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# Cast a Deadly Spell

By Joseph Dougherty

( wind gusting )  
( louder gusting )  
IT'S VERY BAD, NIKOLAI.  
YOU CAN FEEL THE PUSH,

**LIKE SOMETHING:**

LEANING ON THE SCREEN DOOR  
TRYING TO GET IN...  
MISCHIEF MISCHIEVING.  
IF I HAD THE MONEY,  
I'D SURELY BE IN MIAMI.  
( siren blaring )  
( tires screech )  
( siren stops )  
SORRY, ANGEL,  
BUT I DON'T PLAY THE SAP  
FOR ANYBODY--  
BAD FOR BUSINESS.  
LOVECRAFT, TOO BAD  
YOU'RE LOSING OU ON YOUR FEE.  
WITH A CLIENT LIKE THIS,  
MAYBE YOU ALREADY  
COLLECTED...  
UPFRONT, IF YOU KNOW  
WHAT I MEAN.  
( grunt )  
( car door slams )  
GET UP, GRIMALDI,  
PEOPLE WILL THINK  
YOU'VE NEVER BEEN SOCKED  
BY A DAME BEFORE.  
OH.  
- EVENING, LIEUTENANT.  
- WHAT'S THIS?  
IT'S THE MURDER WEAPON.  
WELL, BRADBURY, AT LEAS SHE FOUND A NICE, CLEAN  
WAY TO BUMP HIM OFF.  
TIME WAS YOU HAD TO LOOK  
A MAN IN THE EYE BEFORE  
YOU COULD KILL HIM.  
YOU OWED HIM THAT.  
NOW WITH THE NERVE  
AND A LITTLE KNOW-HOW,  
I CAN DO I BY TYING SIX KNOTS

IN A PIECE OF STRING.  
- AIN'T MODERN  
LIVING GRAND?  
- MAGIC.  
IT GIVES ME THE SHAKES  
WHAT YOU CAN BUY  
IN THIS TOWN.  
- THEY SAY IT'LL MAKE  
THINGS EASIER.  
- AND IT HAS.  
( metal clanging )  
LOTS OF THINGS.  
- ( thunder rumbling )  
- HOW IS IT?  
- BAD.  
- IT'S ALWAYS BAD.  
THERE'S BAD AND THERE'S BAD.  
SOMETHING'S COMING,  
SOMETHING UGLY.  
AND IT'S GUYS LIKE ME  
GONNA CLEAN UP THE MESS.  
I GOT ENOUGH TO WORRY ABOUT,  
PHIL, SO DO US BOTH A FAVOR,  
WATCH YOUR BACK.  
THANKS.  
( siren fading away )  
( engine starts )  
YOU TOO, HUH?  
NOT ALL THE TIME,  
JUST SOME OF THE TIME.  
YOU KNOW WITH THE--  
IT MAKES THINGS EASIER.  
SEE YOU, GRIMALDI.  
SAME OLD SCHLUBCRAFT,  
SAME SOUR OUTLOOK,  
SAME STUBBORN STREAK  
AND YOU STILL WEAR  
THAT DOG-PUKE TIE!  
( thunder )  
Lovecraft's voice:  
BRADBURY WAS RIGHT.  
THERE'S BAD  
AND THERE'S BAD.  
BUT WHAT I WALKED INTO

AFTER I LEFT THAT NIGH MADE ALL THE MAGIC AND  
WITCHCRAFT I'D SEEN UP TO  
THEN LOOK LIKE A SIDESHOW.  
MY NAME IS LOVECRAF AND I'M THE GUY  
WHO KNOWS.  
JUST ABOUT THE ONLY GUY  
WHO KNOWS IT ALL  
AND WHO'S  
STILL BREATHING.  
IT STARTED THAT NIGH AND IT STARTED WITH A WOMAN.  
- ( piano playing )  
- IT ALWAYS STARTS  
WITH A WOMAN.  
( finger snaps )  
MICKEY!  
FOR A MINUTE,  
I DIDN'T THINK  
YOU WERE GONNA SHOW.  
YEAH, IT JUST TOOK  
A LITTLE LONGER,  
THAT'S ALL.  
SORRY.  
THANK YOU. CAN I  
BUY YOU A DRINK?  
OH, THANKS, MR. BORDEN  
BUT I GOTTA RUN,  
- BUSY YOU KNOW--  
- MICKEY, MICKEY, MICKEY.  
AREN'T YOU FORGETTING  
A LITTLE SOMETHING?  
MR. TUGWELL.  
( chuckles )

**Borden:**

OKAY, I UNDERSTAND  
YOU'RE IN A HURRY,  
BUT I THOUGHT YOU'D WAN TO GET PAID FOR THIS JOB.  
OH YEAH, SURE,  
MR. BORDEN.  
( tapping )  
I'D REALLY LIKE  
TO STAY FOR THAT DRINK,  
BUT YOU KNOW, YOU'VE GO TO UNDERSTAND MY POSITION--  
( gasping )

**Borden:**

I UNDERSTAND JUST FINE.  
( moaning and panting )  
GOOD NIGHT, MICKEY.  
( chuckles )  
( sighs ) I THINK  
I'LL TAKE SOME AIR.  
( fingers snap )  
TUGWELL!

**Announcer:**

**Announcing 1:**

of the Grand San Diegan,  
now boarding on track six.  
Stopping in Long Beach,  
San Clemente,  
La Jolla and San Diego.  
Departing in eight minutes.  
All aboard.  
Paging Mr. Mullreed...  
Final call  
for the Grand San Diegan,  
service to Long Beach,  
San Juan Capistrano...  
( screaming )  
I HAD A DEAL!  
I HELD UP MY END.  
LET ME GO!  
TELL HIM YOU LOST ME,  
TELL HIM...  
TELL HIM I GOT ON THE TRAIN  
BEFORE YOU COULD STOP ME.  
JUST LET ME GO, OKAY?  
I'LL SHARE THE MONEY  
WITH YOU. YOU CAN  
HAVE ALL OF IT.

**JUST LET ME:**

WALK OUT OF HERE.  
THAT'S FAIR.  
THAT'S MORE THAN FAIR.  
TAKE IT.

( wind gusting )  
( panting and screaming )  
( screaming intensifies )  
- ( coin clinking )  
- ( dinging )  
- ( screaming )  
- ( chuckles )  
( screaming louder )  
( yelling stops )  
( humming )

BOOH!

( piano music )  
( door knocks )

GOOD MORNING,  
MR. LOVECRAFT.

GOOD MORNING,  
MRS. KROPOTKIN.

I WAS WONDERING,  
WITH YOUR ATTRACTIVE  
DESK CALENDAR,  
IF YOU COULD TELL ME  
TODAY'S DATE?

YEAH, IT'S TUESDAY,  
APRIL 28.

AND DOES THIS DATE HOLD  
A SPECIAL SIGNIFICANCE  
FOR YOU?

HUH... I CAN'T SAY  
THAT IT DOES.

IT IS THE THIRD ANNIVERSARY  
OF THE DEATH OF MY HUSBAND  
NIKOLAI KROPOTKIN,  
WHO, WHEN HE DIED,  
BLACKBIRDS FELL DOWN

**FROM THE TREES:**

- FOR 10 MILES  
AROUND OUR HOUSE.

- SORRY.

IT IS ALSO 28 DAYS  
AFTER THE FIRS OF THE MONTH,  
WHICH IS THE DAY

**YOU ARE OBLIGED:**

TO PAY ME RENT FOR THE SPACE I GRACIOUSLY  
ALLOW YOU TO SHARE WITH  
THE KROPOTKIN ACADEMY.

- EH?

- YOU'LL GET YOUR DOUGH  
THIS AFTERNOON.

I'M ON MY WAY

TO SEE A NEW CLIENT.

SAY THAT TO MY FACE,

REMEMBERING THAT PEOPLE

WHO LIE TO WITCHES

**HAVE BEEN KNOWN:**

TO HAVE THEIR EYES SHRINK  
INTO LITTLE BLACK RAISINS.

I'M ON MY WAY

OUT THERE NOW.

I GET A RETAINER,

YOU GET YOUR RENT.

I HAD BETTER,

LOVECRAFT,

OR ELSE I WILL CALL

**MY RATHER LARGE:**

AND ON THE WHOLE

UNSYMPATHETIC BROTHERS

WHO ENJOY NOTHING MORE

THAN THE THROWING OF

OTHER PEOPLE'S FURNITURE

OUT OF WINDOWS.

- LOVECRAFT!

- ( swooshing )

HERE, GIVE THESE

TO YOUR NEW CLIENT.

LOOK, I'M NOT GOING

OUT THERE TO DRUM UP

BUSINESS FOR YOU.

28 DAYS IN ARREARS,

LOVECRAFT.

**A LESSER WOMAN:**

WOULD HAVE CALLED

HER BROTHERS WEEKS AGO.

**AND GET THEM:**

TO GIVE YOU CASH.

- ( whinnying )
- ( tires screech )
- ( whinnying )
- ( door closes )
- ( birds chirping )

YES?

"TAP AND BALLROOM"?

MR. LOVECRAFT,

GOOD MORNING.

I'M AMOS HACKSHAW.

EMPTY YOUR POCKETS,

PLEASE.

- DO WHAT?
  - EMPTY YOUR POCKETS
- ONTO THE DESK, PLEASE.

WHY?

HUMOR A MIDDLE-AGED MAN,

MR. LOVECRAFT.

- ( sighing )
- ( coins rattle )
- OPEN YOUR SHIRT, PLEASE.
- LISTEN, MAN--

JUST ONE BUTTON--

ONE BEHIND THAT TIE.

YOU GO ANY FURTHER,  
THERE'S GONNA BE A NURSE  
IN THE ROOM.

IT'S TRUE.

NO TOKENS, NO TALISMANS,  
NO FETISHES, NOTHING.

YOU REALLY DON'T USE  
ANYTHING...

ANY MAGIC, THAT IS.

JUST LIKE I TOLD YOU  
ON THE PHONE.

YOU DON'T BELIEVE  
IN MAGIC?

I BELIEVE IT,  
JUST DON'T USE IT.

- WHY?
- GOT PERSONAL REASONS.
- AND THEY ARE?



- PERSONAL.

THERE WAS A CHAUFFEUR,  
HIS NAME WAS LARRY WILLIS.  
I FIRED HIM.

WHY?

I HAVE A YOUNG DAUGHTER,  
MR. LOVECRAFT, SHE'S  
ALL I HAVE NOW.

I LOVED HER MOTHER  
VERY MUCH.

SHE WASN'T A STRONG WOMAN,  
SO WE MOVED HERE  
TO CALIFORNIA FOR  
THE CLIMATE.

WE THOUGH IT WOULD HELP.  
IT DID NOT.

OLIVIA'S MOTHER  
DIED BRINGING HER  
INTO THIS SORRY WORLD  
AND I HAVE DEDICATED MYSELF  
TO PROTECTING HER

**FROM ITS MORE:**

UNFORTUNATE REALITIES.  
SHE'S ONLY 16 YEARS OF AGE,  
MR. LOVECRAFT,

**WHICH MAKES HER:**

QUITE VULNERABLE.  
SO SHE'S INEXPERIENCED.  
I PREFER THE WORD PURE.

**THE PURITY:**

THAT CHARMS ALL THINGS

**AND BLINDS THEM:**

TO THE TRAP AND THE BOW.  
I DIDN'T LIKE THE WAY  
WILLIS WAS LOOKING AT HER.  
I THOUGHT REMOVING HIM  
FROM THE PROPERTY  
WOULD BE ENOUGH,  
BUT I UNDERESTIMATED  
THE YOUNG MAN.

