

An Original Audio Drama and Fun Dinner Party Idea

HOST YOUR OWN

OLD TIME RADIO DRAMA

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CANCELED

PULP ADVENTURES EPISODE #03

The

CITY of the GOLD SPIDER

BY PHILIP CRAIG ROBOTHAM

COVER ILLUSTRATION BY MIYUKIKO



WEIRDWORLDSTUDIOS

HOST YOUR OWN “OLD TIME RADIO DRAMA”

THE CITY OF THE GOLD SPIDER

PULP ADVENTURES — EPISODE #3

An original audio drama and fun dinner party idea

by Philip Craig Robotham

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In this episode:

Star City’s gangsters attempt to assassinate Trent Stone and Tess Carter from the rooftops outside an abandoned movie theater. When a young South American man succeeds in scaring the villains away only to be killed by a remotely controlled spider, the pair decides to honor his last request and go to South America to rescue his brother. Hounded by corrupt police, eerily intelligent howler monkeys, and Aztec mummies, Tess and Trent are forced to fight a combination of science and magic in order to effect a rescue. But can they survive long enough to make good on their promise? Tune in to “The City of the Gold Spider” and thrill to the unfolding of this exciting South American adventure.

Episodes in the Host Your Own “Old Time Radio Drama” series are designed to provide a fun dinner party experience for 6–8 participants. Read along, taking on the role of one or more of the characters in the story, and listen as the exciting drama unfolds. This is the theater of the mind, where the special effects are only limited by your imagination, and your participation will build a memory that you’ll treasure for years to come.

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HOSTING A RADIO PLAY AND DINNER PARTY — THE ESSENTIALS

You hold in your hands almost everything you need for an entertaining evening of “Old Time Radio” adventure. These instructions tell you all you’ll need to know in order to host the evening but, as such things can be a bit dry and dull, we recommend you jump forward and give the [script](#) a read first. Don’t worry, we’ll still be here when you get back and, once you have a feel for the goal of the evening, you’ll feel a bit more inspired to tackle the organizational stuff.

Okay, back with us? Can you imagine the fun you’ll have as you and your friends, or family gather to read through the script? Great! But of course there’s some work to do first. You’ll need to invite your guests and prepare food etc. (or dial the pizza guy if you prefer). And you’ll also need to have a sufficient number of our original scripts on hand for all the participants. We have deliberately priced this product to make the purchase of the additional scripts easy and affordable (and our prices compare very favorably with other “dinner party” products on the market). Naturally, we’d prefer it if you purchased a script each for all the participants, but everything will still work out fine if you share one script between two. Be warned though, trying to pass a single script around the table tends to make for a frustrating evening all round.

A quick note on the story

Each of the original scripts in this series was designed to stand alone. While occasional reference may be made to events preceding the current story, it is not necessary to know of these events in order to enjoy the current episode itself. For those who are interested a short summary of any story elements contained in previous episodes is included in the production notes.

Guests

The key to hosting a fun evening of dining and drama lies in choosing your mix of guests. You need to invite people who share a general sense of fun, a willingness to try something new, and enough of a sense of humor to laugh at themselves if they fluff a line or mess up a sound effect etc. Great acting skill is not required, but enthusiasm will add to the energy and enjoyment of the evening. The real key is the willingness of your guests to take part and enjoy themselves.

We recommend you include no more than eight participants (this being a manageable number to seat around most people’s dinner tables). There are a good many more characters than this in the script, of course, but many of them only deliver a line or two during the course of the evening, and people tend to have more fun if they can read a number of parts each. In the days of live radio performance it was quite common for actors to read more than one part.

Before you send out the invitations it would probably be a good idea to read the script through once yourself. The script you hold in your hand is a 1930s-style radio play featuring a “two-fisted” Pulp Adventure. If you are thinking of inviting someone who is bored with anything less than an intense family drama or who does not respond well to flights of fantasy and a studied disregard for gritty realism, you may want to think again.

While these scripts were written with a grown-up audience in mind, my own kids absolutely love them and they work quite well as part of a birthday party — though with kids you'll want to include some high energy activities as well (probably between acts).

Below is a sample invitation that you can use as a template for your own.

You might want to allocate roles before the evening, or alternatively, you might want to divvy up the roles on the night (our preference). At the end of this script you will find casting sheets that give the participants a quick sense of each role. Send them out ahead of time with the invitations.

The two lead roles are large enough to be managed by a single participant each. The rest of the roles should be divided among the remaining guests. Be sure to pre-read the script to get a sense of which characters interact with one another in each scene. This will help you avoid situations where one guest is effectively talking to him or herself during the performance.

The preparation guide below assumes you will divide up the roles on the night while everyone enjoys some nibbles.

Food

It wouldn't be a dinner party without food. We've provided [a genuine 1930s menu](#) (with recipes) that you can use to add a little authenticity to the evening, but (if you're not comfortable with cooking) beer and pizza will do just as well (or juice and sausage rolls in the case of a kid's party).

Preparation

With regard to the dinner itself we have supplied a suggested schedule of play as follows:

Arrival, appetizers, and assignment of roles (if not pre-assigned)

1st Act is read followed by Main Course

2nd Act is read followed by Dessert

3rd and final Act is read followed by Coffee etc.

Sample invitation

The invitation below is a suggestion which can be copied onto more formal invitation paper, sent as a simple email, used as a model for an invitation of your own devising, or ignored altogether and replaced with something totally different.

Host Your Own “Old Time Radio Play”

Dear [Guests’ name(s)]

On [date goes here] at [time goes here] “Weirdworld Studios” brings you... “The City of the Gold Spider” — a 1930s-style radio drama in three acts... starring (yourselves in all the major and minor speaking roles)* [optionally — with sound effects to add to the thrilling atmosphere].

Tune in as Trent Stone and Tess Carter embark on their latest published adventure, searching for the mysterious “City of the Gold Spider” in this latest action-packed installment of Weirdworld Studios’ blockbuster “Pulp Adventures” serial.

Thrill to cheesy dialog and moustache-twirling villains.

Shudder at implausible yet oddly satisfying plot twists.

And **Groan** when the villain is finally revealed to be none other than...

...but that would be telling!

Arriving promptly at [time is repeated here], you will receive the scripts, and the roles will be divided up and assigned over pre-dinner snacks and drinks.

The First Act will follow and conclude with the main course.

The Second Act will follow the main course and conclude with dessert.

The Final Act will follow dessert and conclude with coffee and cake.

This performance is guaranteed** to contain all the thrills and chills you have come to expect from Weirdworld Studios, so be sure to tune in for this “one night only” event...

We hope you can make it.

[Your name(s) here]

*The evening to which you are invited involves participation in a unique form of dinner theater (and yes, there will be food), recreating the ambiance of old time radio, and performing/reading through an original radio script in “Old Time Radio” style. Being a play “for the ears” rather than the eyes, no costumes or props are required (though feel free to dress in 1930s style if it will help you get in the mood) [Optionally, attach the costume advice in this book].

