won't let you down!

CHARLIE

Where's Jenny?

JORDAN

She's heading for Chandler. At the  
 sphinx.

CHARLIE

What? Oh no...

Charlie RUNS after her. Rifle SHOTS. TOMMY GUN FIRE.  
 CHANTING. MAYHEM! The stone of the Sphinx GROANS.

146

NARRATION

146

CREIGHTON COBB

As Chandler's incantation reached  
 its zenith, a horrid sound rippled  
 across the plateau as the soul of  
 Chaos, the Typhonian Beast, filled  
 the stone body of the Great Sphinx  
 with unholy motion and life.

147 CALLING THE BEAST - CONT'D 147

JORDAN  
(howling in terror)  
It's here - it's The Beast!

AWESOME MUSIC begins under. An Arab gunman SCREAMS in fright.  
A BLASPHEMOUS WIND screams across the desert.

148 NARRATION 148

CREIGHTON COBB  
Nate's conjuring awoke the  
blackened soul of Nitocris in a  
sudden and sentient sandstorm  
tearing across the plateau. And as  
the winds whipped across the sands,  
in their wake from the dunes rose a  
spectral army, with heads of  
crocodiles and jackals, which  
marched on the rampaging sphinx.

149 CALLING THE BEAST - CONT'D 149

All HELL has literally broken loose. Nate CONTINUES TO CHANT  
in Egyptian. Owen and his men TRADE FIRE with the  
Brotherhood's henchmen. Chandler and Lang-Fu CRY OUT with  
magical commandments to the Beast.

OWEN  
Good god - they're rising from the  
sand!  
(shot)  
Ahhh! I'm hit.

JORDAN  
Owen? Where are you?

OWEN  
Behind the pillar. Take this.

A couple of bullets WHIZ past Jordan.

JORDAN  
I've never shot a gun.

Another shot RICOCHETS off a monument.

OWEN  
(fading fast)  
Save Nate.



ARAB GOON  
Balnsbt lil'iikhwan!

Jordan pulls the trigger. BLAM! The goon SHRIEKS and FALLS dead.

JORDAN  
I got him, Owen. I-- Owen? Oh no!

150 NARRATION 150

CREIGHTON COBB  
As Owen's blood stained the sand,  
Jordan stood his ground, defending  
Nate. Meanwhile, Charlie raced  
across the dunes to protect Jenny.

151 CALLING THE BEAST - CONT'D 151

Nearby the Beast ROARS in battle.

CHARLIE  
Jenny, wait!

JENNY  
The jackal-heads, they're attacking  
Lang-Fu!

CHARLIE  
They're going for his coat!

CHINESE EXPLETIVES ring out followed by a pronounced RIPPING  
of magical silk. Lang-Fu SCREAMS in agony.

152 NARRATION 152

CREIGHTON COBB  
The minions of Nitocris ripped the  
magic coat of the Chinese wizard,  
and its protective spell was  
broken. He twisted in agony as the  
full weight of his two thousand  
years of evil crushed him. As the  
ancient man crumpled to the sand,  
the unnatural life began to flee  
from the Sphinx....

153 CALLING THE BEAST - CONT'D 153

The sound of GROANING STONE.

CHANDLER

What? No! Do as thou art bid.

CHARLIE

The Sphinx, it's going back...

JENNY

Chandler's distracted! Now's our chance!

She RUNS towards Chandler.

CHARLIE

Jenny, come back!

JENNY

Chandler - die you bastard!

AWESOME MOVING STONE sounds.

CHANDLER

Begone! I am eternal! I command the-

A big chunk of stone CRACKS off the Sphinx.

CHARLIE

Jenny - look out!

Both she and Chandler YELL as it CRASHES DOWN on them.  
THUNDEROUS MUSICAL CLIMAX.

CHARLIE (CONT'D)

NO!

The sandstorm swiftly WITHDRAWS, leaving behind a dreadful quiet over the scene.

154

NARRATION

154

CREIGHTON COBB

The Sphinx settled back into its original position, with huge chunks of stone falling away from its bullet-riddled surface. Meanwhile, back at the Tower Foundation dig site, Chandler's few surviving men were fleeing the coming dawn, scurrying like rats to find some dark corner.

155 AFTERMATH

155

JORDAN

The sandstorm - it's over.  
(shouting)  
Owen? Owen? Please wake up!

OWEN

Careful there.

JORDAN

Here, let me help you up.

Owen GROANS.

JORDAN (CONT'D)

We've got to get you to a doctor.

OWEN

Yeah, okay. How's Nate?

JORDAN

(calling out)  
Nate? Are you all right?

NATE

(exhausted but thrilled)  
It's done. It worked. Yes?

JORDAN

Yes! The sandst-- what happened to  
your arm?

NATE

Ah - it... withered.

JORDAN

What? How?

NATE

There's a consequence to magic. And  
Nitocris was... let's say she was  
not an entirely willing  
participant. She deflected some of  
the conjuration back on me before  
the mummy crumbled into dust.

JORDAN

Does it hurt?

NATE

I'll be all right. It could have  
been much worse. Where's Charlie?

JORDAN

He and Jenny ran down by the  
Sphinx. Come on.

MUSIC. The three of them STAGGER across the sands.

NATE

(calling out)  
Charlie? Charlie, we did it! Lang  
Fu is... what's wrong? Where's  
Jenny?

CHARLIE

(utterly crushed)  
She's... under the stones. With  
Chandler. She thought she could...

NATE

What? No.

JORDAN

Oh my god.

OWEN

Boss...

CHARLIE

What have I done?

NATE

But... we... oh...

Nate WRETCHES into the sand.

JORDAN

Charlie, I'm so sorry. She was...  
I'm...

(speechless)

Owen, he... You... need a doctor.  
The sun will be up soon - we can't  
stay here.

OWEN

(sucking it up)  
Mr. Lowell, you help the professor  
to Chandler's car. We'll be right  
behind you.

JORDAN

Come along, Nate. You can lean on  
me.

SAD MUSIC starts under.

OWEN

Here you come, boss. We can't help her now. She's in a better place.

CHARLIE

What have we done?

Desert WINDS GUST and crossfade to ARKHAM, MASS. NEWSSTAND.

156 READ ALL ABOUT IT - EPILOG 2 156

PAPER BOY

Extra! Extra! Read all about it!  
Industrialist Edward Chandler  
killed in freak accident! Tragedy  
at archeological site! Arab vandals  
attack the Sphinx! Fate of New  
World Incorporated uncertain! Read  
all about it!

157 NARRATION 157

CREIGHTON COBB

Months later, a visitor appeared at  
Jordan Lowell's office, at  
Miskatonic...

158 EPILOG 2 158

KNOCKING. The door opens.