HE TOOK SOMETHING WITH HIM  
WHEN HE LEFT.

- WHAT?

- A BOOK.

AN OLD BOOK.

VALUABLE?

THE FITTINGS AND BINDINGS

MIGHT BE WORTH A FEW

THOUSAND--

IT DOES HOWEVER HOLD GREAT SENTIMENTAL VALUE FOR ME.

HUH, WHAT KIND OF BOOK

WAS IT?

**A TREATISE:**

ON CERTAIN KINDS

OF ESOTERIC MAGIC.

IT'S CALLED

A "NECRONOMICON."

IT'S ABOUT THE SAME SIZE AS

A LARGE PHOTOGRAPH ALBUM,

BOUND IN LEATHER,

FINISHED IN GOLD.

- AND I WANT I RETURNED QUICKLY.

- HOW QUICKLY?

I WANT IT IN MY HANDS

BY THURSDAY.

I'M ATTENDING

**A CONFERENCE:**

**AND THIS VOLUME:**

IS THE KEY TO MY

PRESENTATION.

- THAT'S THE DAY

AFTER TOMORROW.

- NO LATER THAN MIDNIGHT.

**A CONFERENCE:**

**THAT STARTS:**

AT MIDNIGHT?

LOOK, IF YOU DON'T THINK

YOU'RE THE RIGHT MAN

FOR THE JOB--

**NOW WHAT DOES:**

THIS WILLIS LOOK LIKE?

THIN, 5'10"- 5'11",

SANDY HAIR.

- HOW OLD?

- NOT OLD, 26.

- DID HE LIVE HERE?

- NO.

MEADOWS CAN GIVE YOU

HIS ADDRESS,

HIS LANDLORD SAYS

HE HASN'T BEEN THERE

FOR DAYS.

WELL, IT'S

A PLACE TO START.

**WHAT ARE YOU:**

GONNA COST ME,

LOVECRAFT?

\$40 A DAY, PLUS GAS

AND REASONABLE EXPENSES.

YOU CAN GET CHEAPER,

BUT YOU CAN'T GET BETTER.

AND IF YOU'RE LOOKING

FOR SOMEONE WITH AN EDGE,

THE PHONE BOOK IS FULL

OF DETECTIVES THAT USE

MAGIC AND WITCHCRAFT.

NO, NO, YOU ARE

THE MAN FOR THE JOB.

A RETAINER IS CUSTOMARY.

\$100 WILL DO.

**YOU PROBABLY:**

SPEND MORE THAN THA ON GOLDFISH FOR YOUR SQUID.

IT IS NOT A SQUID.

TAKE THE RES OF THE AFTERNOON,

"JEEVES,"

**I CAN FIND:**

MY OWN WAY OUT.

( glass clinking )

MAY I OFFER YOU A DRINK,

MR. LOVECRAFT?

**I LOOKED:**

AT THE REGISTRATION  
ON THE STEERING COLUMN  
OF YOUR CAR.

- BRANDY?

- NO, IT'S  
TOO EARLY FOR ME.

- THAT'S QUITE A TIE.

- OH, THANKS.

PUT UP MUCH OF A FIGHT?

NO, I SNUCK UP BEHIND IT.

NOW, WHAT DOES

MY DRIED-UP OLD

WALNUT OF A FATHER

WANT WITH A PRIVATE

DETECTIVE?

IT DOESN'T SAY

**DETECTIVE ON MY:**

REGISTRATION.

**IT DOES:**

ON THE BUSINESS CARDS

IN YOUR GLOVE COMPARTMENT.

YOU DIDN'T ROTATE MY TIRES

WHILE YOU WERE AT IT,

DID YOU?

MAYBE LATER.

WHAT'S YOUR BIRTHDAY?

DECEMBER 5,

SAME AS WALT DISNEY

AND MARTIN VAN BUREN.

SAGITTARIUS,

WITH 16 LETTERS

TO YOUR NAME...

NOT BAD.

NOT PERFECT,

BUT NOT BAD.

**WHAT SIGN:**

WAS LARRY WILLIS

BORN UNDER?

- GEMINI.

- TWINS.

MAYBE I OUGHT TO CHARGE  
YOUR OLD MAN DOUBLE FOR  
TAKING CARE OF HIM.

**IS THAT WHY:**

MY FATHER HIRED YOU,  
TO DEFEND MY HONOR?  
THIS IS GONNA BE  
THE EASIEST MONEY  
YOU EVER MADE.  
YEAH? HOW COME?  
NO, I DON'T THINK SO.  
YOU WOULDN'T WANT ME  
TO MAKE IT TOO EASY  
FOR YOU, WOULD YOU?  
YOU DON'T LOOK  
LIKE THE KIND.  
IF YOU WANT SOMETHING,  
I BET YOU'D BE WILLING  
TO WORK FOR IT.  
WORK HARD,  
REALLY CRACK A SWEAT,  
KNOW WHAT I MEAN?

**YOU BETTER TAKE:**

THAT BLOUSE OFF.  
OH, WHY?  
WE CAN'T GE BLOODSTAINS LIKE THA ON IT IF THEY SET.  
AFTER THE HUNT, I USUALLY  
TAKE ALL MY CLOTHES OFF  
AND BURN THEM.  
YOU HAVE TO BE NAKED  
FOR THE CEREMONY.  
OH YEAH?  
WHAT CEREMONY IS THAT?  
IT SHOULD BE TO DIANA,  
GODDESS OF THE HUNT.  
- AH.  
- WOULD YOU LIKE  
TO WATCH?  
THANKS, BUT I'M SUPPOSED  
TO GET MY TEETH CLEANED

THIS AFTERNOON.  
WELL, YOU'RE DIFFERENT,  
LOVECRAFT, I GIVE YOU THAT.  
YOU'RE SORT OF SOMETHING  
DIFFERENT YOURSELF.  
- AM I?  
- MM-HMM.

**ALL THAT SMOKE:**

AND NOT A LICK OF FLAME  
TO BACK IT UP.  
WHAT MAKES YOU SAY THAT?  
WELL, ONLY VIRGINS  
CAN CATCH UNICORNS,  
ISN'T THAT RIGHT?  
JUST WHAT I THOUGHT.  
( thunder rumbling )  
THE RADIO SAID IT WAS  
GOING TO BE CLEAR ALL DAY.  
( sighs )  
( children yelling )  
( children chanting )  
( engine sputtering )  
GOD DARN, HERE WE GO.

**SOUNDS LIKE:**

THE CHOKE'S STUCK.  
AIN'T EITHER  
NO GODDARN CHOKE.  
BUT I KNOW WHAT IT IS.  
LITTLE BASTARDS.  
AFTER WORLD WAR I,

**THE ONLY THING:**

**WE BROUGHT BACK:**

FROM FRANCE WAS THE CLAP.  
THIS WAR, THEY GO OFF

**TO THE PACIFIC:**

**AND BRING BACK:**

THESE DAMN GREMLINS.  
( all squeaking

and laughing )  
( crying )

**LITTLE BASTARDS:**

GET INTO EVERYTHING.

- ( slams )

- ( gremlin sneezes )

YOU LIVE HERE?

I OWN IT AND RUN IT.

I USED TO RUN I WITH MY WIFE.

SHE DIED EIGHT YEARS AGO,

RUN OVER BY A PIE WAGON.

SOMEBODY LIVE HERE

**BY THE NAME OF:**

LARRY WILLIS?

THAT'S THE PAR WHERE I ASK WHO WANTS  
TO KNOW.

OH, I DON'T CARE MUCH  
FOR DANCING,

**I GOT VEINS:**

IN MY LEGS--

- WOULDN'T BE NO KIND  
OF REWARD, WOULD THERE?

- NO REWARD.

THEN HE AIN'T HERE.

MOVED OUT THREE DAYS AGO.

PACKED UP AND LEFT.

CAN I LOOK IN HIS ROOM?

THIS IS A ROOMING HOUSE,  
AIN'T A MUSEUM.

HOW ABU YOU RENT IT TO ME  
FOR SAY-- FIVE MINUTES?

EVER HAVE ANY VISITORS?

- EVERYBODY I KNOW IS DEAD.

- I MEANT WILLIS.

OH, NOT THAT I EVER SAW.

SUPPOSE HE HAD ANY

WHEN YOU WERE OUT?

I DON'T GO OUT.

( engine running )

NO LADIES?

I'D HAVE HEARD.

( squeaking and tearing )

( groaning and grunting )

HA, SON OF A BITCH.

- ( grunting )

- ( squeaking and groaning )

- ( grunting and screaming )

- THAT'S IT!

- ( laughing )

- THAT'S IT, RIGHT THERE.

ENOUGH'S ENOUGH.

I HAVE GONE ALONG

WITH IT...

- INVADING

THE SANCTITY OF MY HOME...

- ( gremlin laughing )

THIS IS MY HOME,

MY CASTLE...

( angry muttering )

ELIMINATE THEM WITH A--

- ( rumbling and grunting )

- ( slamming )

ONE BY ONE, I'M GONNA

EXTERMINATE 'EM ALL.

- ( grunting and laughing )

- ( gremlin laughing )

( mocking laugh )

( rifle cocks )

- ( gremlin screaming )

- ( loud bang )

( mumbling )

( laughing )

- ( taunting )

- ( flatulence )

( loud bang )

( faint squeaking )

LITTLE VARMINT.

I'M GONNA GET YOU

NOW, YOU--

**KNOW ANYBODY:**

BY THE NAME OF MICKEY?

**- Landlord:**

- ( gunshot )



AND I DON'T THINK  
YOU'RE GONNA BE  
ANY HELP.

( pulsing beat )  
( music playing )

TAKE IT!

( band playing )

**COME AND PARTY:**

**IN FANCY DIVES:**

WHERE HIGH LIFE THRIVES  
A JAZZY,  
CAREFREE PLAYGROUND...  
BOURBON. SHOW IT SOME WATER  
BUT BE DISCREET.

**LIKE AN ORCHID:**

IN THE MOONLIGHT.  
HIP PEOPLE LIKE US  
IT'S PEOPLE LIKE US

**THAT GO TO TOWN:**

GO TO TOWN,  
GO TO TOWN.  
( applause )

**Crooner:**

ALL RIGHT, THANK YOU,  
THANK YOU.

**LARRY WILLIS:**

BEEN IN TONIGHT?  
- WHO?  
- LARRY WILLIS.  
DON'T KNOW THE GENT.  
I THOUGH I HEARD HIM SAY  
HE'S MEETING MICKEY HERE.  
DON'T KNOW ANY MICKEY.  
MAYBE YOU'VE GO THE WRONG JOINT.  
YOU'RE SURE  
YOU DON'T KNOW  
LARRY WILLIS?  
YOU'RE BARKING UP

THE WRONG BARTENDER, PAL.  
I DON'T KNOW THE GEN - LIKE YOU SAID.