**Management takes all care to provide an entertaining evening and guarantees to fully recompense attendees to the value of \$500.00 per head if fun is not had. This warranty is valid for the entirety of 1932 and expires at Midnight on New Year’s Eve of that year. No correspondence will be entered into thereafter and anyone dissatisfied with the script (having been fully apprised of its dubious merits) deserves what they get. Should you feel the need to place a specific complaint in writing, we suggest you post it in the small round receptacle marked “bills” where it will be attended to on any day that does not end in a “y.” Thank you — The Management.

OPTIONAL EXTRAS

Suggested Menu and Recipes

These themed recipes are for dishes cooked in the continental United States during the late 1930s.

For the appetizer — Lost City Enchiladas (serves 8)

- 24 tortillas
- 1 pound (450g) American cheese, grated
- 1 pound (450g) onions, minced (finely chopped)
- 1 teaspoon salt
- 1 cup lard
- 1 ½ to 6 tablespoons chili powder (adjust to taste)
- 1 cup water
- 4 cups fresh or canned tomatoes
- 2 tablespoon flour
- 6 cloves garlic
- 1 teaspoon salt

Method: Fry tortillas in deep hot fat for two seconds. Dip in and right out, using pancake turner to remove. Make thin paste of salt, flour, chili powder or chili paste and water. Fry garlic in a little fat in a saucepan and remove. Then put tomatoes in this fat and add the paste. Let cook until thick. Have this sauce and the fat kettle on low adjoining fires. Put tortillas, one at a time, into the deep fat kettle and then into the sauce. When thoroughly soaked in hot sauce remove to heated platter. Stack tortillas parallel to each other and cover with remaining sauce. Sprinkle with some cheese and onion mixture. Serve at once.

For the main course - Gold Spider Chili Con Carne (serves 8)

- 2 pound (900g) beef, dice in half-inch cubes
- ¼ to 1 pound (112 to 450g) red peppers, or 1 to 4 tablespoons chili powder (adjust to taste)
- 8 slices onion, minced (finely chopped)
- 4 tablespoons lard
- 1/2 cup flour
- pinch wild marjoram
- salt
- hot water
- 6 cloves garlic

Method: Fry garlic in lard until brown, then remove. Sprinkle flour over meat, then put meat in hot lard and brown. Make thin paste of chili powder or red peppers. (If red peppers are used, have seeds, veins, stems, and skins removed by soaking in hot water.) Pour this and other ingredients over meat. Cover with hot water. Simmer until meat is very tender and sauce thickened.

As a side dish — Jungle Salad (serves 8)

- 8 potatoes
- 2 cups sliced stuffed olives
- 2 cups cooked string beans
- 2 dill pickles
- 2 green onions
- 8 hard-boiled eggs
- 1 cup walnut meats

Method: Line your salad bowl with crisp lettuce leaves. Sprinkle lightly a handful of chopped, cold, boiled potatoes. Over this put a layer of sliced stuffed olives and cooked string beans. Over this put diced dill pickle and minced (finely chopped) green onion. Marinate with the following dressing:

- 2 cloves garlic
- 2 teaspoons sugar
- 2 teaspoons paprika
- 2 cups salad oil
- 2 teaspoons salt
- 2 teaspoons cider vinegar

Method: In a wide-mouthed glass jar with cover combine the quartered cloves of garlic, sugar, paprika, salad oil, salt, and cider vinegar. One small piece of ice should always be added to any oil dressing. Shake the bottle until dressing thickens.

Garnish salad with quartered hard-cooked eggs, stuffed olives, and walnut meats. Serve chilled.

For dessert — Howler Monkey's Baked Apples (serves 8)

- 8 medium-sized tart apples
- 4 tablespoons butter
- 1 cup maple syrup or brown sugar
- 1 cup water
- 4 cups heavy whipped cream

Method: Core the apples and pare one fourth the way down. Put the apples in a baking dish. In each core put a teaspoon of butter and the sugar or maple syrup. Surround the apples with water and bake in a hot oven (400°F or 205°C) until soft (about a half-hour) basting every five minutes. Serve with heavy whipped cream.

Host Your Own “Old Time Radio Play”

Costumes

Costumes aren't necessary but can add a lot of fun to the evening. 1930s period costumes are also pretty easy to put together.

In the 1930s women wore their hair short or up in a discreet bun, often with a headband and a feather, or a large brooch for adornment. Young women wore tight-fitting dresses which extended to the calves, often without sleeves, and the shoulders bare except for straps. Dresses were often fringed. More curvaceous women wore layered dresses (also fringed). The accessories are what sell the outfit, however. Long gloves, a long-stemmed cigarette holder, and a feather boa are the things which really make a costume stand out as belonging to the era.

Men's clothing was also very distinctive. The pin-striped suit is one of the most clichéd and identifiable elements of 1930s menswear (if a little tricky to find these days), but white, black, or grey suits are an acceptable substitute. Suits tended to be worn with a waistcoat. Suspenders were often used instead of a belt. The things that really make a man look like he belongs in the thirties, however, are the accessories. A black or white hat with a contrasting hatband, a high-contrast tie or bow tie, a matching handkerchief just protruding from the breast pocket, and even a carnation in the lapel all sell the costume as being authentically 1930s.

Sound Effects

Sound effects are a great deal of work but can also add a great deal of fun to proceedings. Feel free to simply read out the sound directions if that is all you want to do. Alternatively, you might search the internet for just the right sound files. We've also included instructions for a “build your own” sound effects kit in the Appendix at the end of this document (if you prefer a more hands-on approach). You could divide up the sound directions and let your guests have a go at inventing sounds to match them using the kit. Be aware that it may not be possible to achieve all the sounds necessary using such a simple kit and some of your guests may find this frustrating.

UNDERSTANDING THE SCRIPT

To make it easy to find and keep your place within the script all the lines are numbered. Numbers which are to be spoken aloud are spelled out (e.g., thirteen, three hundred and twelve). Sound effects are underlined and capitalized to reduce the chance that they will be mistaken for a line which needs to be read out. Speakers are indicated by the character's name appearing in capitals followed by a colon (e.g., TOM:). Occasionally, directions regarding the delivery of a line will appear. These are capitalized and bracketed, e.g. (NERVOUSLY) — again to reduce the chance that the direction will accidentally be read aloud. Difficult-to-pronounce names are treated similarly in order to make pronunciation easier, e.g., Cartagena (KARTA-HAIN-YA).

Each scene is numbered and identified as being either an interior (INT.) or exterior (EXT.) scene. Usually some indication of the time of day is provided, e.g., NIGHT. The scene's title is always followed by a short list of the characters required for the scene in brackets — to give everyone some warning as to how soon they will be called upon to deliver a line.

Occasionally you will see the term [CUE] at the beginning of a line. This simply indicates that there is no sound effect or music to indicate when a line should be delivered, and that the actor should look to the director (usually the host of the meal) to indicate when to begin speaking.

Sound effects are accompanied by a square bracketed number (e.g., [31]). These numbers correspond to the lists of sound effects included in the Appendices following the end of the script.

Commonly encountered descriptive terms and directions found in the scripts in this series include:

(BEAT) — A momentary pause for the count of one or a single beat.

(BRIDGE) — Music played between scenes — the radio equivalent of raising and lowering the curtain on a scene.