JORDAN

(disinterested,  
businesslike)

Come in. What can I do for... Owen!

OWEN

Mr. Lowell.

JORDAN

(very happy)

What a surprise! I'm so glad to see  
you! How are you?

OWEN

I'm well. It's good to see you,  
sir. I got word from Charlie. He  
wanted you to have these.

He PUTS SOMETHING on Jordan's desk.

JORDAN  
Hauptman's spectacles.

OWEN  
He thought you could keep them  
safe.

JORDAN  
Of course. I've been trying to  
reach him. How's he doing?

OWEN  
After Miss Alexander's funeral, he  
left for Europe. He wouldn't tell  
me exactly where he was going.

JORDAN  
I wanted to give him my  
condolences, I guess. Let him know  
I was thinking of him.

OWEN  
You're a good egg, Jordan.  
How is Professor Ward? Any better?

JORDAN  
I don't see much of him. He hasn't  
been the same since Egypt. I don't  
think he'll ever forgive himself  
for what happened to Jenny.

OWEN  
Hmm. I'll keep a good thought.

JORDAN  
And how are you doing? Healing up,  
I trust?

OWEN  
Yeah, I've had worse.

JORDAN  
Well, if you hear from Charlie,  
please do tell him I said hello.

OWEN  
I will do.

JORDAN  
And tell him... I said thanks.

OWEN  
For the spectacles? Believe me,  
you're doing him a favor.

JORDAN

No, for all of it. Maybe it's wrong of me to say, but it was quite an adventure we had, wasn't it? Like nothing I've ever experienced. I mean, we defeated the Brotherhood of the Beast and saved the world. Didn't we?

OWEN

Didn't we?

JUMP TO  
CONCLUSION

159 NARRATION

159

CREIGHTON COBB

Charlie took the rest of the night to recover from the attack and weigh the merits of the four dangerous plans. In the morning, he told the others of his choice.

160 ENDING #3 - JORDAN'S PLAN

160

CHARLIE

I think Jordan's right. The Brotherhood's too big for us, and it's time we got some help.

JORDAN

Wait, you think I'm right?

CHARLIE

I do. I'll reach out to my contacts in the military.

JENNY

And tell them what, exactly? That Edward Chandler is friends with an old vampire and some monster bugs and they all pray to some ancient Egyptian god? I mean, we know it's all true, but who would believe it?

CHARLIE

Jenny, there are men in military intelligence who have seen some weird things. Believe me.

JORDAN

And we have evidence! We have Hauptman's book of family trees with Chandler's horoscope! The whole Brotherhood laid out!

NATE

Kasimir has it. In Budapest. We don't have time.

JORDAN

Well, we have the Peruvian shipping manifests with Chandler's signature.

JENNY

You can't connect just one dot.

CHARLIE

I'll admit it would be good to have something more to show them.

JENNY

There's Jurgens.

CHARLIE

What about him?

OWEN

He said something about stealing NWI documents of some kind? Proof of Chandler's plans?

JORDAN

Yes! Yes he did!

CHARLIE

He is on the inside. Maybe he can do it. Ring him up.

TRANSITION MUSIC.

161

NARRATION

161

CREIGHTON COBB

Nate Ward reached Jurgens by telephone at the NWI research facility, and used their prearranged code phrase to convince him to speak. After a few perplexing moments, the call ended abruptly.



162 CODED CALL

162

NATE

621.396? Mr. Jurgens? Hello?

Nate HANGS UP the phone.

CHARLIE

Well? What was that about?

NATE

This is insane.

JORDAN

Did he say "orange"?

NATE

No. We can't go back to NWI. They were listening in on the call. He was being very cryptic.

CHARLIE

What was that number? What did he say?

JENNY

Six something? Isn't that supposed to be the number of the Beast?

NATE

No, after I mentioned the "book", he said something about how he goes to the library to return "overdue materials." I think he was hinting that he left something there.

JORDAN

That could be a Dewey Decimal number.

NATE

Yes, a shelf locator. 621... that's in the sciences....

JORDAN

Engineering, I think.

CHARLIE

What library?

TRANSITION MUSIC starts under.

NATE

The closest one to NWI is at the university at Berkeley. We should go there before The Brotherhood catches on.

163 NARRATION

163

CREIGHTON COBB

A ferry ride across San Francisco Bay and a quick car ride brought the investigators to the beautiful Berkeley campus.

164 BACK TO SCHOOL

164

BIRDS, etc. College campus WALLA. The Campanile BELLS CHIME.

NATE

There are two main library buildings, Doe Memorial and Bancroft. Charlie, you and Jenny and Owen take Bancroft. Jordan and I will take Doe. We'll meet back here at the bell tower.

CHARLIE

Right. Come on you two!

165 NARRATION

165

CREIGHTON COBB

After flashing their academic credentials, the two professors found themselves in the labyrinthine stacks of the main university library, eight stories of unending shelves.

166 BOOKWORMS

166

Their FOOTSTEPS ECHO strangely between the shelves.

NATE

(quietly)  
600 to 630. This way. Keep your eyes open.

JORDAN

(quiet, but excited)

This is more like it, isn't it, Nate? I mean international travel is wonderful, or it can be, but a college campus, the smell of a library... I must say I feel much more at home.

NATE

Mmmm. How long have you been at Miskatonic?

JORDAN

Three years. Why?

NATE

Nothing, it's just... it's nice you can feel that way. I guess I don't find our library very homey. I've read too many of its books. 620. Down here. Good, no one around. Come on.

167 NARRATION

167

CREIGHTON COBB

Meanwhile, after flashing a ten dollar bill to a reference librarian, Charlie led the others into the shelves of the special collections.

168 STACKED

168

A similar ECHO and hush. TENSE MUSIC under.

CHARLIE

(quietly)

621.31, 621.32...

JENNY

"Stationary induction apparatus."  
"Mercury rectifiers?" He picked the most boring section of the library.

OWEN

Quiet. There's someone here.

MUSICAL PUNCTUATION.

JORDAN

I remember the first time I met you and Charlie. That homecoming alumni-faculty mixer? I admit I was a bit star-struck.

NATE

He can light up a room. 621.38.

JORDAN

And people regard you with awe.

NATE

They keep their distance. It's not quite the same thing.

JORDAN

Oh no, it's awe.

NATE

621.396. Jordan, look. A file box. "Miscellaneous Experiments of Nikola Tesla."

JORDAN

Tesla? Who's that?

NATE

One of those geniuses who told the world the truth, but nobody wanted to listen. Open it.

FOOTSTEPS approach.

CHARLIE

Someone's coming.

OWEN

I got this.