- **M.C.:**  
HARRY BORDEN'S

**DUNWICH ROOM IS:**  
PLEASED TO PRESEN THE SINGULAR SONG STYLING  
OF THE ONE AND ONLY  
MISS CONNIE STONE.  
( applaudes )  
I'M SO EASY TO PLEASE.  
SOMEONE HANDSOME

**LIKE YOU:**

**COULD SUPPLY:**

**ALL THAT I NEED:**

**TO SATISFY ME:**  
BUTTERED CANDIES

**WITH CREAM:**

**AND A KISS:**  
THAT GETS LOS IN ITS STEAM

**WILL SATISFY:**  
IF ALL YOU CAN DO

**IS STAND BY:**  
WHILE THIS GIRL'S LIPS

**ARE LONELY:**  
YOU'RE NOT THE MAN

**I DREAMED:**  
CHAMPAGNE MAGNUM

**WHEN CHILLED:**  
BY THOSE BIG THINGS  
I'M THRILLED  
IF THEY'RE TASTY

A DEEP HEARTY SIGH

**THESE SATISFY:**

- THESE...  
- ( thunder rumbles )  
SATISFY.  
( grunts )

**YOU STILL KNOW:**

HOW TO WRAP YOURSELF  
AROUND A SONG.  
- ( saxophone playing )  
- PHIL!  
BUY YOU A DRINK?  
WHY NOT?  
I'M DRINKING  
BOURBON AND WATER.  
- THE LADY WILL HAVE  
A SCOTCH SOUR.  
- YES, SIR.  
SUPPOSE SOMEWHERE ALONG  
THE LINE I'D CHANGED  
MY DRINKING HABITS.  
I'D HAVE ORDERED YOU  
A SOUR ANYWAY,  
JUST TO WATCH YOU  
EAT THE FRUIT.  
SWEET OLD PHIL.  
SUBTLE AS A FLAGPOLE.  
YOU STILL CLEANING  
OTHER PEOPLE'S  
DIRTY LAUNDRY?  
NO, I'M A PRIVATE EYE NOW.  
- YOU STILL WITH BORDEN?  
- WAS THAT A QUESTION?  
NOT REALLY.  
- WHAT BRINGS YOU OUT HERE?  
- LOOKING FOR SOMEONE.  
ANYONE IN PARTICULAR?  
JUST A CHAUFFEUR  
WITH A DELUSION OF GRANDEUR.  
I'VE BEEN HIRED  
TO PUT HIM IN HIS PLACE.

**IT SOUNDS LIKE:**

NEITHER ONE OF US  
SHOULD BE THROWING ROCKS  
AS FAR AS OUR CAREERS GO.

**HERE IS TO:**

THE JOB AT HAND.  
DOES THE UPSTART CHAUFFEUR  
HAVE A NAME?  
LARRY WILLIS.  
DOESN'T RING A BELL.  
- ANYBODY RUNNING AROUND HERE  
BY THE NAME OF MICKEY?  
- ( thumping )  
MICKEY WHO?  
IS SOMEONE PUTTING UP  
AN OFFICE BUILDING  
BEHIND ME?  
HARRY WANTS TO SEE YOU.  
HARRY WANTS TO SEE ME.  
HARRY WANTS TO SEE YOU NOW.  
JOHNNY, WE SHOOK HANDS.  
SHOW ME A PIECE OF PAPER  
THAT SAYS WE SHOOK HANDS.  
- ( knock on door )  
- COME IN!  
OKAY, I'M NOT THE TYPE  
OF MAN WHO'S GONNA STAND  
IN SOMEBODY'S WAY.  
YOU GO AHEAD AND SIGN  
YOUR RECORD DEAL.

**I WISH YOU:**

NOTHING BUT THE BEST.  
- THANKS.  
- MALEDICTA.  
( grunts )  
( talks backward )  
- ( backward-speak continues )  
- ( snapping fingers )

**YOU GO SIGN:**

YOUR RECORD DEAL NOW,  
CHUMP.

( backward-speak yelling )

IT'S BEEN

A LONG TIME, PARTNER,  
YOU'RE IN A GOOD MOOD.

WHY SHOULDN'T I BE?

EVERYTHING'S CREAM

FOR ME THESE DAYS.

STRICTLY CREAM.

HAVE A SEAT.

- SO HOW'S ABOUT YOU?

- SURVIVING.

( chuckles )

STILL A NICKEL-AND-DIMER, HUH?

TELL ME, AREN'T YOU SICK

OF THE SMALL TIME?

EH, IT'S GO SPECIAL CHARMS.

- WHAT HAPPENED TO YOUR

REGULAR LEG BREAKERS?

- PROGRESS.

- ZOMBIES DON'T EAT,

DON'T COMPLAIN.

- DON'T GET IDEAS.

DON'T THEY STAR TO SMELL AFTER A WHILE?

THEY'RE GOOD

FOR THREE MONTHS

DEPENDING ON THE WEATHER.

- THEN THEY BEGIN TO ROT.

- THEN WHAT?

YOU GET SOME MORE.

30 BUCKS A HEAD,

**COME FRESH FROM:**

THE WEST INDIES,

SIX TO A BOX.

LIKE BONBONS.

- ( thuds )

- ( moan )

SO, HOW ARE YOU DOING, PHIL?

I MEAN REALLY.

COULD I EXTEND YOU

A COUPLE OF BUCKS

JUST TO SEE YOU THROUGH?

I'M OVERPOWERED

BY YOUR GENEROSITY.

NICKEL-AND-DIME, FRIEND.  
YOU GOT A NICKEL-AND-DIME  
OUTLOOK.  
THAT'S WHY YOU CAN'T SEE  
THE BIG PICTURE.  
YOU NEVER COULD.  
- WORD IS ON THE STREET,  
YOU DON'T EVEN USE MAGIC.  
- WORD IS RIGHT.  
YOU'RE A SCHMUCK.  
EVERYBODY USES MAGIC.  
IT'S 1948,  
THE FUTURE IS HERE.  
YOU DON'T WISE UP,  
YOU'RE GONNA BE LEF SO FAR BEHIND,  
IT WILL COST 30  
JUST TO SEND YOU A POSTCARD.  
I DIDN'T KNOW YOU CARED.  
WE GO BACK, YOU AND ME.  
SO, READ ANY  
GOOD BOOKS LATELY?  
AM I SUPPOSED TO KNOW  
WHAT YOU'RE TALKING ABOUT?  
I'M LOOKING  
FOR A CUT-RATE PUNK  
WITH A HOT BOOK.  
FIRST ROCK I LOOK UNDER,  
I FIND YOU TELLING ME  
THE WAY OF THE WORLD.  
I'M JUST TRYING TO BE  
A GRACIOUS HOST.  
THAT'S GREAT, BU I'VE GOT BETTER

**THINGS TO DO:**

THAN LISTENING TO YOU  
SOUND OFF AND SUCK ON  
A SMOLDERING CHAIR LEG.  
MAYBE YOU'D BETTER  
BE CAREFUL HOW YOU SPEND  
YOUR TIME, PHIL.

**YOU NEVER KNOW:**

HOW MUCH OF I YOU'VE GOT LEFT.  
MR. TUGWELL,

SHOW MY GUEST THE WAY OUT.  
HEY, LOVECRAFT!  
CONNIE'S LOOKING GOOD,  
ISN'T SHE?  
HE KNOWS ABOUT THE BOOK.  
- MAYBE.  
- ( sighs )  
WHAT'S TO DO?  
I THINK I'LL  
GET SOME AIR.

**Connie:**

I'VE ERASED

**EVERY FEELING:**

**THAT CARRIES:**

**YOUR NAME:**

**EACH RESPONSE:**

**TO YOUR TOUCH:**

HAS BEEN REPLACED  
BUT SAY WHAT I MAY  
IT'S NOT CONVINCING

**WHY DO I LIE:**

TO ME?

**I AM FREE:**

**FROM THE MAGIC:**

**THAT YOU USED:**

**TO WEAVE:**

**BROKE THE SPELL:**

**THAT YOU ONCE:**

**HELD OVER ME:**

I TEND TO PRETEND

BUT I'M NOT GOOD AT I WHY DO I LIE TO ME?

**IT MAY BE:**

JUST MY WISHFUL THINKING  
THAT I HAVE THIS LIFE

**BEYOND YOU:**

YOU'RE TOO TOUGH  
TO ROOT OU OF MY MEMORIES  
MY HEART'S IN A FITS  
THERE'S NO

**WORKING THROUGH:**

TO ADMIT TO THE TRUTH

**MEANS TO FACE:**

WHAT I'VE HID...

**LOVE:**

- THAT CAME TO AN END,  
- CONNIE?  
BUT JUST WON'T QUI - CONNIE!  
- SO SAY WHAT I MAY  
IT'S NO CONVINCING

**TO ME:**

OH, WHY

**DO I LIE:**

TO ME?  
( blinds clicking )  
CONNIE!  
WHO'S CONNIE?

**NOBODY YOU NEED:**

TO WORRY ABOUT.  
( bottles clinking )

**A MAN LIKE YOU:**

SHOULDN'T HAVE  
TO DRINK ALONE.  
IT JUST WORKED OU THAT WAY.  
MY, DON'T WE LOOK  
GROWNUP TODAY.



I WANTED TO APOLOGIZE  
FOR SLAPPING YOU YESTERDAY.  
APOLOGIZE FOR SLAPPING  
OR NOT PUTTING ON  
YOUR BRASS KNUCKLES STRIP?  
I'M SERIOUS.  
- THEN WHY ARE YOU  
WEARING THAT HAT?  
- ( knocks on door )  
IS THIS SOMETHING  
I SHOULD KNOW ABOUT?

**JUST HAVING:**

A CONFERENCE WITH A CLIENT,  
MRS. KROPOTKIN.  
WELL, YOU DON'T SUPPOSE

**THAT AS LONG:**

AS THERE'S SUCH A THING

**AS A VICE SQUAD:**

THAT YOU COULD HOLD  
A CONFERENCE OF A LESSER  
BOHEMIAN NATURE,  
EH?  
HOW 'BOUT SOME BREAKFAST?  
ISN'T IT A LITTLE LATE  
FOR BREAKFAST?  
IT'S GOT TO BE MORNING  
SOMEPLACE IN THE WORLD.  
( both giggling )  
HMM, THIS IS DELIGHTFUL.  
PROBABLY DOESN'T RATE MUCH  
NEXT TO THE BROWN DERBY

**AND THE PLACES:**

YOU'RE USED TO.  
WHAT MAKES YOU THINK  
I'VE BEEN TO THE BROWN DERBY?  
MY FATHER KEEPS ME  
COOPED UP IN THA DREARY HOUSE  
WITH ALL HIS FOUL BOOKS  
AND CHEMICALS.  
I NEVER HAVE ANY FUN.

I HAD TO SNEAK OU TO SEE YOU.  
SO GRIM. I NEVER  
EVEN GET TO GO OU TO THE MOVIES.  
THANK YOU.

**DADDY GETS:**

THE FILMS FOR ME  
AND I WATCH THEM

**IN THE LIBRARY:**

ALL BY MYSELF.  
WHERE'S THE FUN  
IN THAT?  
- ( snoring )  
- ( loud slam )  
I NEVER GET TO GO  
ANYPLACE EXCITING.  
LONELY,  
LONELY, LONELY...  
SOMETIMES,  
I FEEL LIKE RAPUNZEL.

**- Lovecraft:**

**- Olivia:**

"RAPUNZEL, RAPUNZEL,  
LET DOWN YOUR HAIR."  
LIKE IN THE STORY--

**BEAUTIFUL GIRL:**

SITS IN A LONELY TOWER,  
WAITING TO BE RESCUED  
BY A HANDSOME PRINCE.

**AND JUST WHEN:**

THE PRINCE SHOWS UP,  
THIS TERRIBLE WITCH  
STRIKES HIM BLIND.  
AND HE SPENDS MOS OF THE REST OF THE BOOK  
JUST WALKING IN A DAZE.  
IT'S REALLY  
SORT OF AN AWFUL STORY  
TO TELL A CHILD.  
YEAH, IT TAKES ALL KINDS.