(CALLS OUT/SCREAMS) — Achieved by raising the head and mouth to shout or scream to the ceiling.

CONTINUE UNTIL — Let the sound or music play until a particular line number is reached.

[CUE] — The actor should wait for the director to indicate it is time to begin delivering the line.

(DISTANT, OFF MIC) — In traditional radio broadcasting this was achieved by having the actor step away from the microphone before delivering the line. At the dinner table this can be achieved by stepping back from the table or by simply lowering the volume of the voice.

(ENTERING/EXITING) — Approaching or moving away from the microphone.

ESTABLISH — Let the sound or music play for a moment before any other sound or dialog is added.

FADE IN — Start the sound or music softly and then gradually increase its volume.

FADE OUT — Gradually lower the volume on the sound or music until it can no longer be heard.

FADE UNDER — Lower the volume of the sound effect or music until the actors' voices are clearly audible over it.

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LET IT FINISH — Play the sound or music until it is complete without fading it.

(STAGE WHISPER) — A loud whisper uttered by the actor, intended to be heard by the audience but supposedly unheard by other characters in the play.

(STING) — Music used to emphasize the emotion of a moment: the “dum-de-dum-dum” that plays when a body is discovered, or the “bada-bing” cymbal crash of a joke being delivered etc.

(TO ROBIN, TO ALL) — Dialog to be directed to one or a number of characters in the scene.

UNDER — Continue a sound effect or music at low volume under the dialog or action taking place.

(WALLA) — Background sound belonging to the environment (for example, the sounds of a busy street).

CAST LIST

NARRATOR: The Narrator

JOHNNY JAKES: Mail boy at the Regency Hotel

TRENT STONE: Our hero and adventurer

TERESA CARTER: Our heroine and reporter

GAUCHO (Thug#1): Thug employed by Tommy Boscone

RICKY (Thug#2): Thug employed by Tommy Boscone

BALTO (Thug#3): Thug employed by Tommy Boscone

JOSE DOMINGUEZ: Brother to Felicio

NAZCA POLICE CHIEF (CARLOS): Chief of Police in Nazca

NAZCA GUARD #1 (MANUEL): Nazca Jail guard

NAZCA GUARD #2 (RICARDO): Nazca Jail guard

ARTURO MAJALEL: Guide to Ayacucho

CULTIST #1: Alligator cultist and guard

CULTIST #2: Alligator cultist and guard

JULIO CHAVEZ: Elderly leader of the slaves

FELICIO DOMINGUEZ: Jose's brother and fiancé to Claire

THE TECHNOMASTER: Villain and Ah Kin Mai of Itzamna

ROSA MAJALEL: Daughter of Arturo and hostage

PRISONER: Nazca Jail prisoner

CLAIRE MANNIX: Cult leader in Star City

MESSENGER: Delivery boy

SFX: SFX operator (1 required)

ACT 1

SCENE 1: INT. LOBBY OF THE REGENCY HOTEL (NARRATOR, JOHNNY, TRENT, TERESA)

1. MUSIC: [105] OPENING THEME – LET IT FINISH
2. NARRATOR: Spring has finally arrived in Star City and our two heroes – Trent Stone and Teresa Carter – are discussing the recently arrived mail in the lobby of their hotel.
3. SOUND: [1] WALLA – NOISE OF BUSY HOTEL LOBBY – ESTABLISH AND UNDER
4. JOHNNY JAKES (DESK CLERK): There you go, Mr Stone, just one letter for you today. Hand delivered.
5. TRENT STONE: Thanks, Johnny.
6. JOHNNY: Hey, Mr Stone? You hear the news? Claire Mannix' sentence was handed down today.
7. TRENT: Oh yes?
8. JOHNNY: Guilty. They're gonna send her upstate to the chair.
9. TRENT: Thanks. Johnny.
10. JOHNNY: No problem, Mr Stone. Be seeing you.
11. TERESA CARTER: Well there's some welcome news!
12. TRENT: I never thought of you as the bloodthirsty sort, Tess.
13. TERESA: After what she and her cult did to those college girls? The chair's too good for her.
14. TRENT: You know she was still claiming amnesia right up until the end?
15. TERESA: Some people are just good actors. What can I say? (BEAT) What's in the note?
16. TRENT: It's another invitation... (BEAT) and my scalp's itching again.
17. TERESA: Don't you think you're being a bit paranoid, Stone?
18. TRENT: Just because we haven't been shot at for a couple of days doesn't mean we should be letting our guard down. Besides, I'm sure someone has been following us the last day or so.

19. TERESA: Now you see, that's what I mean. I know you don't like the big city much but I think you're starting to jump at shadows and, besides, I'd like a night out on the town.
20. TRENT: You don't think this note is a trap then?
21. TERESA: Let me see it? "To Mr Trent Stone and Miss Teresa Carter from a grateful city." Two tickets to view an encore screening of the film sensation "Shanghai Express" at the landmark Tibalt Theater.
Yep, I'm pretty sure it's a trap. The Tibalt is tucked away back of the main drag. A great spot for an ambush.
22. TRENT: Well if you think it's a trap too...?
23. TERESA: It's not that. It's this business about being followed. This isn't the jungle you know? Boscone's guys are direct. They don't stalk us around town. They pull up in a car and take a few pot shots at us, usually in public so that if they get us it'll serve as a warning to others. Or they send us phony tickets to a movie so they can be sure we'll be in a space they can control.
24. TRENT: Touché. Still... I can't quite shake this feeling that someone has been following us.
25. TERESA: Okay, tough guy. I guess there's no talking you out of it. What're we going to do about these tickets?
26. TRENT: Well, it might give us a chance to nab a couple of hoods... weaken Boscone's organization a bit by putting a few of them behind bars for a while.
27. TERESA: Yeah, all this hit-and-run stuff is getting a little old... Looks like I get a chance to dress up after all.
28. TRENT: (SOMEWHAT DISTRACTED) ...Yes, and bring your Colt.
29. TERESA: A little large, ain't it?
30. TRENT: Not tonight. I suspect we'll need the heavy fire power.
31. TERESA: Whatever you say, Stone.
(ASIDE) What some men consider as evening wear!
(TO STONE) I'll see you in the lobby in, what?
Say, half an hour?...
32. TRENT: A little early don't you think?

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33. TERESA: Not really. (COOLY) You can take me out to dinner before the show.