MUSICAL PUNCTUATION. The sound of SOMEONE GETTING PUNCHED. The RUSTLE of clothes and a gentle THUD.

CHARLIE

Owen, I think you just knocked out a librarian.

OWEN

She looked suspicious. Better safe than sorry.

JENNY

What is that another Sun Tzu quote?

CHARLIE

Come on. This shelf's empty. Let's get out of here and hope the professors had better luck.

169 JACKPOT!

169

The CAMPANILE BELL CHIMES. Outdoors. CAMPUS WALLA.

NATE

Jordan, here they come!

MUSIC RESOLVE.

CHARLIE

Boys, please tell me you found something.

JORDAN

Did we ever! Jurgens stashed a jackpot!

NATE

Did you see anyone else poking around?

OWEN

Yeah, she'll be fine.

NATE

What does that mean?

CHARLIE

Come on, we can't hang around here and we shouldn't go back to the hotel.

170 NARRATION

170

CREIGHTON COBB

The investigators regrouped several blocks away at Bickford's automated lunchroom, where they looked over the trove of smuggled documents.

171 JACKPOT - CONT'D

171

CAFETERIA walla. The RUSTLING of much paper.

CHARLIE

My god, these memos show Chandler is secretly funding rebels and radicals all over the world, using philanthropy as a disguise.

OWEN

His men have infiltrated every kind of nutty fringe group to stir up trouble. Call themselves the Sons of Terror. They instigated the Jaffa riots, deliberately spread sleeping sickness in Uganda...

NATE

He's propping up these Rhon-Paku temples in India, Hong Kong, Sydney, Philly...

JENNY

Rhon-Paku? Isn't that a kooky feel-good cult? I had a couple of girlfriends in New York who went to that. They're everywhere.

NATE

NWI ships Blue John incense to all of them for a special "holy day" celebration. The temples are a front for the Day of the Beast and they don't even know it.

JENNY

Poor chumps.

JORDAN

And listen to this letter from Chandler: "Dear Dr. Dieter, You can rest assured that NWI will continue to support the National Socialist Party in Germany. Their leader's strong beliefs in hereditary superiority aligns with the goals and values of The Brotherhood. We will accelerate our efforts to secure his release from Landsberg Prison."

CHARLIE

Well this is more than enough to take to my contacts in military intelligence. Let's get to the Presidio.

EXCITING MUSIC TRANSITION.

172 NARRATION

172

CREIGHTON COBB

A few miles away at Fort Winfield Scott, the investigators met with Colonel Walter Kline of the Military Information Division. Charlie had met the Colonel in France during the Great War, and had helped him in securing certain manuscripts....

173 FRIENDS IN HIGH PLACES

173

COLONEL KLINE

This is incredible stuff, Tower. I can't believe you and your colleagues here were able to find it all.

CHARLIE

We were highly motivated, Colonel.

NATE

Colonel Kline, we have to move quickly. Professor Lowell here has calculated that their plans are coming to a head very soon.

COLONEL KLINE

Yes. Thank you for bringing it to our attention, Lowell. You did the right thing.

JORDAN

I knew you'd be able to help.

COLONEL KLINE

I have an aeroplane standing by at Crissy Field. We're going to fly you all to Anacostia to meet my commanding officer, General Cosgrove. He'll want to talk to you all personally.

An AIRPLANE ENGINE fires up. TRANSITION MUSIC.

174 NARRATION

174

CREIGHTON COBB

A quick series of aeroplane flights delivered them to Anacostia Experimental Flying Field outside Washington DC in less than two days. After passing numerous security checkpoints with Colonel Kline, they were led inside an unremarkable looking office.

175 MILITARY INDUSTRIAL COMPLEX

175

The DOOR suddenly opens. Kline springs to his feet.

COLONEL KLINE

General!

COSGROVE

(hard American accent)

At ease, Kline. Miss, gentlemen, I'm General Hunter Cosgrove. The Colonel here wired me a summary of your discoveries before you left San Francisco, and we've been looking into them.

JORDAN

Thank god. So you know all about it!

CHARLIE

And you were able to confirm what we found?

COSGROVE

NWI holds a number of military contracts. Experimental weapons, communication systems and the like. The army has been keeping an eye on them for a long time.

CHARLIE

You don't say.

COSGROVE

Frankly, we're shocked they've managed to keep this whole Brotherhood of the Beast thing under wraps. Until now. That Edward Chandler is a very clever man.



NATE  
(becoming wary)  
Yes, he certainly is.

COSGROVE  
Since you all have seen so much  
already, we should show you some of  
the NWI prototypes we have here at  
the base.

JORDAN  
That would be wonder--

NATE  
That won't be necessary, General.  
They're none of our busin--

COSGROVE  
I insist, Professor Ward. You and  
your friends deserve a good look.

JENNY  
What do you--

COSGROVE  
Colonel Kline, why don't you and  
your men escort these inquisitive  
civilians to Hangar 27X?

COLONEL KLINE  
Yes, sir!

The sudden sound of many MILITARY BOOTS and RIFLES.

JORDAN  
I don't understand.

CHARLIE  
Kline, what's going on here?

COLONEL KLINE  
Military intelligence, Tower. You  
should leave it to professionals.

CHARLIE  
Oh no.

OMINOUS TRANSITION MUSIC starts under. MARCHING FEET.

176 NARRATION

176

CREIGHTON COBB

The soldiers led them to a cavernous top-secret hangar which housed the Army's newest technology. Ranks of gleaming metal soldier automatrons, with guns built into their arms, stood at attention, motionless and vigilant. They flanked a large machine with numerous wires, tubes, and horribly familiar lenses. A familiar figure stood in front of it....

177 HANGAR OF HORRORS

177

The hangar's metal door CLANGS shut ominously. FOOTSTEPS ECHO.

JORDAN

(quietly)

Is that...?

NATE

Jurgens.

OWEN

There's something wrong with him.

JURGENS

(haltingly)

Help me. Please!

JENNY

(alarmed)

Charlie...

CHARLIE

Chin up, my dear.

JENNY

What's that white stuff all over him? Looks like guan--

The CHIRPING of a colony of RESTLESS BATS comes from above. MUSICAL STING and THRILL under.

JORDAN

Oh my god! The bats! Baron Hauptman!

NATE

He's taken over the mind of General  
Cosgrove!

COSGROVE

(changing to the Baron's  
accent)

Yes, Professor, we meet again. We  
offered Cosgrove a position of  
power, but he is as foolish as he  
is weak-willed. I have taken his  
body and placed his mind, for the  
time being, in my faithful winged  
friends. Mr. Lowell, how I have  
looked forward to our reunion.

JORDAN

Stay away from me!

CHARLIE

Kline! Stop him! In the name of--

COLONEL KLINE

Hail Nyarlathotep! Long live the  
Brotherhood of the Beast!