**MY OLD MAN:**

USED TO READ TO ME  
FROM "THE RACING FORUM."  
- IT BROUGHT HIM LUCK.  
- DID IT?  
NOT THAT I EVER SAW.  
SO WHAT DO YOU KNOW ABOUT THIS BOOK WILLIS SUPPOSEDLY  
TOOK FROM THE OLD MAN?  
IT'S THE SHIMMERING  
BLACK DIAMOND OF  
MY COLLECTION.  
ALL HE EVER TALKS ABOUT IS HIS COLLECTION OF BOOKS.  
I WISH I WERE A BOOK.  
MAYBE THEN HE'D PAY  
MORE ATTENTION TO ME.

**YOU HAVE:**

THIS NECRONOMICON LONG?  
NO, HE BROUGHT IT BACK  
FROM EGYPT OR SOMEPLACE  
LIKE THAT, LAST WINTER.  
- EVERYTHING OKAY, FOLKS?  
- DANDY.

**CAN I GET YOU:**

SOMETHING ELSE?  
MORE COFFEE?  
- NO, WE'RE JAKE.  
- OKAY THEN.  
OKAY, THANKS.

**MY COMPLIMENTS:**

TO THE CHEF.  
THIS WAS TERRIBLY GOOD.  
A LITTLE GREASY,

**BUT MUCH BETTER:**

THAN I EXPECTED.

- **Olivia:**

- **Lovecraft:**

- STAY PUT?

- IF ANYTHING HAPPENS,  
JUMP UNDER A TABLE.  
UNDER A TABLE?  
LOVECRAFT!  
OFF LIMITS,  
PAL.

**JUST LOOKING:**

FOR SOMEBODY... HELL!  
- WHAT'S THE RUSH?  
- YOU SHOULDN'T BE  
BACK HERE.  
I GOT A LITTLE PROBLEM  
WITH THE CHECK, YOU BETTER  
TAKE A LOOK AT IT.  
SIR, I'M SORRY,  
YOU JUST PAY WHATEVER  
YOU THINK YOU OWE AND--  
TAKE A LOOK AT IT,  
I WOULDN'T WAN TO CHEAT YOU.  
I DON'T WAN TO TAKE A LOOK AT IT,  
YOU CAN'T MAKE ME.

**DO YOU THINK:**

**I JUST FELL OFF:**

A TURNIP TRUCK?

**WHO PAID YOU:**

TO FINGER ME, HUH?  
- NUTS.  
- WHAT'S THIS?  
- WHAT'S WHAT?  
- THIS RIGHT HERE.  
- I DON'T KNOW.  
- WHY DON'T YOU TOUCH IT?  
YOU'D BETTER JUS STAND THERE, STEVE,  
IF YOU WANT TO STAY ALIVE.  
- YOU FINGERED ME FOR IT.  
YOU CAST RUNES AT ME.  
- NO.  
- WHO PUT YOU UP TO IT?  
- I DON'T KNOW WHAT YOU'RE  
TALKING ABOUT.

IF I STAND THIS CLOSE,  
WHAT HAPPENS TO ME  
HAPPENS TO YOU.

LET ME GO!

- ( metal clanging )  
- ( grunts )  
( grunt )  
( clanging )  
( grunts and screams )  
( yelling )

DON'T TOUCH IT.

( sizzling )

TAKE IT BACK.

YOU GOTTA TAKE IT BACK.

( popping and banging )  
( sobbing )  
( moaning )  
( groaning )  
( all scream )  
( laughing )  
- ( screaming )  
- ( metal clangs )

OPEN THE FREEZER DOOR.

OPEN IT!

( police siren wails )  
( grunting and snorting )

I DIDN'T KNOW

THE OUTSIDE WORLD

COULD BE SO FASCINATING.

DO ALL POLICE STATIONS

HAVE THE SAME SMELL?

- ALL THE ONES I KNOW.  
- YOU'RE UP.

IT'S ABOUT TIME.

HURRY UP AND WAIT.

REMEMBER, SCHLUBCRAFT?

THE OLD MAN WANTS

TO TALK TO YOU PERSONALLY.

BUT I THOUGH I MIGHT HAVE A FEW WORDS  
WITH THE YOUNG LADY.

MISS.

( latch clicks )  
( voices overlapping )  
( moaning )

**Man:**

( hissing )

**Bradbury:**

I'VE GOT YOUR ASS, PUNK,  
I'VE GOT IT TIED UP  
WITH A NICE CHRISTMAS RIBBON  
AND I DON'T CARE  
HOW LONG IT TAKES,  
SO WHY DON'T YOU BE SMARTER  
THAN YOU LOOK AND SPILL IT?

( growls )

SAVE IT, PAL.  
THAT DOESN'T BUY NOTHING  
WITH ME. YOU'RE GOING OVER.  
( howling )

**YOUR BUDDIES:**

CAN'T HEAR YOU NOW.  
AND IF YOU THINK  
THEY'D LIFT A PAW  
TO HELP YOU,  
YOU'RE AN EVEN BIGGER CHUMP  
THAN I FIGURED.

( werewolf roaring )

THROW HIM IN A CAGE,  
LET HIM SWEAT A WHILE.

( grunts and groans )

( werewolf howling )

GOD, I HATE FULL MOONS.

( barking, howling )

**Cop:**

MOONWALK, THAT'S IT,  
ALL RIGHT.  
PLANT IT.  
NOT, NOT THERE,  
YOU'LL GET HAIR  
ALL OVER YOUR SUIT.  
WHAT ARE WE DRINKING TO?  
NOTHING,  
WE'RE JUST DRINKING.  
I USED TO HATE YOUR GUTS,

YOU KNOW THAT, DON'T YOU?  
YOU TOLD ME OFTEN ENOUGH.  
NOW, YOU'RE ABOUT THE ONLY MAN IN THIS TOWN  
I CAN TRUST.  
GOSH, BRADBURY,  
I DIDN'T KNOW YOU CARED.  
IT'S JUST THAT YOU'RE  
THE ONLY GUY I KNOW

**WALKING AROUND:**

WITHOUT A MAGIC WAND  
UP HIS ASS.

**I GOT VAMPIRES:**

IN WEST HOLLYWOOD,  
SALAMANDERS COMING  
OUT OF THE FIRE HYDRANTS  
IN SANTA MONICA,  
BLACK RAIN, RED RAIN,  
HAIL THE SIZE OF YOUR FIST.  
MAGIC IS THE WAVE  
OF THE FUTURE.  
WOULDN'T WAN TO BUCK THE FUTURE,  
WOULD YOU?  
IF THIS IS THE FUTURE,  
I'LL TAKE VANILLA.  
I COULD USE SOME HELP.  
I'M AN INDEPENDEN CONTRACTOR NOW.  
YOU COULD COME BACK.  
THE DEPARTMENT HAS GO NO BEEF WITH YOU,  
NEVER HAS.  
SORRY.

**I LIKE BEING:**

MY OWN BOSS.

**YOU GOT ANY:**

DISSATISFIED CUSTOMERS?

**SOME PEOPLE:**

**MIGHT BE BETTER:**

THAN OTHER PEOPLE.  
BUT WHO DOESN'T LIKE YOU

ENOUGH TO CAST RUNES  
IN YOUR DIRECTION?  
HAVEN'T A CLUE.

**GRIMALDI SAYS:**

YOU WERE WITH A SKIRT.

**DAUGHTER:**

OF A CLIENT OF MINE.

CLIENT GOT A NAME?

( exhaling )

YES.

PHIL, THIS DOESN'T HAVE

TO BE A TRIP TO THE DENTIST.

LIKE I SAID, WE'VE GO NO BEEF WITH YOU.

FELLA'S PARTNER GOES BAD,

GOES ON THE TAKE,

THAT HAPPENS.

**BUT YOU WERE:**

SQUARE WITH US.

JUST BECAUSE BORDEN--

I DON'T NEED

A HISTORY LESSON.

SOMEONE'S THROWING

LESSER DEMONS AT YOU,

BLACK MAGIC FROM THE PI OF ACID GOTH,

- AND YOU DON'T EVEN

CARRY A RABBIT'S FOOT.

- I CAN HANDLE IT.

I'M NOT WORRIED

ABOUT YOU, PHIL,

I'M WORRIED

ABOUT THE PEOPLE

WHO MIGHT GET IN THE WAY.

ALL RIGHT.

HAVE IT YOUR WAY,

I CAN USE THE OVERTIME.

- THANK YOU.

- WELCOME.

WILL YOU HAVE TO TAKE

MY FINGERPRINTS?

WE DON'T HAVE TO GE YOUR HANDS DIRTY,

CUPCAKE.



OH, I THOUGHT YOU MIGHT.

- I'VE NEVER HAD  
MY FINGERPRINTS TAKEN.

- MM-HMM.  
I'D NEVER BEEN  
IN A POLICE STATION  
BEFORE.

AND I'VE NEVER SPOKEN TO  
AN ACTUAL POLICE OFFICER  
UNTIL NOW.

HOW IS THE EXPERIENCE  
SHAPING UP FOR YOU SO FAR?

IT'S VERY STIMULATING.

YOU'LL GET USED TO IT.

WHAT DID YOU SEE  
IN THAT OWL WAGON BEFORE  
THE RUNES GOT THERE?

TWO EGGS OVER EASY  
AND A SIDE OF TOAST.

PHIL, NOTHING IN LIFE  
IS AS FUNNY AS YOU THINK.

( phone rings )

YEAH.

WHO?

ALL RIGHT.

YOUR LAWYER'S HERE.

LAWYER?

I DON'T HAVE A LAWYER.

- YOU DO NOW.

- ( banging )

A PLEASANT EVENING

TO THIS FINE AND

GOOD COMPANY.

I AM THADDEUS PILGRIM,

MR. LOVECRAFT'S

LEGAL ADVISOR.

PLEASE ACCEPT MY APOLOGIES

FOR BEING SO LATE,

BUT I'M AFRAID

MY CLIENT FAILED

**TO NOTIFY ME:**

OF HIS DECISION TO

VOLUNTARILY ASSIST THE POLICE

IN THEIR INVESTIGATIONS.  
OFTEN, OUR COURAGEOUS  
PUBLIC SERVANTS NEGLECT,  
WITH NOT A MOLECULE OF MALICE--  
CERTAIN CONSTITUTIONAL  
BOILERPLATE.  
IT IS THEN THE HUMBLE ROLE  
OF MEN SUCH AS MYSELF  
TO POINT OUT THE POTENTIAL

**REPERCUSSIONS:**

OF THEIR WELL-INTENTIONED  
BUT NONETHELESS ILLEGAL  
ACTIONS.  
I'M GETTING A HEADACHE  
JUST LISTENING TO THIS.  
HOW DID YOU KNOW  
WHERE TO FIND ME?  
YOU GIVE OFF VIBRATIONS,  
LIKE A CHEAP RADIO.

**Grimaldi:**

MISS HACKSHAW!

**Olivia:**

YES, OFFICER GRIMALDI?  
DON'T WANT YOU  
RUNNING OFF WITHOU SIGNING YOUR STATEMENT.  
SILLY ME.