34. MUSIC: [112] (BRIDGE) IRONIC SCENE ENDER – LET IT FINISH

SCENE 2: INT. LUIGI'S GREASY SPOON DINER (TERESA, TRENT)

35. SOUND: [113] WALLA – FISH MARKET, ORDERS, BELL, FAT FRYER, ETC.
36. TERESA: Seriously Stone, fish and chips wrapped in newspaper?
37. TRENT: (STILL DISTRACTED) Hmmm. What?
38. TERESA: When I said I wanted to go out, this isn't exactly what I had in mind.
39. TRENT: You said you wanted something to eat, didn't you?
40. TERESA: Yeah, but do you think I normally get dressed up like this for a night at Luigi's Greasy Spoon?
41. TRENT: What do you mean? (PAYING ATTENTION FOR THE FIRST TIME) Oh my!
42. TERESA: Humpf! (DISGUSTED) I've turned the head of every man we've passed on our way here, Stone. Are you sure you're not dead?! I mean, would it kill you to pay a lady a compliment once in a while?
43. TRENT: I'm sorry, Tess. You look lovely. I just thought you were trying to look the part.
44. TERESA: Well I am, but that doesn't mean I don't enjoy splashing on a bit of war paint now and then. What's with you anyway? It's not like you to be so... distracted.
45. TRENT: What? Oh... sorry, Tess, something just doesn't... feel right. I can't put my finger on it, but something feels off.
46. TERESA: More off than usual you mean.
47. TRENT: Yes. Look at this news article.
"Prototype prosthetics and mechanical calipers stolen from Bentham Labs... no sign of forced entry... security guards patrolling the building... blueprints and design specifications taken." That's the third such robbery this month targeting prototype scientific developments and inventions... And this article's even stranger. The entire population of the howler monkey cage escaped (or were stolen) from the zoo two nights previous...
48. TERESA: And you think this is too sophisticated for the likes of Tommy Boscone and Dillon Tremere?

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49. TRENT: Or even Caesar Cordova. His outfit has been showing a lot more resilience than I would have expected with two gangland organizations seeking his head.
50. TERESA: Maybe walking into this trap tonight isn't such a good idea. You know, sooner or later Tommy Boscone is gonna bring in some genuine heavy hitters instead of the cheap hoods he's been throwing at us so far.
51. TRENT: True, but I don't want to miss such a tailor-made opportunity to take a few of his thugs off the street.
52. TERESA: Hmmm. Maybe that's what he's counting on.
53. MUSIC: [96] (BRIDGE) OMINOUS SCENE ENDER – LET IT FINISH

**SCENE 3: EXT. A DARKENED STREET LOOKING ON TO THE TIBALT
THEATER – EVENING (TERESA, TRENT)**

54. SOUND: [2] WALLA — FLICKERING BUZZ OF A FAILING STREET
LIGHT, OCCASIONAL CRICKET CHIRP
55. TERESA: (STAGE WHISPER) What do you think?
56. TRENT: The lights are out and the walk up to the theater is covered by that alley on the left and that one on the right. Definitely a trap.
57. TERESA: A little obvious, isn't it... even for Boscone's goons?
58. TRENT: Perhaps, but let's not look a gift-horse in the mouth. Do you think you can get the drop on the ones on the left if you circle round back?
59. TERESA: Please! After that ambush in Brazil this'll be a walk in the park.
60. TRENT: Good girl!
61. TERESA: Hey!
62. TRENT: I mean, good show.
63. TERESA: Better. (BEAT) I take it you've got the ones on the right?
64. TRENT: Yep! Keep it simple and don't let 'em see you coming.
65. MUSIC: [97] (BRIDGE) ACTION SCENE ENDER — LET IT
FINISH

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SCENE 4: EXT. THE LEFT HAND ALLEY — MOMENTS LATER (TERESA, TRENT)

66. TERESA: [CUE] (WHISPERING) Okay, there's only three of 'em and they're all looking the other way, watching the street.
One... two...
67. SOUND: [17] CLOSE UP SOUND OF HITS (WHAP, BANG, SMACK)
FOLLOWED BY LOW GROANS AND THUDS
68. TERESA: Done!
69. SOUND: [17] DISTANT SOUNDS OF SIMILAR ACTION (WHAP, BANG, SMACK) FOLLOWED BY LOW GROANS AND THUDS
70. TRENT: (AT A DISTANCE) Clear?
71. TERESA: Clear!
72. TRENT: Drag 'em out where we can get a good look at 'em.
73. TERESA: (MUTTERING) "Drag 'em out," he says. It's one thing to knock these gorillas out. It's another to drag 'em out into the street.
Okay big guy... (GRUNTS)
74. SOUND: [18] SOUND OF BODY BEING DRAGGED ALONG THE
ALLEY
75. MUSIC: [98] (BRIDGE) NEUTRAL SCENE ENDER — LET IT
FINISH

SCENE 5: EXT. OUT FRONT OF THE TIBALT (TERESA, TRENT, THUG #1, THUG #2, THUG #3, JOSE)

76. SOUND: [3] WALLA — BUZZ OF DISTANT FLICKERING STREET LAMP
77. TERESA: Well, that was almost too easy. Six of Boscone's guys in one go. Think the police'll be happy to see 'em.
78. TRENT: (SARCASTICALLY) Yeah. I'm sure they'll want to give us a medal.
79. GAUCHO (THUG #1): (AT A DISTANCE) Hey you do-gooders, time to think again!
80. TRENT: Tess, look! On the roof! These guys were just a diversion.
81. SOUND: [19] SOUND OF HUGE NUMBERS OF GUNS COCKING
82. TERESA: They're all around us! A dozen of them at least.
83. TRENT: There's too many of them. Do you think you can make it to the steps of the Tibalt?
84. TERESA: Yeah, I think so. Without the street lights, they can't see us too well and those pillars should give us a little cover.
85. TRENT: Okay. Run for it!
86. SOUND: [20] BURST OF TOMMY-GUN FIRE, JOINED BY MORE RATTLING FIRE AND RUNNING FEET
87. RICKY (THUG #2): (CALLING FROM A DISTANCE) Did I get 'em?
88. THUG #1: (DISGUSTED) Yeah, you got 'em! Pity they were ours. (BEAT) You hit our unconscious boys, y'idiot!
89. BALTO (THUG #3): Hey boss! Stone and Carter! They ran up behind the pillars of the Tibalt. We got 'em trapped.
90. THUG #1: Alright, there're twelve of us and only two of them. They've only got a couple o' hand guns while we've got serious firepower. This should be a walk in the park.
91. SOUND: [21] THUGGISH LAUGHTER FROM THE CRIMINALS
92. TERESA: Hey, that's my line!
93. TRENT: Regardless, we're in a fix, Tess. Can we get into the theater itself?
94. TERESA: It's all boarded up. Maybe if we had a...
95. SOUND: [22] SOUND OF A POLICE SIREN IN THE DISTANCE GROWING CLOSER

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96. TERESA: The cops? (RELIEVED AND ELATED) I don't think I've ever been so glad of the cavalry.
97. THUG #3: (IN THE DISTANCE) Hey, boss, whattaya think?
98. THUG #1: Time to amscray! (BEAT) Alright, you gorillas, make yer getaways.
99. THUG #3: And the boys on the ground?
100. THUG #1: Dead! There's nothing we can do for 'em now. Let's just look after ourselves.
101. TRENT: (DISGUSTED) Typical cowards. (BEAT) Let's go meet these police.
102. SOUND: [22] SOUND OF A POLICE SIREN DRAWS EVEN CLOSER
103. TERESA: Hey, Stone. That's no cop.
104. TRENT: I don't believe it.
105. TERESA: I'm seeing it and I still don't believe it. It's just some guy... he's wearing an enormous hat and a... is that a poncho?... walking up the hill with a hand-cranked siren. (CONFUSED AND AMAZED) Who is he?
106. TRENT: I've no idea, but his quick thinking saved our lives! (TO THE NEWCOMER) Stranger, we owe you our thanks!
107. SOUND: SIREN ENDS
108. JOSE DOMINGUEZ: (SPANISH OR MEXICAN ACCENT) Si, Senor. I am glad I was in time. My name is Jose (HOZ-AY) Dominguez (DOM-ING-GEZ), and I very much need to talk with you.
109. TERESA: Hey! You aren't the guy Trent's been sensing on our tails the last few days?
110. JOSE: I'm sorry Senor, Senorita. I did not want to approach you in the open. I have survived three assassination attempts on my way here so far.
111. TRENT: You'd best explain quickly. Boscone's men are easily startled but they'll soon be back, and in greater numbers.
112. JOSE: Perhaps if we got off the street? Into one of these alleys?
113. TERESA: Trent?
114. TRENT: It's okay, Tess. If he wanted to hurt us, all he needed to do was sit back and let Tommy's boys finish the job.