SOLDIERS

Ia Nyarlathotep!

There is a malevolent CHUCKLE from the distance, and suddenly  
Jurgens begins to SCREAM in agony, and continues under.

CHANDLER

(off)

Yes! Hail the Brotherhood!

178 NARRATION

178

CREIGHTON COBB

Suddenly a trio of figures emerged  
from a dark corner of the hangar.  
Dr. Dieter, twisting a knob on a  
control panel that made Jurgens  
writhe in agony. Lang Fu, in his  
resplendent coat of long life. And  
finally, in an impeccably tailored  
Savile Row suit....

179 HANGAR OF HORRORS - CONT'D

179

CHARLIE

Edward Chandler!

CHANDLER

Charlie Tower. You should have stuck with playing cards. This isn't the game for you.

CHARLIE

No. I'm thinking you've stacked the deck.

JURGENS

(in agony)

Ah, my head! Please--

Jurgens HOWLS in pain.

CHANDLER

Dr. Dieter, would you please turn off that dreadful noise?

DIETER

Ja vol, mein führer!

An ELECTRICAL WHINE rises in pitch, and Jurgens SCREAMS more horribly. There is a hideous ZAPPING and POPPING and FLOPPING. Investigators AD LIB horrified reactions.

JENNY

Oh god, what are they doing to Jurgens?

DIETER

It is a simple cranial implant. Set to self-destruct by radio command.

A sickening WET BURST and the screaming is over. MUSIC.

CHANDLER

Thank you, Doctor. Funnily enough, Jurgens was working for Cosgrove. Spying on me until the good doctor here turned him around. We found the aggrieved librarian you left behind, and after a little interrogation of her colleagues we learned of Jurgens' stolen documents. Pity about the fire, but we had to be sure we got it all. Cosgrove never knew I had a man inside his office all along. You've done well, Kline.

COLONEL KLINE

Thank you, sir.

CHANDLER

You've met the Baron, of course, but I don't know if you've been properly introduced to the founder of our Brotherhood. May I present Lang Fu.

NATE

We know him too well. He's a murdering devil!

LANG FU

To kill a fly may be regrettable, but it is not murder. It is only one who is thoroughly acquainted with the evils of war that can understand the profitable way of carrying it on.

OWEN

He's quoting Sun Tzu. *The Art of War*.

CHANDLER

Ah, you quaint island savage. He WAS Sun Tzu.

BLAM! A gunshot rings out. A body THUMPS to the floor. AD LIB horrified reactions. The restless BATS SQUEAK overhead.

CHARLIE

Owen! No!

CHANDLER

There is no place for the likes of him in my new world order.

CHARLIE

Owen! You filthy--

CHANDLER

Shut up and stand still, Tower, or my next bullet will find a smaller, blonder target.

JORDAN

Oh my god.

CHANDLER

I have no desire to kill you. I want to teach you, as Lang Fu and Baron Hauptman have taught me. Those willing to accept the truth are most welcome.

(MORE)

CHANDLER (CONT'D)

I want to make you see the glory of Nyarlathotep. My brothers, let us show them. Baron, open the gate!

COSGROVE/HAUPTMAN

With pleasure, Master Edward.  
(to Dieter)  
Dr. Dieter, if you would.

Dr. Dieter fires up a machine that makes SCARY ELECTRICAL VOID OF SPACE-DOOM SOUNDS. AD LIB reactions.

180 NARRATION

180

CREIGHTON COBB

Dr. Dieter threw switches on the mysterious machine, and as the Baron adjusted his infernal lenses, a window to another dimension opened before them.

181 HANGAR OF HORRORS - CONT'D

181

COSGROVE/HAUPTMAN

Mr. Lowell, you, I think, should be the first.

NATE

Jordan, don't--

JORDAN

(bravely)

It's all right, Nate. I've gazed into the depths of the galaxy, and looked back through millions of years with my telescope. I'm not afraid.

COSGROVE/HAUPTMAN

(with a chuckle)

Now you will see the true heart of the universe. The beginning and end of all time. Behold!

They open the machine completely in front of Jordan with awesome SOUNDS OF SCIENCE. AD LIB reactions from other investigators.

JORDAN

(his mind blown)

It's... I never dreamed... the crawling... chaos... the Beast!

Jordan begins to WEEP and GIBBER. The restless BATS CHIRP and FLUTTER.

CHARLIE

Hauptman, Chandler, let him go!

CHANDLER

Your turn will come, Tower. Soon all the world will learn the truth. For thousands of years the Brotherhood has been planning. Now, in me, the final piece is positioned, the plans are realized, the tragic death of President Harding paving the way for my ascension.

NATE

President Harding? What are you talking about?

CHANDLER

Oh yes, Lang Fu made it look like a simple aneurysm. Coolidge will step aside and I will rise.

LANG FU

To subdue the enemy without fighting is the supreme victory.

The restless BATS CHIRP MORE LOUDLY.

JENNY

Without fighting? In your dreams, you creep! We'll fight you!

CHARLIE

Damn right!

NATE

Charlie, the bats! They're the real Cosgrove!

OWEN

(hoarse)

Pretend to be weak, that your enemy may grow arrogant. Aaaaaah!

COSGROVE/HAUPTMAN

Master! Look out!

CHARLIE

Owen!

MUSIC! BEDLAM begins! The BATS ATTACK, SQUEALING and FLAPPING all around. GUNFIRE in every direction. The DIMENSIONAL GATEWAY ZAPS.

182 NARRATION

182

CREIGHTON COBB

The wounded Owen lurched up from the floor and attacked Chandler with his bare hands, as the colony of bats dove from the rafters and swarmed around Hauptman, Lang Fu, and Dieter.

183 HANGAR OF HORRORS - CONT'D

183

COSGROVE/HAUPTMAN

Dieter! Your mechanical soldiers!

DIETER

Ja vol!

The mechanical soldiers WHIR TO LIFE. MACHINE-GUN FIRE chases the BATS around the hangar.

CHARLIE

Jenny, get down!

NATE

Get her! I'll cover you! Lang Fu!  
(loudly)  
Barra! Uruku kashaptu!

LANG FU

Impudent slug! You think to use magic against me?  
(casting a spell)  
Zhuandòng ti duì huó!

NATE

Ah, my arm!

CHANDLER

(choking)  
How dare you touch me, savage!

PISTOL SHOT.

OWEN

Aaaaah!



JENNY

Chuck, we've got to help Owen!

BATS WHOOSH BY. RATATATAT! Jenny SCREAMS IN PAIN.

CHARLIE

Jenny! No!

MUSICAL STING.