**STILL PLOTTING:**

TO LEAVE TOWN,  
COUSIN HYPOLITE?  
- AS SOON AS POSSIBLE.  
- GOOD, I'LL FETCH THE CAR.  
- LEAVING TOWN?  
- AND I SUGGES THAT YOU DO THE SAME.  
- I'VE GOT A JOB TO DO.  
- DO IT SOMEWHERE ELSE.  
THE SIGNS HERE ARE BAD.  
TOMORROW NIGHT THERE WILL  
BE AN ALIGNMENT.  
ALL OF THE WRONG PLANETS  
WILL BE IN THE RIGHT PLACE

AT THE WRONG TIME.  
IF YOU ARE SENSITIVE AT ALL,  
THE AIR WOULD CRACKLE IN  
YOUR EARS LIKE WAX PAPER.  
THINGS ARE IN FLUX,  
THE AURAS ARE BAD.  
ME? I'M GOING TO FLORIDA.  
NASTY, VERY NASTY.  
THE NECRONOMICON.  
( spits )  
I GUESS YOU'VE HEARD OF IT.  
WHAT HAVE YOU STEPPED IN?  
IT MUST BE SOME BOOK!

**REVELATION'S 5:**

"AND I SAW  
ON THE RIGHT HAND OF HIM  
THAT SAT ON THE THRONE,  
A BOOK WRITTEN WITHIN AND  
ON THE BACKSIDE SEALED  
WITH SEVEN SEALS.  
AND I SAW A STRONG ANGEL  
PROCLAIMING IN A LOUD VOICE  
'WHO IS READY  
TO OPEN THE BOOK AND  
LOOSE THE SEALS THEREOF?'

**AND NO MAN:**

IN HEAVEN NOR EARTH,  
NEITHER UNDER THE EARTH  
WAS ABLE TO OPEN THE BOOK  
NEITHER TO LOOK THEREON."  
THEY TALK ABOUT THE NECRONOMICON  
IN THE BIBLE?  
THE END WILL COME  
WITH THE OPENING OF A DOOR.  
( whispering )  
THE NECRONOMICON  
IS THE KEY TO THAT DOOR.  
( car approaching )  
CAN'T TELL YOU WHEN  
I'VE HAD A LOVELIER TIME.

**MAYBE NEXT TIME:**

I'LL TAKE YOU  
TO THE MORGUE.  
- COULD WE?  
- SKIP IT.  
- ( latch clicks )  
- UH-OH.

HELLO, DADDY.

INSIDE, TO YOUR ROOM.  
I'LL BE WITH YOU WHEN  
I'M FINISHED HERE.

**THANK YOU FOR:**

A VERY EDUCATIONAL DAY,  
MR. LOVECRAFT.

DON'T MENTION IT.

I HIRED YOU TO REMOVE  
A THREAT TO MY DAUGHTER'S  
HONOR, NOT TO REPLACE IT.

- YOU'RE WASTING YOUR WIND.  
- I'M DISTRESSED. TIME'S  
RUNNING OU AND I FIND THIS IS HOW  
YOU'RE PURSUING YOUR  
INVESTIGATION.

DO I COME OVER HERE AND  
TELL YOU HOW TO ABUSE  
THE SERVANTS?

I'VE HAD ABOUT ALL  
I INTEND TO TAKE FROM YOU.  
WILLIS STOLE THE BOOK  
FOR A MAN NAMED BORDEN.  
HE DID WHAT?

THERE'S A LINK BETWEEN  
A HOOD NAMED BORDEN

**AND A MIDDLEMAN:**

**BY THE NAME OF:**

MICKY LOCKSTEADER.  
I FIGURED MICKY WORKS  
WITH WILLIS.

STILL DON'T THINK  
YOU'RE GETTING YOUR  
MONEY'S WORTH?  
NO, NOT AT ALL.

**THIS HAS BEEN:**

MOST ENLIGHTENING.

**CARRY ON:**

WITH YOUR INQUIRIES,  
I HAVE EVERY CONFIDENCE  
IN YOU.

THE NECRONOMICON  
MUST BE IN MY HANDS  
BY TOMORROW MIDNIGHT.

- I KNOW.

- GOOD.

WELL, I'LL LEAVE I TO YOU THEN?

GOODNIGHT.

( tires screeching )

( thunder )

( static on radio )

( jazz music playing )

( screeching )

GRIMALDI,

YOUR TECHNIQUE STINKS.

**BRADBURY SAID:**

TO FOLLOW YOU.

HE DIDN'T SAY ANYTHING

ABOUT YOU KNOWING IT OR NOT.

DO ME A FAVOR.

**WHY SHOULD I:**

DO YOU ANY FAVORS,

SCHLUBCRAFT?

'CAUSE IT INVOLVES

THAT CUTE TOMATO YOU

WERE WITH TODAY.

- IT DOES, DOES IT?

- IT DOES.

- WHAT'S THE LOU?

- KEEP AN EYE ON HER.

- THAT'S IT?

- THAT'S IT.

WHAT DO YOU SAY?

I'LL THINK ABOUT IT.

YOU DO THAT.

STICK 'EM UP!  
SUPPOSE I'D BEEN  
A BAD GUY.  
I KNEW IT WAS YOU.  
HOW?  
I RECOGNIZED THE SOUND  
OF YOUR BREATHING.  
YOU HAVEN'T CHANGED,  
NOT A SLICE.  
HEY, IT'S A NEW SUIT.  
YEAH, BUT YOU KEP THAT TIE.  
WHAT'S WRONG WITH MY TIE?  
NOTHING,  
IF YOU LIKE VERTIGO.  
- YOU LOOK GOOD.  
- SO DO YOU.  
YOU HAD YOUR AUDIENCE  
WITH HARRY LAST NIGHT.  
YES.

**HE SAY ANYTHING:**

INTERESTING?  
I'VE HEARD MORE  
INTELLIGENT SOUNDS  
COMING OUT OF A PAIR  
OF CORDUROY PANTS.  
WANT A DRINK?  
SURE.  
TO THE GOOD OLD DAYS.  
- WHATEVER THE HELL THEY ARE.  
- ( loud thunderclap )  
I HEARD SOMETHING  
ABOUT YOU AT THE CLUB.  
- SUCH AS?  
- YOU DON'T USE MAGIC.  
YOU HEARD RIGHT.  
HOW DO YOU EXPEC TO GET OUT OF DUMPS

**LIKE THIS:**

IF YOU DON'T STAR PLAYING THE GAME?

**SEEMS TO ME:**

WE'VE ALREADY HAD  
THIS DISCUSSION.

- EVERYBODY USES MAGIC.

- I DON'T.

WHAT HAVE YOU GO TO SHOW FOR IT?

FLY-SPECKED OFFICE,

A BROKEN-DOWN CAR AND

A UGLY NECKTIE,

THAT'S WHAT ALL

THIS INTEGRITY BUYS YOU.

- DAMN IT, EVERYBODY'S

GOT TO COMPROMISE.

- THAT'S WHAT I KEEP HEARING.

AND WHAT MAKES YOU

SO SPECIAL?

WHAT MAKES ME SPECIAL

IS THAT I'M MY OWN MAN.

WHEN I STARTED OUT, I SAID

THERE WERE THINGS I WOULD DO

AND THINGS I WOULDN'T DO.

LOT OF GUYS START LIKE THA AND A LOT OF THEM SELL OU ALONG THE WAY,

BUT THE MORE WHO FALL,

THE EASIER IT GETS.

SEE, LOOK--

EVERYBODY COMPROMISES,

EVERYBODY CHEATS,

EVERYBODY USES MAGIC.

SO THEY EMPTY IDEALS

OUT OF THEIR POCKETS

AND GET ON WITH THE JOB

OF STICKING I TO THEIR NEIGHBOR BEFORE

THEY STICK IT TO THEM.

THAT'S THE WAY IT'S DONE.

TO WHICH I SAY "NUTS."

MY COLLAR MAY BE

A LITTLE FRAYED, MAYBE

I NEED A SHOESHINE,

BUT NOBODY'S GO A MORTGAGE ON MY SOUL.

I OWN IT,

FREE AND CLEAR.

I'M NOT GONNA APOLOGIZE

FOR MY LIFE.

- DIDN'T ASK YOU TO.

- I'M HAPPY THE WAY

THINGS ARE.

GLAD TO HEAR IT.

YOU'VE GOT TO LOOK AHEAD.  
YOU CAN'T DRAG AROUND  
THE PAST.  
THERE'S NOTHING  
YOU CAN DO ABOUT IT.  
SOUNDS LIKE YOU HAVE  
A REAL GOOD GRIP  
ON THINGS.  
WHY DID YOU HAVE  
TO WALK BACK INTO MY LIFE?

**WHY DID YOU:**

WALK OUT OF MINE?  
BECAUSE YOU'RE  
A WISEACRE SON OF A BITCH  
WHO DOESN'T KNOW WHICH WAY  
THE WIND IS BLOWING.  
AND?  
AND DID YOU REALLY REMEMBER  
THE SOUND OF MY BREATHING?  
( thunder rumbles )  
GOOD MORNING.  
YOU WEREN'T THIS ORGANIZED  
WHEN WE HAD AN APARTMENT.  
A GUY ON HIS OWN  
LEARNS TO ADAPT.  
PHIL, THE OTHER NIGH AT THE CLUB,  
YOU STARTED TO ASK ME  
IF I KNEW SOMEBODY  
NAMED MICKEY.  
- YEAH?  
- KIND OF A FAT GUY?  
NERVOUS AROUND THE EDGES?  
THAT COULD BE.  
THERE WAS A GUY I SAW  
AT THE CLUB SOMETIMES.  
HIS NAME WAS MICKEY,  
WORKED FOR HARRY.  
- DOING WHAT?  
- HARRY DOESN'T TELL,  
SO I DON'T ASK.  
IF YOU'RE LOOKING FOR HIM,  
I THINK YOU'RE LOOKING FOR  
A DEAD MAN.



**HE CAME:**

TO THE CLUB THE OTHER NIGH WITH A PACKAGE FOR HARRY,  
A BOOK... OLD LEATHER  
WITH GOLD CLASPS AND THINGS.  
WHATEVER IT WAS,  
IT WAS THE WRONG ONE.  
WHAT DO YOU MEAN  
IT WAS THE WRONG ONE?  
HARRY SENT TUGWELL  
AFTER THIS GUY MICKEY  
TO KILL HIM.

**HOW DO YOU:**

FIGURE THAT?  
YOU DON'T SEND TUGWELL  
TO FETCH THE EVENING PAPER.  
TAKE A WHIFF.  
WHAT IS IT?  
I THINK IT'S CALLED  
"GRAND ILLUSION."  
- CHEAP OR EXPENSIVE?  
- A REAL LADY WOULDN'T WEAR IT.  
IS THIS MICKEY?  
- YEAH.  
- WHO'S THE SKIRT?  
I THINK HER NAME IS LILLY.  
I'VE SEEN HER AT THE CLUB  
WITH HIM.  
YOU EVER TALK TO HER?  
TRADED LIPSTICK ONCE  
IN THE POWDER ROOM,  
DISHED ABOUT WHAT RATS  
MEN ARE. YOU KNOW,  
GIRL TALK.  
WHY DID YOU COME HERE  
LAST NIGHT?  
I'M PRETTY GOOD AT LOOKING  
THE OTHER WAY. I'VE BEEN  
DOING IT MOST OF MY LIFE.  
I'VE BEEN WALKING INTO  
A LOT OF BRICK WALLS  
DOING THAT.  
MAYBE I GOT TIRED

OF SMASHING MY NOSE.  
MAYBE I'M JUST TOO PROUD

**AND IT TAKES ME:**

THIS LONG TO ADMIT I'VE MADE A MISTAKE.  
ANYWAY...

**WHERE DO YOU GO:**

FROM HERE?

- I HAVE AN APARTMENT.  
- WHOSE APARTMENT?