115. TERESA: Speaking of which... I hate letting those boys get away.
116. TRENT: They had us dead to rights, Tess. We weren't walking away from that one without Mr Dominguez' help. Six dead goons...
117. TERESA: Shot by their own compadres...?
118. TRENT: Precisely. Six dead goons may be a drop in the bucket, but it's six more who won't be terrorizing anyone in this town any further. It may not be ideal, but it's better than nothing.
119. TERESA: Okay, Stone.
(TO JOSE) Mr Dominguez, please lead the way.
120. MUSIC: [98] (BRIDGE) NEUTRAL SCENE ENDER – LET IT FINISH

SCENE 6: EXT. IN A DARKENED ALLEY — MOMENTS LATER (TRENT, TERESA, JOSE)

121. TRENT: [CUE] Alright, Mr Dominguez, I think this is as private as things are going to get. Perhaps you should explain what is going on.
122. JOSE: Of course, Señor. I am here on behalf of my brother, Felicio. I come to beg you to come to South America and assist us. We hear how poor Claire Mannix is in jail. She will be executed in the, so cruel, electric chair if nothing is done.
123. TERESA: Poor Claire Mannix? Do you realize what that girl has done? She's responsible for four deaths we know of, kidnapping, robbery? You can't be asking us to help her?
124. JOSE: Please, to be letting me explain. My brother, Felicio, he is ... affiance'd? ... to Miss Claire. He begs you to help. I beg you to help. She is innocent!
125. TERESA: Innocent? We caught her in the act of murdering Shelley Rossiter. If we hadn't stopped her, she would have cut out her heart as soon as blinked. I'm no fan of capital punishment but if anyone deserves the chair, it's her.
126. JOSE: (DISTRESSED) No, you are wrong, Miss Carter. Miss Claire, she was kidnapped and drugged. She was being controlled by the Ah Kin Mai of Itzamna. We have proof, proof that can save her life and restore her to my brother. Please, Miss Carter, Mr Stone, you must believe me. You are our only hope. My brother has sent me all this way. Please!
127. TRENT: Calm down, Jose. We're still listening. Tell us about this Ah Kin Mai.
128. JOSE: The Ah Kin Mai is the most powerful... the high priest... of the Alligator worshipers of Peru. They used to be nothing, but now they have grown in strength. My brother has been captured, he is held prisoner near Ayacucho in the highland jungles.
129. TRENT: Have you seen this Ah Kin Mai? What does he look like?

130. JOSE: I have not seen him and his description may not help you much. He is said to rule from a huge stone chair that his followers carry him around upon. His face and features are hooded and cloaked. Once or twice I have heard it rumored that he is a white man, but this I do not believe. He knows the magics of our people too well to be an outsider.
131. TRENT: Perhaps, but in many ways your description matches that of someone Tess and I know quite well.
132. JOSE: Then you believe me?
133. TRENT: Yes, I believe I do. Or at least I believe you're telling me what you believe to be the truth.
You mentioned that your brother has been captured?
134. JOSE: Yes, entire villages around Ayacucho have been emptied overnight.
135. TERESA: Slave labor?
136. TRENT: Maybe.
137. JOSE: My brother, before he was taken, he told me that if you agree to help I should direct you to Nazca - south of Lima in Peru. There you can find a man, Arturo Majalel (MA-HA-LEL), who can guide you into the mountains to Ayacucho. All the proof you will need can be found there.
138. TERESA: Trent, you're not seriously considering this?
139. TRENT: I am. From the description I'd say we've just been handed the location of the Technomaster.
140. TERESA: Surely he's dead!
141. TRENT: You told me yourself of the figure you saw on the other side of that portal that Claire Mannix tried to create... and, if what Mr Dominguez here says is true, then I have no difficulty believing that Claire is innocent. We can't just allow her to be added to the list of the Technomaster's victims.
142. SOUND: [23] INSECT LIKE CLICKING AND SCUTTLING, AND A RATTLING NOISE
143. TERESA: What was that?
144. JOSE: Oh no! They've found me!
145. SOUND: [23] MORE INSECT LIKE CLICKING AND SCUTTLING, AND A RATTLING NOISE

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146. TRENT: Great Scot! It's a huge spider! It must be a foot across.
147. JOSE: (WAILING IN FEAR) No! Nooo!
148. TERESA: What's it doing? It's turning around. It's going away.
149. TRENT: No, it's not! Look at the spines on its back. It's preparing to launch them at us.
150. SOUND: [24] RATTLE FOLLOWED BY PHUT, PHUT OF DARTS
BEING LAUNCHED THROUGH THE AIR
151. JOSE: (STRANGLING) aagh.
152. TERESA: Trent, quick, Jose's been hit.
153. SOUND: [25] GUNSHOT
154. SOUND: [26] INSECTILE SQUEAL, SHUDDERING DEATH RATTLE
155. TRENT: I got it.
156. TERESA: Jose! Are you all right?
157. JOSE: (SCREAMS IN PAIN)
158. TRENT: He's dying. Let me see those spines.
(BEAT) Poison!
159. JOSE: (WITH DYING BREATH) Please... my brother...
(SCREAMS AGAIN AND FALLS SILENT)
160. TERESA: He's gone.
161. TRENT: Dammit! I'm going to take a look at that spider.
(BEAT) Tess, he was definitely telling the truth. Look at this.
162. TERESA: What's that? Oh no. I recognize that. It's one of those remote control machines.
163. TRENT: Yes, it was strapped onto the spider and plumbed into its brain. This is definitely the handiwork of the Technomaster.
164. TERESA: Alright then. What do we do next?
165. TRENT: First we see to the dead. And then (DRAMATIC PAUSE) we're off to Peru.
166. MUSIC: [100] (BRIDGE) TRAVEL SCENE ENDER – LET IT
FINISH

ACT 2

SCENE 7: INT. IN A TRUCK ON A BACK ROAD SOMEWHERE BETWEEN LIMA AND NAZCA — MID MORNING (NARRATOR, TERESA, TRENT, CARLOS)

167. NARRATOR: [CUE] Tommy Boscone's men are watching the rail station and the airport, but it is much harder to spot a lone boat leaving the docks — a fact that has worked to the advantage of Boscone's organization during prohibition. The irony of this isn't lost on our heroes as they smuggle themselves out of Star city and make their way down the coast to Lima. From Lima they travel half a day's journey in the back of a truck towards Nazca, a small trading outpost from which goods are shipped up into the Andes.