184 NARRATION

184

CREIGHTON COBB

Charlie looked on in horror as Jenny's bullet-riddled body collapsed to the floor. He rushed to her side as Nate tried to help Jordan, now on his knees, catatonic with fear.

185 HANGAR OF HORRORS - CONT'D

185

CHARLIE

Jenny no no no...

JENNY

(weakly)

Chuck... the gateway. You and Nate get out while you can.

NATE

Charlie!

MACHINE GUNS and BATS! Cosgrove/Hauptman YELLS in pain.

CHANDLER

Dieter, you idiot! Watch the crossfire!

JENNY

(fading)

I thought... it would...

CHARLIE

No! Jenny!

JENNY

(dying)

Fight them... another day.

GUNFIRE. The BATS swarm Charlie. Somehow in their SQUEALING Charlie hears the word "RUN". He runs. Jordan GIBBERS.

CHARLIE  
Nate! The gateway!

Bullets WHIZ by. Dieter and Cosgrove and Lang Fu all YELLING in the background. BATS DYING.

NATE  
Jordan, come with me!

Jordan, mind still blown, GIBBERS UNINTELLIGIBLY.

CHARLIE  
Come on, Nate. They're killing off the bats.

NATE  
He won't move - he's frozen--

CHARLIE  
We have to leave him. The portal's the only way out.

NATE  
We... don't know where we'll end up.

CHARLIE  
We can't stay here. Come on, old man!

186 NARRATION

186

CREIGHTON COBB  
With a last look at Jenny, Owen, and the now-insane Jordan, Nate and Charlie dove through the dimensional gateway!

187 HANGAR OF HORRORS - CONT'D

187

MUSICAL DENOUEMENT. The GUNFIRE STOPS. Dying bats FLUTTER WEAKLY.

CHANDLER  
Baron, your poor flock.

COSGROVE/HAUPTMAN  
(resuming American accent)  
No matter, Master Edward. I can serve you better as General Cosgrove.

CHANDLER

Somehow I think Coolidge will promote you. Won't he, Doctor Dieter?

DIETER

He will do whatever you wish. Sir, what about those meddlers? They escaped through the portal!

CHANDLER

(laughing)

Escaped? To where? Let them run, Doctor. We have already won, have we not, Lang Fu?

LANG FU

The astronomer. He seems to have gone quite mad.

CHANDLER

Dump him in Potomac Park with the mental defectives.

188 READ ALL ABOUT IT - EPILOG 3 188

POTOMAC PARK walla. TRAFFIC.

PAPER BOY

Extra! Extra! Calvin Coolidge rejects Republican Party nomination! Edward Chandler, corporate titan of New World Incorporated, to run for president! Extra! Extra! Read all about it!

189 NARRATION 189

CREIGHTON COBB

Months later, a lonely figure shuffled along in a Washington park.

190 EPILOG 3 190

JORDAN

(mumbly)

The Beast! The day of the beast! Wrong. Fooled me. Deception. It was him all along. They know. The government, they're in on it.

FOOTSTEPS of an approaching family.

WASHINGTON CHILD  
Mommy, what's wrong with that man?

WASHINGTON MOTHER  
(hushed)  
Look away, dear. He's just another hobo. There's nothing we can do for him.

JORDAN  
(shouting after them)  
The Day of the Beast is still to come! The Crawling Chaos! Nothing to be done.... Nate... why...

KASIMIR  
Mr. Lowell? Is that you?

JORDAN  
Is it?

KASIMIR  
(warmly)  
Jordan, it's me, Kasimir Bartok. Charlie came to me in dream and told me I must come to this place and find you. And you are here! Jordan? Do you hear me?

JORDAN  
Kasimir? Kasimir.

KASIMIR  
What happened? Where is Charlie? My dream was so strange. So real. I have not been able to reach him. Where is Ward and others?

JORDAN  
Oh, Kasimir. The Beast. We were tricked. Not the Sphinx. It's Chandler himself! It will be all of us! It will be all of us! We are the Brotherhood!

JUMP TO  
CONCLUSION

191 NARRATION

191

CREIGHTON COBB

(narrating)

Charlie took the rest of the night to recover from the attack and weigh the merits of the four dangerous plans. In the morning, he told the others of his choice.

192 JENNY'S PLAN - ENDING #4

192

CHARLIE

I've thought through them all, but I think Jenny's on to something. We can use the element of surprise and hit the Brotherhood when they're not expecting it...

JORDAN

We're not assassins. That's what this is, isn't it? An assassination?

JENNY

Sure, we're taking them out, but if we're taking out bad guys, should we feel bad about it?

JORDAN

But... Edward Chandler. He could be president some day.

CHARLIE

Exactly.

NATE

We'd have to know his flight path to Cairo. And we'd need planes. Armed planes.

CHARLIE

Owen, we're going to need to send some wires.

OWEN

Right boss.

Transition MUSIC!

193 NARRATION

193

CREIGHTON COBB

Charlie sent telegrams across the globe. The German airship maker Luftschiffbau Zeppelin gave the most probable stops on Chandler's journey to Cairo. Oakland-Chicago-New Jersey-London-Madrid-Algiers-Cairo. Given the proximity to the sea and the weak local government, Algiers seemed like the ideal site from which to mount an attack. All that was needed were aeroplanes. The team quickly set off for New York.

194 PULLMAN

194

Nate and Jordan KNOCK on the door to Charlie's quarters in his Pullman car as it RATTLES down the tracks.

NATE

What is it, Charlie? Owen said you had news.

CHARLIE

Come in, Nate, Jordan. It's a lead on the planes. I've got a contact in France with connections to Algerian partisans. He says they've got planes and he's willing to make an introduction. Apparently these fellows don't think France has a future in Algeria.

NATE

And the bad news?

CHARLIE

You know my connection. He goes by the name Fulcanelli.

NATE

Charlie, no!

JORDAN

What? Who is he?

CHARLIE

He's an alchemist.

NATE

He's a lunatic. And he's dangerous.

CHARLIE

And he's got a connection to Algerian separatists - with planes.

JORDAN

Wait, alchemy? With the lead into gold? I thought no one's done that since the Renaissance.

JENNY

There's more to it than that, right Professor?

NATE

Right. Much more.

CHARLIE

And this Fulcanelli's the real deal.

JENNY

But he can get us planes? That's what matters, right?

NATE

If you overlook the fact he's a madman who's wanted for murder. What's he want?

CHARLIE

Just my copy of *The Book of Eibon*, in trade.

Nate SIGHS in despair.

JORDAN

Just a book?

NATE

It's not just any book. It's dangerous.

JORDAN

How dangerous can a book be?

NATE

You saw what Hauptman did to you. Those secrets live in a book like this. Charlie, don't do it.