MINE.

THERE'S MORE  
WE HAVE TO TALK ABOUT.  
LOTS MORE.

IF YOU NEED ME,  
I WROTE DOWN MY NUMBER.  
IT'S ON THE DESK.  
CAREFUL.

DON'T GET BURNED.

LOVECRAFT, A MOMENT.

HEY, GOING SOMEPLACE?

- THE DIXIE QUEEN  
OUT OF UNION STATION.  
- MIAMI.

- THERE'S SOMETHING  
I MUST DO BEFORE I GO.  
- YEAH?

AND WHAT'S THIS?

THE LEFT ARM IS THE ONE  
THAT'S ATTACHED  
TO THE HEART.

GET THIS THING OFF ME.  
YOU KNOW I DON'T USE  
THE STUFF.

- WHICH IS WHY  
I LOCKED IT ON.

- MRS. KROPOTKIN--

YOU ARE A FOOL, BUT YOU'RE  
A GOOD-HEARTED FOOL,

**AND AS SUCH:**

YOU DESERVE WHITE MAGIC  
EVEN IF YOU SPURN IT.

- I DON'T NEED THIS.  
- YOU SEEK THE NECRONOMICON?  
- YEAH.  
- KEEP THE BRACELET.  
YOU'LL NEED IT.  
I'LL ADD I TO NEXT MONTH'S RENT,  
IF WE'RE LUCKY.

( horse galloping )  
( leaves rustling )  
( scream )

YOU COULD HAVE KILLED ME.  
DETECTIVE GRIMALDI?

DID I HURT YOU?

UH, I'M OKAY.

COME INTO THE HOUSE.

I'LL FIX YOU A BRANDY.

THEN YOU CAN TELL ME WHY  
YOU WERE LURKING BEHIND  
MY MULBERRY BUSH.

- DETECTIVE GRIMALDI?

- OTTO.

OTTO, WHAT IS  
YOUR DATE OF BIRTH?

( wood crashing )  
( slow hammering )  
( metal squeaking )  
( rumbling )  
( music plays )

WELCOME, WELCOME  
TO VISTA BONITA.

WELCOME, WELCOME,  
I'M AMBER PERUBA.

I WANT YOU TO CALL ME AMBER.

MIGHT I KNOW YOUR NAME?

- PHIL LOVECRAFT.

- WELL, PHIL, IF I MAY,

**I JUST KNOW:**

IT'S GOING TO BE A PLEASURE  
DOING BUSINESS WITH YOU.

- ( record skipping )

- EXCUSE ME JUST A SECOND.

Happy-- happy--

happy-- happy--

- ( screeching )
- ( music stops )

PLEASE,  
FORGIVE THE INTERRUPTION,  
BUT I'M HERE ALONE TODAY.

**VISTA BONITA IS:**

THE COMMUNITY OF THE FUTURE,  
READY FOR LIVING IN TODAY.  
THE FIRST PLANNED  
HOUSING TRAC DESIGNED  
AND BUILT THROUGH APPLIED  
INDUSTRIAL THAUMATURGY.

- WHAT?
- BY MAGIC.
- ( loud crash )
- AND SO VERY PEACEFUL.
- PEACEFUL LIKE A GRAVEYARD.
- HOW AWFULLY DROLL.

SOMEBODY TOLD ME  
AN OLD PAL OF MINE  
WORKED HERE,  
A GUY NAMED LOCKSTEADER,  
MICKEY LOCKSTEADER?  
YOU'RE A FRIEND  
OF MR. LOCKSTEADER'S?

**MICKEY AND I:**

GO WAY BACK.  
MR. LOCKSTEADER IS THE MAN  
BEHIND VISTA BONITA.  
- HE IS THE GUIDING LIGH OF THE ENTIRE PROJECT.  
- IS HE HERE?  
HE LEFT SUDDENLY--  
BUSINESS IN THE NORTH.  
BUT DON'T WORRY,  
I AM SURE THA WE CAN FIND SOMETHING  
SPECIAL AND AFFORDABLE

**FOR A FRIEND:**

OF MR. LOCKSTEADER'S.  
IN FACT, I THINK I CAN  
MAKE YOU THE SAME IRRESISTIBLE  
OFFER I MADE HIS SISTER.

- MICKEY'S SISTER?
- YES.
- LILLY WAS HERE?
- YES, LILLY SIRWAR.
- SIRWAR.
- A WIDOW, POOR DEAR.

**SHE MARRIED:**

AN INDIAN GENTLEMAN  
WHO DIED TRAGICALLY

- IN AN ATTEMPT TO LEVITATE  
THE WOOLWORTH BUILDING.
- OH, WHAT HAPPENED?
- IT FELL ON HIM.
- POOR KID, IT MUST BE TOUGH.  
SAY, AS LONG AS I'M IN TOWN  
I'D LOVE TO LOOK HER UP.

I HAVEN'T SEEN

LITTLE LILLY SINCE

HECTOR WAS A PUP.

SHE'S AT THE HOTEL ASHCROFT.

I HAVE THE NUMBER

IN THE OFFICE.

AND WHILE WE'RE INSIDE,

I'LL POINT OUT A WIDE RANGE

OF MODERN TIME-SAVING ADVANCES

WHICH ADD UP TO LIFE

IN VISTA BONITA,

WHERE OUR MOTTO IS

"BUILT BY MAGIC,

BUILT TO LAST."

( phone rings )

HELLO?

**- Lovecraft:**

- HELLO, PHIL.

Is that offer of help

still open?

**WHAT DID YOU:**

HAVE IN MIND?

IT'S ALL SET.

SHE'S REMEMBERED ME AND

SHE'LL MEET ME IN THE CASBAH

ROOM IN 10 MINUTES.

- GOOD, YOU'VE GOT CAB FARE?

- WHY DO I NEED CAB FARE?

BECAUSE I WANT YOU

OUT OF HERE.

I'VE BEEN AWAY TOO LONG

FOR YOU TO GET RID OF ME

THAT QUICKLY. I'M STAYING.

OKAY, BUT STAY

DOWN HERE IN THE LOBBY.

DON'T LET HER SEE YOU.

**I WANT TO HAVE:**

A PRIVATE CONVERSATION.

( chattering )

- WHO ASKED YOU TO SIT DOWN?

- MY FEET.

SNAPPY COMEBACKS,

I LIKE THAT.

IT'S ONE OF THE THINGS

I DO BEST.

I BET IT IS.

LISTEN, UNDER DIFFEREN CIRCUMSTANCES, I'D...

BUT I'M MEETING

SOMEONE, OKAY?

YOU'VE GOT TIME FOR ME,

DON'T YOU, LILLY?

WHO THE HELL ARE YOU?

YOU AND I ARE GONNA HAVE

A PRIVATE CHAT.

( thunder )

OKAY, WHAT GIVES?

HMM, WHAT'S THE NAME

**OF THAT PERFUME:**

YOU'RE WEARING?

- IT'S "GRAND ILLUSION."

WHAT'S IT TO YOU?

- ( grunts )

( thunder )

( yelping and gasping )

THAT'LL TEACH YOU

NOT TO PICK UP STRANGE MEN

IN BARS.

WHO THE HELL ARE YOU?

- WHY DON'T WE LET OUR HAIR  
DOWN AND TALK THINGS OVER?

- NO!

- I'VE BEEN LOOKING  
FOR YOU, WILLIS.

- WHO TOLD YOU?

I'M JUS ADDING THINGS UP, THAT'S  
WHAT PEOPLE PAY ME FOR--

"LOVE MICKEY,"

WHY YOU'RE THE ONLY MAN IN  
TOWN OLIVIA HACKSHAW DOESN' SEEM TO HAVE THE HOTS FOR.

AND IT DOESN'T TAKE

A SCIENTIST TO FIGURE OU THAT LILLY SIRWAR

IS AN ANAGRAM FOR

LARRY WILLIS.

SO LOOSEN YOUR GIRDLE

AND LET'S TALK.

- I DON'T NEED A GIRDLE.

- HMM.

SO WHAT HAVE YOU

AND MICKEY BEEN UP TO, EH?

HAVE YOU SEEN MICKEY?

IS HE ALL RIGHT?

I'LL GIVE IT TO YOU STRAIGHT.

FIGURE HE'S DEAD.

- DEAD?

- HAVE A SHOT.

( sniffing )

I GUESS I KNEW THAT,

BUT I DIDN'T WAN TO BELIEVE IT.

NEVER SHOULD HAVE

CROSSED HARRY BORDEN.

LOOK, I GOTTA

GET OUT OF TOWN.

YOU GOTTA HELP ME,

- TAKE ME TO TIJUANA, PLEASE.

- TIJUANA?

LONG DRIVE ON A BAD NIGHT.

WHAT'S IN IT FOR ME?

DON'T PLAY DUMB.

THIS IS THE BIGGEST THING

YOU EVER GOT CLOSE TO.

IS IT A DEAL?

OKAY, YOU GOT YOUR RIDE.  
START TALKING.  
FIRST,  
GIVE ME BACK MY HAIR.  
( thunder claps )  
SO HOW DO YOU FIT IN  
WITH MICKEY?  
WE MET AT A PARTY  
ABOUT SIX MONTHS AGO.  
FAG PARTY?  
NO, KNIGHTS OF COLUMBUS,  
WHAT DO YOU THINK?  
OKAY, SO HE SWEEPED YOU  
OFF YOUR FEET.  
HE MAY NOT HAVE LOOKED  
LIKE MUCH TO YOU,  
BUT HE HAD A HEAR AS BIG AS ALL OUTDOORS.  
WHAT'S HARRY BORDEN  
GOT TO DO WITH VISTA BONITA?  
WELL, HE OWNS IT,  
DOESN'T HE?  
THROUGH HALF A DOZEN DIFFEREN CORPORATIONS AND FRONTS,  
BUT IT'S HIS ALL RIGHT.  
HOW DID YOU END UP  
DRIVING FOR HACKSHAW?  
BORDEN TOLD MICKEY HE WANTED  
SOMEONE INSIDE THE HACKSHAW  
PLACE HE COULD TRUST.

**HACKSHAW:**

HAD BEEN ASKING AROUND  
ABOUT VISTA BONITA,  
OFFERING TO BUY I FOR WAY MORE THAN  
IT WAS WORTH.  
BORDEN WANTED TO KNOW WHY.  
SO YOU TRADED IN  
YOUR FRENCH KNICKERS  
FOR A CHAUFFEUR'S UNIFORM  
- AND MADE LIKE MATA HARI.  
- AND I FOUND OUT PLENTY.  
YOU FOUND OUT SOMETHING  
ABOUT VISTA BONITA AND  
THE NECRONOMICON.  
BORDEN TOLD MICKEY



HE WANTED YOU TO STEAL  
THE BOOK, HUH?  
WHICH I DID, ALONG WITH  
A FAKE COPY THE OLD MAN MADE  
FOR THE INSURANCE COMPANY.  
AND YOU TRIED TO DOUBLE-CROSS  
BORDEN AND SELL THE REAL BOOK  
BACK TO HACKSHAW,  
BUT BEFORE HARRY TUMBLED,  
HE MADE THE MISTAKE  
OF HAVING MICKEY KILLED.