168. SOUND: [4] WALLA — ENGINE NOISE, LOTS OF BUMPS AND RATTLES TO INDICATE A BUMPY ROAD — ESTABLISH AND UNDER

169. TERESA: Well, I hope you're happy?

170. TRENT: What do you mean?

171. TERESA: First, the cargo boat to Lima. Now a truck ride over some of the worst roads in the world... and in the back, not even in the cab, mind you. And you? You're smiling like the cat that just ate the canary.

172. TRENT: (LANGUIDLY) That's right. Two months in the big city was turning me soft. This is much more like it!

173. TERESA: You're insane. I'm already missing my bed in the hotel suite. And who knows when I'll next get to take a bath?

174. TRENT: Don't be such a whiner. It'll be good to put some color back in your cheeks. Besides, we haven't left civilization yet. There'll be an opportunity for a bath at the hotel tonight.

175. TERESA: (EXCITED) Yeah?

176. TRENT: (LAUGHING) Sure, if you don't mind sharing it with the mules.

177. TERESA: (BLEAKLY) You're talking about the water trough again, aren't you?

178. TRENT: Ahuh.

179. TERESA: I'm never going to live that down, am I?

180. TRENT: M'Tembe (MUH TEM BEY) laughed for a month.

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181. TERESA: Alright. Alright. How was I to know that the Uroku (OO-ROW-KOO) word for bath and water trough were the same thing? Besides, if we're going to bring up embarrassing misunderstandings I could mention you and that Mabezi (MUH BEE ZEE) witchdoctor you hooked up with in Zaire.
182. TRENT: (COUGHS AND SOBERS) Point taken. Why don't we change the topic?
183. TERESA: Good idea.
184. SOUND: [27] SOUND OF TRUCK HALTING
185. TERESA: Hey, what's up! Why are we stopping?
186. TRENT: I don't know, Tess, I'll get out and take a look.
187. SOUND: [28] SOUND OF GUNS COCKING
188. CARLOS CASTEDA (NAZCA CHIEF OF POLICE): A good idea, Mr Stone. If you and the lady would please step out of the truck. We have been expecting you.
189. TRENT: I have to say you have me at a disadvantage. I was unaware that my travel plans were known to the Peruvian police.
190. CARLOS: We know all about you and your slavery racket, Mr Stone. You won't be kidnapping any children from Nazca — or anywhere else — ever again.
191. TERESA: Slavery racket! Now wait a minute you...
192. TRENT: Quiet, Tess, it's obvious someone has set us up.
193. TERESA: But who? No one knew we were coming.
194. CARLOS: Where is your accomplice, Jose? I have orders to bring you all in for questioning.
195. TRENT: Jose is dead. He was murdered in Star City.
196. CARLOS: Murdered? Hmpf. I bet you and your gangster friends turned on him, no? Isn't that why you are here, trying to cut out the middle man?
(TO A COUPLE OF GUARDS/DEPUTIES) Manuel, Ricardo! Take them to the cells. Put them in with the general population.
(TO TRENT) You will see, Senor, how even our criminals respond to those who endanger children.
197. MUSIC: [96] (BRIDGE) OMINOUS SCENE ENDER — LET IT FINISH

**SCENE 8: INT. IN THE LOCAL JAIL IN NAZCA (MANUEL, RICARDO, TRENT,
PRISONER, TERESA)**

198. SOUND: [29] CLANG OF JAIL DOOR — ECHOING JAIL-HOUSE
FOOTSTEPS — ESTABLISH AND BRING TO A HALT
199. MANUEL (GUARD #1): I hope you and the lady will be
comfortable for a few moments Senor.
200. SOUND: [21] SNIGGERING OF PRISON POPULATION
201. RICARDO (GUARD #2): We will be taking a short walk and
won't be back for a little while. Your
cellmates should make you feel quite at home.
202. SOUND: [30] SOUND OF CELL DOOR LOCKING
203. SOUND: [21] SNIGGERING OF PRISON POPULATION
204. TRENT: Well, Tess, this looks ugly.
205. PRISONER: You like to hurt children, eh gringo? Well we
know a little about hurting people too.
206. TRENT: Easy there, big guy...
207. PRISONER: And your woman, she's pretty, no? There are
lots of us here who would like to get to know
her better I think.
208. SOUND: [21] MORE UNPLEASANT LAUGHTER
209. TERESA: (NERVOUSLY) Trent...
210. PRISONER: You got anything to say (BEAT, THEN WITH
CONTEMPT) child-killer!
211. TRENT: Only this... You ready, Tess?
212. TERESA: You bet!
213. SOUND: [31] SOUND OF PUNCHES, ETC.
214. SOUND: [32] JAIL-HOUSE ERUPTS IN SOUNDS OF ANGRY
VIOLENCE
215. MUSIC: [97] (BRIDGE) ACTION MUSIC SCENE ENDER — LET IT
FINISH

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SCENE 9: INT. NAZCA JAIL CELLS — LATER (TERESA, TRENT, MAJALEL, MANUEL)

216. SOUND: [33] SOUND OF A PUNCH AND THUD AS A BODY FALLS
217. TERESA: [CUE] (PUFFING) . . . and stay down.
218. SOUND: [34] SOUNDS OF INJURED MEN GROANING FROM THE FLOOR
219. TRENT: (WINDED BUT RECOVERING) I think that's all of them for now.
220. TERESA: Yeah, but they'll try again. You can see it in their eyes. No one likes a "child-killer."
221. TRENT: True, if we're here for very long we'll need to be sleeping with one eye open.
222. TERESA: Neither of us will be able to keep that up for long.
223. ARTURO MAJALEL: Pssst.
224. TERESA: What was that?
225. MAJALEL: Over here by the window. Through the bars.
226. TRENT: Who are you?
227. MAJALEL: My name is Arturo. I am a friend of Jose and I am here to get you out.
228. TRENT: And just in time. Do you have any idea how we've come to be arrested?
229. MAJALEL: No, Senor. Someone must have known you were coming.
230. TRENT: Hmm.
231. MAJALEL: Where is Jose?
232. TERESA: I'm sorry, Arturo, Jose didn't make it.
233. MAJALEL: (BEAT) I am sorry to hear that, Senorita. He was a good man, and his brother will be very sad.
234. TRENT: I don't mean to be pushy. But I don't think the guards will leave us alone for very long now that the noise has quieted down.
235. MAJALEL: Yes, Senor, of course. I need only put this chain around the bars and, with the help of my truck, I will have you out of there in a moment.
236. SOUND: [35] SOUND OF CLANKING AS CHAIN IS PLACED AROUND BARS
237. MAJALEL: I will see you una momenta, Senor, Senorita.