CHARLIE

I don't really see that we have a choice, old man.

195 NARRATION

195

CREIGHTON COBB

A quick stop in New York let Charlie collect his copy of *The Book of Eibon* from his vault. The following morning, the team had boarded a steamship for Calais. Within a week they had checked into rooms in the city of lights.

196 AH, PARIS!

196

At his hotel, Charlie makes himself at home.

HENRI

And of course we have left a bottle of your favorite vintage on ice, Mssr. Tower.

CHARLIE

You're a prince, Henri. Here.  
(tipping him)  
Make sure my people and I are undisturbed.

HENRI

Ouí, monsieur!

He goes.

JENNY

What are you waiting for, Chuck, bust open the bubbly. We're in Paris for pete's sake.

CHARLIE

Mais ouí.

The cork POPS and Charlie POURS a pair of flutes.

JENNY

I didn't think you'd ever really bring me here.

CHARLIE

No?



JENNY

Of course not. You're a cad.

CHARLIE

(toasting her)

Cheers.

She DRINKS. Pause.

JENNY

Is it gonna work, Charlie? My stupid scheme? Is this our last hurrah before it all goes south?

CHARLIE

I wish I knew. No word from Fulcanelli yet.

JENNY

Nate took Jordan over to the Sorbonne for a crash course in alchemy. You guys... Refill please.

He POURS.

CHARLIE

(a romantic moment)

Well, I can't think of anyone I'd rather be with to usher in the end of the world.

KNOCKING.

OWEN

Boss.

CHARLIE

Coming.

(opens door)

Yes?

OWEN

Front desk called - we got a note. Here.

CHARLIE

(reading)

"11:15 tonight in Cimetière du Père-Lachaise behind the Aux Morts monument." Paris' biggest cemetery.

197 NARRATION

197

CREIGHTON COBB

A quick change of clothes and Charlie and Owen were in a cab to the 20th arrondissement. They entered the fog-shrouded cemetery and headed for the monument. Owen carried *the Book of Eibon*. And a pistol.

198 AUX MORTS

198

Charlie and Owen PACE about in the gloom behind the funeral monument.

OWEN

What's with the cloak and dagger routine? I don't like it.

CHARLIE

Sh. Someone's coming.

Distant FOOTSTEPS approach. Fulcanelli speaks with a slight French dialect. That and the mask he wears make him sound odd.

FULCANELLI

Bon soir. Mssr. Tower, I presume?

CHARLIE

I am. My associate, Mr. Taiaroa.

FULCANELLI

Monsieur.

Awkward pause.

CHARLIE

I see you wear a mask, Monsieur Fulcanelli. An injury from the war?

FULCANELLI

It is necessary that I protect my identity. It is an alloy of my own making.

CHARLIE

I see. Well, shall we--

FULCANELLI

You have it with you?

CHARLIE

We do.

FULCANELLI

Come. I will give you a key etched with the name of the Algerian. You will give that man the key. He will know I sent you and all will be well.

CHARLIE

How about we trade my book for your key right here, right now.

FULCANELLI

I do not have it. We must go and get it. This is not mere commerce. It is an exchange steeped in metaphysical symbolism.

CHARLIE

Right.

FULCANELLI

Come. This way.

199 NARRATION

199

CREIGHTON COBB

The alchemist led them on a journey rich in symbols, through a crypt and down into Paris' maze of limestone tunnels. Eventually they came to a stop at a sewer.

200 CATACOMBS

200

An underground sewer FLOWS through the tunnel.

FULCANELLI

It is here, monsieurs, that we cross the river Styx, truly entering the underworld.

OWEN

How much further? These tunnels look like they go on forever.

FULCANELLI

They go on for many hundreds of kilometers. Fortunately, our journey's nearly at an end.

The feet CRUNCH on ancient bones which litter the floor.

OWEN

What the hell? The floor is all bones! Human bones.

FULCANELLI

This passage was, how do you say, ossuaire? When the cemeteries of Paris were too full, the remains of the dead were moved down here into the old limestone mines. I call it Hades. Come.

Fulcanelli LIGHTS TORCHES in a room.

FULCANELLI (CONT'D)

Let there be light. Et viola!

OWEN

(wowed)

Have a squiz at this.

CHARLIE

Impressive, monsieur. A hidden alchemical laboratory, in a metaphorical underworld.

FULCANELLI

Exactement!

OWEN

All those lines and diagrams on the wall...

FULCANELLI

Tools of alchemy.

OWEN

And the altar?

FULCANELLI

You see the golden key? That is for you. Inscribed with the Algerian's name. Place the book exactly there, and you can take your prize.

OWEN

Boss?

CHARLIE

Go ahead. But use a handkerchief. Don't let the key touch your skin.

FULCANELLI

You do not trust me, monsieur?

CHARLIE

I don't know, maybe it's the mask.

Fulcanelli LAUGHS. Owen leaves the book and takes the key.

OWEN

I got it, boss. Let's go.

FULCANELLI

Bon chance, Monsieur Tower.

CHARLIE

Fulcanelli, adieu.

201 NARRATION

201

CREIGHTON COBB

Back at the hotel, the team carefully inspected the key and read the name engraved on its gold surface: Djamel Sidi. By sunrise, they'd booked passage by train to Marseilles and by steamer across the Mediterranean to Algiers. With a base of operations at the sumptuous Hotel St. George, the team put out feelers to find Djamel Sidi.

202 ALGIERS

202

A KNOCK at Charlie's hotel suite.

BELLBOY

Message for Mr. Tower.

CHARLIE

That's me.

BELLBOY

For you, sir.

CHARLIE

(tipping)

For you, kid.

(reading)

"Will meet you. Number 7 Chemin du Petit Hydra. Come alone with key." You know that address?

BELLBOY

Oh very well, sir. In the Kasbah -  
the old town.

CHARLIE

Listen, kid, I'll give you five  
francs if you take me there.

BELLBOY

With much happiness, sir!

TRANSITION MUSIC.

NATE

Charlie - be careful.

203

TWO FOR TEA

203

Charlie and the bellboy move down a CROWDED ALGERIAN STREET.

BELLBOY

Here we are, Mr. Charlie, sir.

CHARLIE

In here?

BELLBOY

It is a parlour for tea. You want I  
should wait for you?

CHARLIE

Nah, I'll be all right. Here - keep  
the change.

BELLBOY

Monsieur is very kind.

Charlie ENTERS the tea shop. It's very quiet inside.

DJEMAL SIDI

Ouï, monsieur?

CHARLIE

Pardon, but do you speak English?

DJEMAL SIDI

A leetle beet.

CHARLIE

I'm looking for a man, Djemal Sidi?

Pause.

CHARLIE (CONT'D)  
I have something for him.