**ALL WE WANTED:**

WAS A LITTLE NEST EGG,  
SO WE COULD GO SOMEPLACE  
AND SETTLE DOWN.  
THEY'RE GONNA HAVE  
THE WHOLE WORLD.  
WAIT A MINUTE,  
WHO'S GONNA HAVE  
THE WHOLE WORLD?  
( thunderclap )

**HAVE YOU HEARD:**

OF THE OLD ONES?  
THE OUTSIDERS?  
OF YOG-SOTHOTH?  
CTHULHU?  
THEY'RE OUT THERE, SHAMUS.  
THEY'VE ALWAYS BEEN  
OUT THERE,  
WAITING FOR SOMEONE  
TO UNLOCK THE DOOR.  
IT'S IN THE BOOK,  
ALL RIGHT HERE,  
THE PROMISE, THE POWER  
AND THE PRICE.  
WHAT PRICE?  
THE VIRGIN, LOVECRAFT,  
THE LAS OF THE UNICORN HUNTERS.  
OLIVIA.  
WHAT ABOUT OLIVIA?  
( loud blast )  
( growling )

( roaring )  
( yelps, gasps )  
- HOLD IT RIGHT THERE,  
LON CHANEY.  
- ( Larry gasps )  
MOVE AWAY FROM THE FAIRY  
AND KEEP THOSE MEATHOOKS  
SO I CAN SEE THEM.  
( roaring )  
YEAH, YOU AND THE HORSE  
YOU RODE IN ON.  
- ( roar )  
- ( gunshot )  
- ( screams )  
- ( gunshots )  
( growling )  
( roars and grunts )  
( laughing )  
( clicks )  
- PHIL?  
- ( roaring )  
( groans )  
( moaning )  
- I THOUGHT I TOLD YOU  
TO STAY IN THE LOBBY.  
- I GOT BORED.

**YOU COULD HAVE:**

BOUGHT A MAGAZINE NO A CROSSWORD. COME HERE.  
THANKS FOR SAVING MY LIFE.  
I'LL PUT IT ON YOUR TAB.  
WHAT DO WE DO NOW?  
- I NEED A PLACE TO THINK.  
- I KNOW A PLACE.  
I DON'T KNOW ABOUT YOU,  
BUT I COULD USE A DRINK.  
I'LL FIX THEM. YOU'VE  
DONE ENOUGH FOR THE DAY.  
- SOUR?  
- SOUR.  
THOSE THINGS ALWAYS  
MADE MY TEETH HURT.  
( chuckles )  
COZY LITTLE PAD, EH?

YEAH, AS FAR AS I CAN SEE.  
OH, TAKE IT FROM ME,  
I'VE SEEN THE WHOLE SPREAD.  
I KNOW I LIKE THE BACK OF MY HAND.  
WHY DON'T YOU  
FRESHEN UP, DOLL?  
TAKE A NICE BUBBLE BATH.  
I'LL RUN THE WATER FOR YOU  
AND EVERYTHING.

**- Connie:**

- TAKE ONE.  
( chuckles )

**SHE CALLED ME:**

FROM THE HOTEL.  
COME ON, DON'T TELL ME  
YOU'RE OUT OF WISECRACKS.  
IT'S NOT THE WAY  
I HAD IT PICKED.  
YEAH, I BET IT'S NOT.  
YOU SHOULD BE GRATEFUL,  
LOVECRAFT.  
IF IT WEREN'T FOR HER,  
YOU'D BE DEAD RIGHT NOW.  
SHE CONVINCED ME THAT IF  
ANYBODY WAS GOING TO FIND  
THAT BOOK, YOU WOULD.  
SHE'S SMAR AND I'M SMAR FOR LISTENING TO HER.  
YOU, ON THE OTHER HAND...  
HAND IT OVER.  
COME ON, PHIL,  
I SAID HAND IT OVER.  
TSST!  
THANKS, MR. TUGWELL,  
THANKS A MILLION.

**I WENT THROUGH:**

A LOT OF TROUBLE TO FIND  
THIS BOOK. A LOT OF TROUBLE.  
OF COURSE,  
IT WOULD HAVE BEEN  
A LOT LESS TROUBLE  
IF YOU HADN'T KILLED MICKEY

BEFORE HE LED US TO WILLIS  
LIKE HE WAS SUPPOSED TO.

- YEAH, BUT--

- YEAH, BUT WHAT?

WAIT A MINUTE, BOSS.

FAIR IS FAIR--

I'VE BEEN IN YOUR CORNER

THE WHOLE TIME,

YOU SAY SOMETHING,

IT HAPPENS, RIGHT?

- ( cocking gun )

- THAT'S HOW IT WORKS--

- EXCUSE ME, PARTNER.

- BOSS?

- YEAH?

- CAN WE DISCUSS THIS?

- NO.

- ( gurgling )

( grunting )

I'M VERY DISAPPOINTED.

YOU CAN'T TRUST ANYBODY

ANYMORE.

TRUST IS FOR SUCKERS.

( laughing )

NICKEL-AND-DIME,

NICKEL-AND-DIME.

YOU'RE TAKING US

TO THE BEACH FOR

A WIENIE ROAST?

YOU'RE A FUNNY GUY, PHIL.

I BET YOUR DYING WORDS

ARE GONNA BE A SCREAM.

HEY, TAKE A LOOK AT THIS.

SHE IS A BEAUTY,

ISN'T SHE?

SEE THESE CLASP THINGS,

THOSE ARE SOLID GOLD.

GONNA MELT THEM DOWN

FOR CUFFLINKS?

- I'M GONNA BE ABLE TO MEL DOWN FORT KNOX IF I WANT TO.

- SOUNDS GREAT.

YOU DON'T BELIEVE ME?

MAYBE YOU DON'T KNOW

WHAT THIS THING IS.

I'VE GOT AN IDEA.  
HOW CLOSE ARE WE  
TO VISTA BONITA?  
YOU WERE ALWAYS GOOD  
AT JIGSAW PUZZLES.  
YOU'RE LOUSY AT LIVING,  
BUT GREAT WITH GAMES.  
THAT'S WHERE  
IT HAS TO HAPPEN,  
HACKSHAW'S SPECIAL  
MIDNIGHT CONFERENCE.  
WHAT A SMART GUY  
MY OLD PARTNER IS.  
YEAH, YOUR LAND,  
HIS BOOK, HUH?  
DON'T FORGE THE GIRL.  
WRONG TOMATO,  
PARTNER.  
AH, RIGHT, OLIVIA.  
LAST OF THE UNICORN HUNTERS.  
HEY, DO YOU HAVE ANY IDEA  
HOW HARD IT IS TO FIND  
A VIRGIN IN HOLLYWOOD?  
YOU'VE GOT TO HAVE ONE.  
THAT'S WHY HACKSHAW  
KEPT HER SO CLOSE.  
THE THING WON'T WORK  
IF YOU DON'T HAVE A VIRGIN.  
TRY IT WITH SOMETHING  
ELSE, IT WILL BLOW UP  
RIGHT IN YOUR FACE.  
YEAH?  
DID YOU CALL HACKSHAW  
OR DID HE CALL YOU?  
I'M A SPORT. IT WAS  
MY NICKEL. I CALLED HIM  
WHILE YOU WERE NAPPING.  
HE SOUNDS LIKE A GREAT GUY.  
I CAN HARDLY WAIT TO MEET HIM.  
YOU'RE WAY  
OUT OF YOUR CLASS.  
THERE'S NO TIME  
TO BE PARTICULAR.  
SEE, IF IT DOESN' HAPPEN TONIGHT,

IT CAN'T HAPPEN AGAIN  
FOR ANOTHER 666 YEARS.  
SO I GAVE HIM A CHOICE--  
EITHER HE CUTS ME IN,

**OR OLIVIA:**

IS GONNA GO A LONG TIME  
BEFORE HER FIRST POKE.

**BUT YOU KNOW:**

THE THING THAT KILLS ME?  
IS HOW OUT OF THE WHOLE PHONE  
BOOK, HE HAD THE DUMB LUCK  
TO PICK YOU.  
MAYBE IT WASN'T LUCK.  
MAYBE IT WAS FATE.

**I THOUGHT YOU:**

DIDN'T BELIEVE  
IN THAT STUFF.  
WHAT I DON'T BELIEVE IN  
IS UNFINISHED BUSINESS.  
IT TOOK THIS TO GET US  
FACE TO FACE WHERE WE COULD  
SETTLE ACCOUNTS.  
WE'LL SETTLE UP.  
YOU BET WE WILL.  
NO MORE, LOVECRAFT.  
NO MORE WAKING UP  
WITH THE SHAKES THINKING  
ABOUT YOU HOVERING OVER ME  
LIKE SOME ANGEL.  
NO MORE.  
YOU'RE GONNA BE DEAD,  
LOVECRAFT, AND I'M GONNA BE  
ON TOP OF THE WORLD.  
I SHOULD SETTLE THINGS ONCE  
AND FOR ALL ABOUT WHO IS  
SMART AND WHO IS A CHUMP.  
I'M GONNA BE  
IMMORTAL.  
AND I'M GONNA

**WEAR YOUR HEAD:**

FOR A WATCH FOB.  
WHAT, YOU'RE SPLITTING?  
ALL RIGHT,  
LET'S GET THE RAG UP  
ON THIS CANTATA.  
( muffled moans )  
DON'T FIDGET,  
OLIVIA.  
GOOD EVENING,  
MR. LOVECRAFT.  
IN THE LIGHT OF THINGS,  
MR. H.,  
I REALLY DON'T THINK  
I CAN KEEP WORKING FOR YOU.  
TOO BAD. YOU'VE BEEN

**MOST EFFECTIVE:**

UP UNTIL NOW,  
LEADING ME TO THE BOOK,  
HELPING US TO COME  
TOGETHER TONIGHT.  
THE UGLY AT THE HOTEL  
WAS YOUR MUSCLE.  
YOU TAILED ME.  
NOTHING MUST STAND  
IN THE WAY.  
I'VE SPENT MY LIFE

**IN EXPECTATION:**

OF THIS NIGHT.  
STUDYING, PREPARING,  
LIVING WITH OLIVIA'S MOTHER,  
PROTECTED THE GIRL  
FROM THIS TOWN AND  
HER OWN HORMONES.  
IT'S BEEN  
A LIFELONG STRUGGLE.  
BUT ONE HUMAN LIFETIME  
SHRINKS TO INVISIBILITY  
COMPARED TO THE SPAN  
OF THE OLD ONES.  
DO YOU REALIZE HOW LONG  
THEY'VE WAITED FOR ME?  
CENTURIES.

MILLENNIA.  
HOW LONG IS THA IN DOG YEARS?  
"THE WHEEL  
HAS TURNED.  
YOG-SOTHOTH  
KNOWS THE GATE."  
THAT'S THE PROMISE  
OF THE NECRONOMICON.  
OPEN THE GATE.  
LET THE OLD ONES BACK IN

**AND THEY WILL:**

MAKE YOU A GOD.  
OH, YOU GE TO BE A GOD.  
- WHAT DOES HARRY GET?  
- TELL HIM.  
FOR SERVICES RENDERED,  
MR. BORDEN GETS TO RULE  
THE WORLD.  
WHAT KIND OF WORLD?  
A WORLD OF THE UNBURIED DEAD  
AND A SKY DARK WITH ASHES.  
IT'LL BE A BLASTED  
MAIMED PLANET,  
BUT HE'LL BE  
THE MOST IMPORTANT PERSON IN IT.

**HOW DO YOU LIKE:**

THEM APPLES, PARTNER?  
ALL RIGHT, ENOUGH  
OF YOUR FLAPPING.

**I THOUGHT THIS:**

SHINDIG HAD TO STAR DEAD AT MIDNIGHT.  
QUITE RIGHT.  
NOW IF YOU'LL  
GIVE ME THE BOOK...