238. SOUND: [36] SOUND OF GUARDS RETURNING — LAUGHING
TOGETHER AT SOME PRIVATE JOKE
239. MANUEL: Huh? What? You two! Don't move!
240. SOUND: [28] SOUND OF PISTOLS BEING READIED
241. SOUND: [37] FAINT SOUND OF ENGINE STARTING IN
BACKGROUND
242. TRENT: I'd like to say it's been a pleasure, fellas,
but...
243. SOUND: [38] SOUND OF CRASHING AND FALLING BRICKWORK AS
WALL IS PULLED OUT
244. TRENT: Now Tess. Run!
245. TERESA: You don't have to tell me twice.
246. SOUND: [39] SOUND OF PURSUING GUNFIRE, TRUCK DOORS,
AND ENGINE ROAR AS TRUCK PEELS AWAY
247. MUSIC: [112] (BRIDGE) IRONIC SCENE ENDER — LET IT
FINISH

**SCENE 10: INT. THE CAB OF MAJALEL'S TRUCK — NOON THE NEXT DAY
(MAJALEL, TERESA, TRENT)**

248. SOUND: [5] WALLA — SOUND OF TRUCK INTERIOR — ENGINE IN
THE BACKGROUND — ESTABLISH AND UNDER
249. SOUND: [40] BANGING ON CAB OF TRUCK
250. MAJALEL: You can come out now. That was the last
checkpoint.
251. SOUND: [41] RUSTLE OF TARPAULIN
252. TERESA: Thank God. It was stifling under there.
253. TRENT: It could have been worse. He might have been
carrying livestock.
254. TERESA: Yeah? What is all this stuff? Those are "Made
in the US" stamps on the crates.
255. MAJALEL: Si. I transport machine parts, food... goats
sometimes. Whatever is needed. Up the mountains
to Ayacucho.
256. TRENT: How much real trouble has helping us caused
you, Arturo?
257. TERESA: Yes, we owe you a great deal for getting us out
of there.
258. MAJALEL: For such a beautiful woman, it was a pleasure.
And as for trouble? It will blow over. Someone
will have paid Senor Police Chief to arrest
you. He can be paid to forget you escaped.
(BEAT) Besides, I do not think he would wish
Lima to look too closely at his accounts, no?
259. TRENT: We're in your debt.
260. MAJALEL: (LAUGHING) Si, Senor, this is true! But I am
not one to charge interest on a loan. (LAUGHS
SOME MORE)
261. SOUND: [42] ENGINE FADES OUT
262. MUSIC: [98] (BRIDGE) NEUTRAL SCENE ENDER — LET IT
FINISH

SCENE 11: EXT. AYACUCHO VILLAGE — MID AFTERNOON (TERESA, MAJALEL, TRENT)

263. SOUND: [6] WALLA — RAIN POURING DOWN, DRIPS, ETC.
264. SOUND: [43] TRUCK PULLS UP, SPLASH OF TIRES IN MUD, ENGINE STOPS
265. TERESA: Do you ever get used to the rain, Arturo?
266. MAJALEL: It's not so bad, once you get used to the mud.
267. TRENT: And the mosquitoes.
268. MAJALEL: Si, and the mosquitoes.
269. TERESA: (DRILY) Great!
270. MAJALEL: Well, we're here Senor, Senorita. Welcome to the village of Ayacucho, my home.
271. SOUND: [107] SOUND OF TRUCK DOORS OPENING
272. SOUND: [108] SOUND OF THREE PEOPLE STEPPING INTO MUD
273. TERESA: Seems quiet.
274. MAJALEL: Everyone is staying out of sight. They are nervous of strangers. Come. My house is this way.
275. SOUND: [109] SOUND OF THREE PEOPLE SQUELCHING THROUGH MUD
276. MAJALEL: No! The door has been kicked in. (RUNNING INSIDE) Rosa! Rosa! Where are you?
277. TERESA: Trent, something's wrong here.
278. TRENT: Yes, I believe so! Check the neighboring houses.
279. SOUND: [110] SOUND OF KNOCKING
280. TRENT: (CALLING) Anyone home?
281. TERESA: (CALLING OUT) Hello!
282. MAJALEL: (DESPONDENT) They are all gone! Slavers took them. Followers of the Ah Kin Mai of Itzamna. It looks like they struck during the meal hour; there is food still on the table. My daughter, Rosa, she is gone too.
283. TERESA: Oh, Arturo!
284. TRENT: How much of a head start do they have?
285. MAJALEL: A day, maybe. No more.
286. TRENT: It looks like they came in a truck. See those tire tracks leading into the jungle.
287. MAJALEL: Si, they will have been taken to the City.

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288. TRENT: The City?
289. MAJALEL: Si. It is a ruin many miles up the mountain. No one is exactly certain where. The Ah Kin Mai of Itzamna has made it his home and is rebuilding it... or so goes the rumor.
Many villages have been raided like this. No trace has been found of the people stolen.
290. TRENT: But I'm willing to bet that no one discovered the raid before the rains destroyed the slavers' tracks before. It might normally be weeks before anyone realized that one of these remote villages had been depopulated. Am I right?
291. MAJALEL: Si, Senor.
292. TRENT: Then we've not a moment to lose.
293. TERESA: But, Trent. Shouldn't we try to contact the authorities?
294. TRENT: I'm not sure we have the time. Besides I'm fairly certain a village this remote has no telephone or telegraph cables. Arturo?
295. MAJALEL: Si.
296. TRENT: And how long will the tracks last before they are washed away by these rains?
297. MAJALEL: Another day, maybe one beyond that.
298. TERESA: Okay. Arturo, can your truck manage cross-country?
299. MAJALEL: Si, Senorita. But I am coming with you. I must find Rosa. She is all I have left in this world.
300. TRENT: Alright then. Let's go.
301. MUSIC: [101] (BRIDGE) DETERMINED SCENE ENDER – LET IT FINISH

SCENE 12: EXT. APPROACHING THE WALLS OF THE RUINED CITY (TERESA, TRENT, MAJALEL)

302. SOUND: [7] WALLA — HEAVY RAIN — JUNGLE NOISES — ENGINE
UNDERNEATH, BUMPS AND RATTLES FROM ROUGH
TERRAIN — ESTABLISH AND UNDER
303. TERESA: Stone, I promise I'll never complain about South American roads again.
304. TRENT: Never make promises you can't keep, Tess.
(BEAT) What's that up ahead?
305. TERESA: The jungle's definitely thinning and... Oh my!
306. MAJALEL: It is the City, Senor, Senorita.
307. TERESA: It's beautiful. Those walls must be fifty feet tall and the carvings... I've never seen anything like them.
308. TRENT: Warnings to the enemies of the people.
309. TERESA: What do they mean?
310. TRENT: They are supposed to signify death to any intruders who dare to enter the city.
311. TERESA: What's that on top? Stone spiders?
312. MAJALEL: Si, it was long called the City of the Gold Spider. Now, it is the city of Itzamna.
313. SOUND: [111] TRUCK PULLING UP — RAIN CONTINUES
314. MAJALEL: Senor, I think from here we must go on foot.
315. SOUND: [44] TRUCK DOORS OPEN AND CLOSE
316. TRENT: I think you're right, Arturo.
317. SOUND: [8] WALLA — RAIN FADES QUICKLY AND IS REPLACED
BY JUNGLE SOUNDS — WITH LIGHT POST-RAIN DRIPS
AND SPLASHES — UP AND UNDER
318. TERESA: (RELIEVED) At last, the rain has stopped.
319. TRENT: Damn! I was hoping the rain would help mask our approach.
320. SOUND: [45] SOUND OF HOWLER MONKEYS — LOTS AND LOTS OF
HOWLER MONKEYS
321. TERESA: Trent. In the trees.
322. TRENT: I see them, Tess. Howler monkeys but not like any I've ever seen before. They're too large for a start.
323. TERESA: (WRYLY) I would have thought the swords and armor would have been a more obvious indicator that something was off.