DJEMAL SIDI  
Will it open doors?

Charlie SLIDES it across the table.

DJEMAL SIDI (CONT'D)  
Allow me to introduce myself, Mssr.  
Tower - I am Djemal Sidi.

Sidi is a warm and gregarious middle aged revolutionary.

DJEMAL SIDI (CONT'D)  
(calling to waiter)  
Garçon!  
(to Tower)  
A gold key - you must have paid  
Fulcanelli well for this.

CHARLIE  
He forgot to wash the arsenic off  
before he gave it to me.

DJEMAL SIDI  
A tricky character, that one.  
Still, he has his uses.

A WAITER APPROACHES with tea.

WAITER  
Alshshay alkhas bik, 'ayuha  
alssada.

DJEMAL SIDI  
What can I do for you, Mr. Tower?  
Tea?

CHARLIE  
May I be frank? I'd like to use  
your aeroplanes to shoot down an  
airship that's coming to Algiers in  
three days.

DJEMAL SIDI  
(taken aback)  
My - you are frank.

CHARLIE  
Time is of the essence.

DJEMAL SIDI

I see. And why would I want to help you to do this thing?

CHARLIE

I believe you would like to see Algeria freed from French imperialism.

DJEMAL SIDI

Go on.

CHARLIE

I'm sure you know, New World Incorporated has huge contracts with the French government to help French colonists here. The airship we intend to shoot down belongs to New World Incorporated, and its chairman will be on board.

DJEMAL SIDI

Edward Chandler?

CHARLIE

It would be a loud statement for your cause. And of course I'd make a contribution to cover the expenses of the operation.

DJEMAL SIDI

Hmmm. The Etoile Nord-Africaine has a few airworthy planes. Surplus from the War. Who will fly them?

CHARLIE

I can fly, and one of my men knows the basics.

DJEMAL SIDI

To attack a civilian airship does not require an expert pilot, I suppose.

CHARLIE

Perhaps you can fly the third?

DJEMAL SIDI

Perhaps. One question. For you, this mission is not to liberate the people of Algeria. Why? Why do you do this?

TRANSITION MUSIC starts under.



CHARLIE

It will sound crazy at first,  
but...

204 NARRATION

204

CREIGHTON COBB

At sunrise the following morning,  
the team gathered at a dubious  
hanger by a rustic airstrip on  
bluffs high above the  
Mediterranean.

205 HANGAR

205

WIND sweeps along the coast as Djemal opens the huge hangar  
doors with a metallic CREAK.

DJEMAL SIDI

Here it is - our aeronautical  
fleet! A Nieuport Bebe and two  
SPADs. Two seats each, you see?

NATE

Are you sure they can fly?

DJEMAL SIDI

Of course they fly, how do you  
think we got them here?

JENNY

I still say it should be me going  
up with you, Chuck. I've fired a  
machine gun.

CHARLIE

Of course you have, my little  
gangster. But we need you to  
coordinate from the ground. You're  
the brains of this operation.

OWEN

Besides, firing these Lewis guns  
isn't like firing a little tommy  
gun.

CHARLIE

Nate, Jordan, you think you can  
handle them?

JORDAN

Oh my god.

NATE

Never thought I'd be a tailgunner.

DJEMAL SIDI

Come, we will practice....

MUSIC. Biplanes WHIZ BY and DISTANT MACHINE GUNS FIRE under Cobb's narration.

206 NARRATION

206

CREIGHTON COBB

Sidi flew his one-seater Bebe as Charlie and Owen mastered the lumbering SPADs. Meanwhile, Nate and Jordan conquered the Lewis guns, practicing on balloons Jenny released from the ground.

207 FLIGHT SCHOOL

207

A PLANE taxis to a stop. Charlie and Nate CLIMB OUT. The other two planes FLY OVER and FIRE GUNS. We can hear Jordan SCREAMING "Oh my god!" in the distance.

CHARLIE

How are we doing, commander?

JENNY

I'd say Owen's having a little too much fun.

CHARLIE

Yes, I think Jordan will need a change of trousers.

NATE

I can't say I blame him. That gun is terrifying. But thrilling.

JENNY

And you! So dashing. A regular Eddie Rickenbacker.

CHARLIE

Ah, gee...

JENNY

Yeah, knock it off. Just make sure you to have the same number of landings as takeoffs.

MUSICAL PUNCTUATION and TRANSITION.

208 NARRATION

208

CREIGHTON COBB

With preparations complete, the team awaited Chandler's arrival on a gray morning with low clouds. The biplanes sat on the airstrip, as Jenny monitored the airship's approach in the radio shack...

209 GAME ON!

209

MORSE CODE, eerie VOICE FRAGMENTS and RADIO STATIC.

JENNY

I'm getting a signal on the wireless.

DJEMAL SIDI

Is it the air ship?

JENNY

Morse code... N...W...I... yep they're on course and on schedule.

DJEMAL SIDI

Most excellent!

JENNY

Let's get this circus flying.

They go outside. WIND at the airfield. Everyone has to shout over noise to be heard.

CHARLIE

What news?

JENNY

He's on his way, flew over Ibiza a half hour ago. About fifty miles out.

CHARLIE

Over open ocean.

NATE

No witnesses. No help.

JORDAN

Oh my god. We're really doing this?

DJEMAL SIDI

Good hunting, my friends. Watch for my red flag.

OWEN

Let's go!

AIRPLANE ENGINES START UP.

JENNY

(shouting)

Chuck!

CHARLIE

(shouting)

What?

JENNY

Come back safe to me.

KISSING! MUSIC! AIRPLANES!

210 NARRATION

210

CREIGHTON COBB

The men took off and flew north and west over the Mediterranean towards the Spanish coast. Less than thirty minutes later a menacing gray shape emerged from the clouds ahead of them.

211 AERIAL ASSAULT

211

The men all have to shout to be heard.

OWEN

Dead ahead! Chandler's ship!

JORDAN

I see it!

OWEN

Sidi's waving the red flag! Ready?

JORDAN

I won't let you down!

The WHINE of the planes as they move to attack. MACHINE GUN FIRE.

212 NARRATION

212

CREIGHTON COBB

The planes split apart to surround the ship and strafe it with gunfire from all sides, tracer rounds lighting up the sky. Charlie flew close enough to the gondola for Nate to see the astonished faces of the people inside the ship.

213 AERIAL ASSAULT - CONT'D

213

NATE

That was Lang Fu! He's aboard!

CHARLIE

I'll swing around again!

NATE

Yes! Not too close! Look out, he's casting a---

A bizarre electrical ZAP from the airship. Nate CRIES OUT.