**NOTHING HAPPENS:**

WITHOUT THE BOOK,  
MR. BORDEN.  
HERE WE GO, BABY.  
HOW ABOUT A KISS FOR  
GOOD LUCK, EH?



SURE.

( gunshot )

GOOD LUCK, HARRY.

COULDN'T LAY OFF,

COULD YOU? YOU COULDN' TAKE THE HINT.

NO, NOT YOU,

NOT PUBLIC CONSCIENCE

NUMBER ONE.

WHO DIED AND MADE YOU

JIMINY CRICKET?

WHAT WAS I SUPPOSED TO DO?

GO TO THE MOVIES?

EXCUSE ME,

WE ARE ON SOMETHING

OF A TIGHT SCHEDULE.

- SHUT UP, RICH MAN. I'LL

DEAL WITH YOU IN A MINUTE.

- DON'T DO IT, CONNIE.

WHATEVER YOU THINK

IT'S GONNA BE, IT WILL

END UP SOMETHING ELSE.

WE COULD HAVE GONE

TO THE TOP, YOU AND ME.

BUT YOU NEVER ACCEPTED

THE REALITY OF THINGS.

AND HARRY COULD?

AT LEAST HE KNEW THA AN HONEST COP AND A POOR COP

ARE THE SAME THING.

**YOU TALKED HIM:**

INTO GOING ON THE TAKE?

I DIDN'T DO I WITH A TALK.

( sighs )

IF PUSH COMES TO SHOVE,

YOU DOUBLE-CROSS HIM.

DO YOU THINK I CAME THIS FAR

JUST TO BE HARRY BORDEN'S PET?

GOD, PHIL, THERE'S SO MUCH

YOU DON'T KNOW ABOUT WOMEN.

LAST CHANCE.

YOU CAN STILL SIGN ON.

SORRY, CONNIE,

ME TOO.

GOODBYE, PHIL.

- ( gasps and scream )  
- ( bones snapping )

**Hackshaw:**

THAT'S ENOUGH,  
AMATEUR NIGHT IS OVER.  
( muffled sobbing )  
SORRY ABOUT THE HAND,  
MY DEAR.  
I COULDN'T HAVE YOU  
KILLING OUR FRIEND.  
I WANT HIM TO SEE THIS.

**THANK YOU:**

FOR KILLING THAT,  
THOUGH.

**TINY MINDS:**

WITH STUNTED DREAMS...  
PATHETIC.  
COME ALONG, OLIVIA. TIME  
TO FULFILL YOUR DESTINY  
LIKE A GOOD GIRL.  
( sobbing continues )  
( grunts )  
BE STILL.

**Hackshaw:**

FROM THE WORLDS OF NIGH TO THE GULFS OF SPACE,  
EVER THE PRAISES  
OF GREAT CTHULHU

**OR TSATHOGGUA:**

**AND OF HIM:**

WHO IS NOT NAMED,  
EVER PRAISES IN ABUNDANCE  
TO THE BLACK GOA OF THE WOODS,  
ILA-NIGGURATH, THE GOA WITH A THOUSAND YOUNG.  
FOR THOU HAST SEEN  
THE DARK UNIVERSE YAWNING,

**THE LOST PLACE:**

WHERE BLACK PLANETS

ROLL WITHOUT AIM.  
TOO LONG HATH THOU DWEL IN THAT COLD CAPTIVITY,  
BEYOND THE MERCY  
OF TIME.  
THE WAY IS CLEAR.

**RETURN:**

AND RULE.  
YOG-SOTHOTH IS THE KEY  
AND THE GUARDIAN  
OF THE GATES.  
HE KNOWS WHERE THE OLD ONES  
HAVE TRODDEN EARTH'S FIELDS  
AND THAT THEY WILL TREAD  
ONCE MORE.  
SORCERER, EMISSARY,  
CHANGELING OUTSIDER,  
THOU ART THE WHISPER  
IN THE DARK,  
FOR A MILLION YEARS,  
THE VOICE IN MAN'S EAR.  
THE SEDUCER,  
SHAPER OF FOUL DEED  
AND BETRAYAL.

**ALL WAS PRELUDE:**

IN PREPARATION.  
WE EMPTY OUR HEARTS  
IN YOUR NAME,  
TEACHER. MASTER,  
COMPLETE US.  
THE THINGS OUTSIDE  
BECOME THE THINGS INSIDE.  
THE WAITING ENDS,  
THE JOURNEY BEGINS.  
CONSUME THE DARKNESS  
BETWEEN THE DIMENSIONS.

**CROSS THE GULF:**

WITH A SINGLE STRIDE.  
HERE ON THIS THRESHOLD  
IS PLACED THE GIVEN.  
THIS IS MY GIFT.

**COME FORTH:**

AND RECEIVE IT.

( music playing )

( muffled screams )

( record skipping )

HAPPY, HAPPY, HAPPY

HAPPY, HAPPY, HAPPY...

( loud rumbling )

( crying and sniffing )

STARS ALIGN,

SPACE FOLDS,

A THOUSAND WORLDS

MERGE IN A SINGLE INSTANT.

**CRACK THE BAND:**

OF FORMLESSNESS.

**TAKE SHAPE:**

AND COME FORTH.

( loud blast )

( glass breaking )

( grunt )

( growling )

- ( gasp )

- LOOK.

THIS IS WHAT YOU WANTED

TO LOOK AT. NO, LOOK.

( roar )

( muffled grunts )

( muffled screams )

( screaming )

HOLD ON, LOVECRAFT.

DON'T LET ME GO,

PLEASE.

HELP ME. PUT ME

ON THE GROUND. NO!

( screaming )

**Lovecraft:**

IT'S ALL RIGHT.

IT'S OKAY.

- IT'S OKAY, IT'S OKAY

- ( sobbing )

IT'S ALL RIGHT.

THE THING'S GONE.

IT'S GONE.

WHERE'S DADDY?

SORRY, KID.

- ( screams ) MR. GRIMALDI

IS IN THE BACK OF THE CAR.

- GRIMALDI?

**DADDY THREW HIM:**

IN THE BACK.

OTTO?

( grunting )

**ARE YOU:**

ALL RIGHT?

GRIMALDI, YOU SHOULDN' RIDE LIKE THIS IN CARS.

IT'S DANGEROUS

**WHAT THE HELL:**

HAPPENED?

YOU'RE SURE

YOU'RE ALL RIGHT?

GRIMALDI,

YOU SON OF A BITCH.

I DON'T KNOW

WHAT YOU'RE TALKING ABOUT.

NIX IT, KID, NIX IT.

SHE'S ONLY

16 YEARS OLD!

CLEOPATRA WAS ONLY 14

WHEN SHE SURRENDERED

TO PASSION.

LISTEN, YOU WOULDN' TELL ANYBODY, NOW

WOULD YOU?

GRIMALDI, YOU POOR SAP,

DON'T YOU GET IT?

YOU SAVED THE WORLD!

THEY'LL PUT UP

A MONUMENT TO YOU!

YOU COULD HAVE LUNCH

AT THE WHITE HOUSE,

**YOUR PICTURE:**

ON THE COVER OF "LOOK."

AND ALL YOU'RE WORRIED  
ABOUT IS YOUR WIFE,  
AND YOU JUST SCREWED  
A 16-YEAR-OLD VIRGIN.  
( laughs )  
YOU'RE MARRIED?  
HUH, LISTEN,  
YOU WOULDN'T TELL ANYBODY  
NOW, WOULD YOU, PHIL?  
COME ON,  
GIVE ME A BREAK, HUH?

**Olivia:**

OTTO?

**Grimaldi:**

CUPCAKE, I'M AS  
SURPRISED AS YOU ARE.

**SURPRISED:**

THAT YOU'RE MARRIED?  
NO, SURPRISED BY YOU.  
HOW'S THE HAND?  
BROKEN.  
WHAT'S GOING ON?  
YOU JUST MISSED THE SCREW  
THAT SAVED THE WORLD.

**I MISS:**

EVERYTHING.

**I EVEN MISS:**

BEING A GOD.  
WHAT HAPPENS NOW?  
GRIMALDI TAKES YOU IN  
FOR KILLING BORDEN.

**WE WERE A HELL:**

OF A TEAM, YOU  
AND ME.  
WE STILL COULD BE.  
MAYBE SOMEDAY...  
- PHIL?  
- YEAH?

KISS ME BEFORE I FAINT.  
( glass clinking )  
LOVECRAFT?  
ARE YOU ALL RIGHT?  
SORT OF.  
HEY, I THOUGH YOU WERE GOING TO MIAMI.  
THERE'S NO NEED TO NOW,  
IS THERE?  
I GUESS NOT.  
WHAT'S THAT STUFF?

**JUICE OF LEAVES:**

OF THE ADDER'S TONGUE  
WITH DISTILLED WATER,  
HORSETAIL AND A PINCH  
OF MUGWORT.  
- AND THAT?  
- MERCUROCHROME.  
I'M A WITCH,  
BUT I'M NOT A FANATIC.

**BANDAGES I HAVE:**

IN MY OFFICE.  
KROPOTKIN?  
- THANKS.  
- FOR WHAT?  
IT'S A LONG STORY.  
I'LL GE THE PIROSHKIES.

**Lovecraft:**

I WAS TIRED AS HELL, BU I COULD AFFORD TO BE TIRED,  
NOW THAT IT WAS OVER.  
OVER FOR A LOT OF PEOPLE--  
FOR LOCKSTEADER AND WILLIS,  
HACKSHAW AND BORDEN,  
AND ALL OVER FOR CONNIE.  
I NEEDED I TO BE MORNING.  
I WANTED TO HEAR  
DOORS OPEN AND CARS START,  
HUMAN VOICES TALKING ABOU BASEBALL AND THE WEATHER.  
I WANTED TO MAKE SURE  
THERE WERE STILL FOLKS  
OUT THERE FACING LIFE

**WITH NOTHING:**

UP THEIR SLEEVES  
BUT THEIR ARMS.  
THEY DIDN'T KNOW IT YET,  
BUT THEY'VE GOT A BETTER SHO AT HAPPINESS  
AND A FAIRER SHAKE TODAY  
THAN THEY DID YESTERDAY.  
'CAUSE TODAY...  
I'VE GOT THE BOOK.  
I'VE ERASED

**EVERY FEELING:**

**THAT CARRIES:**

**YOUR NAME:**

**EACH RESPONSE:**

**TO YOUR TOUCH:**

HAS BEEN REPLACED  
BUT SAY WHAT I MAY  
IT'S NOT CONVINCING  
WHY DO I LIE TO ME?

**I AM FREE:**

**FROM THE MAGIC:**

**THAT YOU USED:**

**TO WEAVE:**

**BROKE THE SPELL:**

**THAT YOU ONCE:**

**HELD OVER ME:**

I TEND TO PRETEND  
BUT I'M NO GOOD AT I WHY DO I LIE TO ME?

**IT MAY BE:**

JUST MY WISHFUL THINKING  
THAT I HAVE THIS LIFE



**BEYOND YOU:**

YOU'RE TOO TOUGH  
TO ROOT OU OF MY MEMORIES  
MY HEART'S

**IN A FIX:**

THERE'S NO

**WORKING THROUGH:**

TO ADMIT TO THE TRUTH

**MEANS TO FACE:**

WHAT I'VE HID

**LOVE THAT CAME:**

**TO AN END:**

BUT JUST WON'T QUI SO SAY WHAT I MAY  
IT'S NOT CONVINCING

**TO ME:**

OH, WHY DO I LIE  
TO ME?

( instrumental music plays )