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324. TRENT: That too.
325. SOUND: [45] MONKEY NOISES GROW LOUDER ALONG WITH RASPS OF SWORDS, CLANK OF ARMOR, ETC.
326. TERESA: There's too many of them, maybe forty or more. I don't think we'll be fighting our way out of this.
327. TRENT: It looks like we'd better surrender. Majalel?
328. MAJALEL: I'm sorry my friends, but he has my daughter. He promised to let her go if I brought you here.
329. TERESA: He? Oh damn. Look, Trent. There are machines on the backs of their necks. The monkeys are being controlled.
330. TRENT: It looks like the handiwork of the Technomaster, alright.
331. SOUND: [45] MORE MONKEY SCREECHES
332. TRENT: I guess we'd better start moving in the direction they're indicating.
(BEAT) ...And don't think we're finished with you, Arturo. This isn't over.
333. MUSIC: [99] (BRIDGE) SUSPENSEFUL SCENE ENDER – LET IT FINISH

SCENE 13: EXT. CONVERTED TEMPLE/PRISON (TRENT, TERESA, CULTIST #1)

334. SOUND: [9] WALLA — MONKEY NOISES, FOOTSTEPS AND CLANKS OF ARMOR, ETC. — ESTABLISH AND UNDER — PLAY UNTIL NEXT SOUND
335. TRENT: All right! All right, we're moving.
336. TERESA: Ugh! They keep pawing me.
337. TRENT: Yeah, they've got my gun and my knife. Have they left you anything?
338. TERESA: Not a thing!
339. SOUND: MONKEY SOUNDS WITHDRAW — FADE OUT
340. TERESA: Hey, where are they going?
341. TRENT: Looks like they're handing us over to human guards. Recognize the costumes?
342. TERESA: Yeah. It's the Cult of the Teeth again. I guess this time we're on their home turf.
343. TRENT: Good guess.
344. CULTIST #1: (THREATENING/ANGRY) Move! Hurry Up!
345. TERESA: I guess they want us to go in there.
346. TRENT: It looks like some kind of low temple.
347. TERESA: ... but one that has been converted to a prison. Look at those metal bars. I'm pretty sure they're not original.
348. SOUND: [30] CLANK OF HEAVY DOOR BEING UNLOCKED
349. CULTIST #1: Get inside!
350. TRENT: Yeah, yeah. We get it, buddy.
351. TERESA: Hey! Don't push.
352. SOUND: [30] CLANG OF BARS BEING SHUT AND LOCK TURNED
353. TERESA: (RESIGNED) I guess this means we're trapped.
354. MUSIC: [99] (BRIDGE) SUSPENSEFUL SCENE ENDER — LET IT FINISH

SCENE 14: INT. CONVERTED TEMPLE/PRISON (TERESA, TRENT, JULIO, FELICIO, CULTIST #1)

355. TERESA: You know, Stone, we've been on the back foot this whole time. Someone set that spider on Jose back in Star City and someone paid the police to arrest us in Nazca... and I'm pretty sure that John Whistler, a.k.a. the Technomaster, a.k.a. the Ah Kin Mai of Itzamna, has been up here in the City the whole time.
356. TRENT: You think he's been employing a cat's paw?
...Yeah ...I'm pretty sure it was Arturo.
357. TERESA: Arturo? I know he betrayed us at the end, but he broke us out of the jail in Nazca.
358. TRENT: That could have been simply to get us on side. The more I think about it, the more certain I am that Arturo Majalel killed Jose Dominguez and delivered us to the Technomaster. I wish I'd been more curious about the contents of those crates you noticed in the truck. I'm willing to bet that some of them, at least, had their origin in Star City.
359. JULIO CHAVEZ: (QUAVERING VOICE) Yes, poor Arturo. He was one of us, you know... until his daughter was taken.
360. TRENT: (STARTLED) Who... who's there?
361. JULIO: Sorry to startle you. You didn't think you were the only ones they have penned up here, did you?
362. TRENT: It's so dark in here. I guess I hadn't thought about it.
363. JULIO: I am Julio (HOO-LEO) Chavez. I am the head man of Ayacucho... and you, as the Americans would say, are up the creek in a barbed-wire canoe.
364. TERESA: Cute. Trent, look. In the shadows all around us. People.
365. TRENT: Slaves, Tess. Half-starved, by the look.

366. JULIO: Si, Senor. The Ah Kin Mai enslaved anyone who would not accept his claim to the high priesthood. Many were fooled by his magics and joined him willingly.
Those of us who were not, he imprisoned and set to work in the dig site. He fed us only enough to keep us on our feet. Our wives and children he has held as hostages. Yesterday we dug through to an underground chamber.
It must have been what he was after, for we were immediately removed back here. We have had no food or water since.
367. TERESA: Oh, how terrible.
368. JULIO: Si, Senorita. I fear that, now we are of no use to this pretender, we will be left here to die.
369. TRENT: What was he looking for?
370. JULIO: Gold? Items of power and magic? We do not know.
371. TERESA: Trent, this is monstrous. Look at these people. Left to starve like animals.
372. TRENT: They won't starve, Tess. There's nothing to drink either. We'll all die of thirst long before we starve.
373. JULIO: Mmmmm. But in your case, I think it may be different. We have heard the guards speak of the Ah Kin Mai's glee at news of the capture of an old enemy. I think he will have something very special in store for you.
374. TERESA: (DRILY) Just great. I'm guessing that special treatment doesn't involve first-class dining and five-star accommodation?
375. JULIO: (AMUSED) No, I am afraid not.
376. TRENT: You don't seem terribly concerned about your situation, Mr Chavez.
377. JULIO: Si, I have been waiting for you.
378. TRENT AND TERESA: What!?
379. JULIO: (BECKONING) Come. Come. Draw back into the deeper regions of the temple. I will explain. But first I must introduce you to someone.
(ASIDE) Felicio, wake up. They're here.
(TO TRENT AND TERESA) This is Felicio Dominguez. He sent his brother to you in Star City.

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380. FELICIO: (COUGHING, OBVIOUSLY UNWELL AND SPEAKING WEAKLY) Thank you for coming. Where is my brother?

This ends the 50% free sample of this work. We hope you enjoyed Trent and Tess's adventure so far. If you did, then please visit <http://www.weirdworld.com> to obtain the complete work... and please feel free to share this sample with friends and others who may also enjoy it.

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