214 NARRATION

214

CREIGHTON COBB

(narrating)

Something like lightning leapt from the airship to the SPAD, withering Nate's arm!

215 AERIAL ASSAULT - CONT'D

215

Charlie's plane VEERS AWAY.

OWEN

They've been hit!

JORDAN

That wasn't gunfire!

OWEN

Get ready for another run! Aim for the bridge!

216 NARRATION 216

CREIGHTON COBB

As Charlie struggled to keep his machine from plummeting into the sea, Owen and Sidi continued to loop and dive around the NWI airship. Jordan, dizzy and nearly sick with fear, aimed the massive Lewis gun.

217 AERIAL ASSAULT - CONT'D 217

GUNFIRE. SHATTERING GLASS.

JORDAN

I hit 'em!

OWEN

Good on you! Keep at it!

Another magical ZAP. A horrible MECHANICAL FAILURE.

218 NARRATION 218

CREIGHTON COBB

Another bolt of strange lightning struck Sidi's plane, and its engine belched forth death-black smoke.

219 AERIAL ASSAULT - CONT'D 219

CHARLIE

Sidi's been hit! We have to go back!

NATE

Yes! Go! Aaaaah!

Charlie's plane makes a STEEP TURN. GUNFIRE from all three planes.

220 NARRATION 220

CREIGHTON COBB

His engine failing, Sidi turned his plane straight for the side of the massive airship, waving his red flag.

(MORE)

CREIGHTON COBB (CONT'D)

As Nate and Jordan continued to fire, Sidi plunged through the rampant lion painted on the envelope, and it exploded in a holocaust of eerie blue hydrogen flame.

221 AERIAL ASSAULT - CONT'D 221

A Hindenburg-worthy EXPLOSION!

OWEN

Got 'em!

JORDAN

(at the verge of tears)

Oh my god.

222 NARRATION 222

CREIGHTON COBB

As fire engulfed the gondola, Nate and Charlie caught just a glimpse of Edward Chandler's terrified face through the shattered windows before the airship dropped into the sea.

223 AERIAL ASSAULT - CONT'D 223

CHARLIE

Nate! You all right?

NATE

Let's get out of here!

TRANSITION MUSIC.

224 NARRATION 224

CREIGHTON COBB

Headed back toward land, none of them saw the strange winged shapes that plunged from the clouds down toward the water and the wreck of the airship. But as they approached the rebel airfield, they did see a terrifyingly familiar one ascend into the sky.

225 AERIAL ASSAULT - CONT'D 225

CHARLIE  
Nate, do you see that?

NATE  
My god. It's one of those  
creatures. The mi-go. Lang Fu must  
have summoned them before--

CHARLIE  
Shoot it!

NATE  
My arm's done for! I can't!

The PLANES LAND. FOOTSTEPS jumping out and running under.

226 NARRATION 226

CREIGHTON COBB  
Owen landed hard and fast, and ran  
to the radio shack before Charlie  
could get there.

227 AERIAL ASSAULT - CONT'D 227

RUNNING FOOTSTEPS. The men GATHER. Owen GRABS Charlie.

OWEN  
Boss! Don't go in there. You don't  
want to see it.

CHARLIE  
Let go of me!

OWEN  
There's nothing you can do. They  
got her. Those...things we saw in  
the mountains.

CHARLIE  
No! No no no!

JORDAN  
(horrified)  
Her head! My god, what did they do  
to her!

NATE  
Jenny! Oh, Jenny.



228 NARRATION

228

CREIGHTON COBB

Jenny lay on the floor of the radio shack, surrounded by broken furniture and scattered papers. Her right hand clutched a broken chair leg. The top of her skull was open. The brain, missing. There was not a drop of blood to be seen.

We hear CHARLIE discovering the horror in the background as OWEN does what he can to be of comfort in the face of such madness.

229 READ ALL ABOUT IT - EPILOG 4

229

An ARKHAM STREET.

PAPER BOY

Extra! Extra! Read all about it.  
Airship crash over Mediterranean!  
Corporate tycoon Edward Chandler  
presumed dead! Search at sea  
continues! NWI stock falls 35%!  
Read all about it!

230 NARRATION

230

CREIGHTON COBB

Months later, a visitor arrived at Nate Ward's home in Arkham.

231 EPILOG #4

231

Crossfade to Nate's FRONT PORCH. KNOCKING. The door OPENS.

NATE

Hello, Jordan.

JORDAN

Hello Nate. You were missed at the humanities committee.

NATE

Hmm. Never did like those meetings.

JORDAN

It all does seem a bit dull now, doesn't it? Any word from Charlie?

NATE

No. Owen wouldn't tell me where he is. Still in Europe, I expect.

JORDAN

I suppose he needs some time. Nate, do you think...

NATE

What?

JORDAN

I mean, those creatures, is there any chance that Chandler... who's that?

A large CAR PULLS UP. FOOTSTEPS.

NATE

Holy hell. It's Charlie!

JORDAN

And Owen. And Kasimir!

CHARLIE

Look alive, old man. We have work to do.

OWEN

Hello, Mr. Lowell.

JORDAN

Charlie! Owen! It's wonderful... what are you doing here?

CHARLIE

The mi-go. Kasimir here has been doing his homework.

KASIMIR

They take the brain, yes? But they keep it alive.

CHARLIE

I'm going after her. Are you with me?

NATE

Charlie...

CHARLIE

Come on! Who's ready for a little dark adventure?

Exciting MUSIC leads us out!

232

CONCLUSION

232

CREIGHTON COBB

You've been listening to "The Brotherhood of the Beast", brought to you by our sponsor, Chaosium Incorporated. Treat your family to the gaming sensation that's sweeping the nation: role playing adventures! I'm Creighton Cobb. 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.

ANNOUNCER

"The Brotherhood of the Beast" was adapted for radio and produced by Sean Branney and Andrew Leman, based on the Call of Cthulhu role-playing game supplement "The Fungi from Yuggoth" by Keith Herber, published by Chaosium Incorporated. Original music by Troy Sterling Nies. The Dark Adventure Ensemble featured: Amir Abdullah, Leslie Baldwin, Sean Branney, Kacey Camp, Mark Colson, Mike Dalager, Matt Foyer, Mike Hagiwara, Daniel Kaemon, McKerrin Kelly, Andrew Leman, Jacob Lyle, Barry Lynch, Grinnell Morris, David Pavao, Josh Thoemke, Sarah van der Pol, Eddy Will, and Time Winters. Tune in next week for "HOUDINI'S LAST ASSISTANT" a gripping mystery from beyond the grave. Dark Adventure Radio Theatre is a production of the HPLHS Broadcasting Group, a subsidiary of HPLHS, Inc., copyright 1931...plus eighty-five.

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Radio STATIC and fade out.