



V.I.P. R.I.P.

Story by Jim Caswell

Audioplay by Jim Caswell and Doug Zeitlin

Episode Summary

Following a lead on the hieroglyph found in Paris, Geist goes to Chicago, but finds himself sidetracked at a nightclub opening that turns out to be more than a night out on the town.

Starring

Derrick Geist
Lindsey Capparelli
Ajit Singh

Ryan Gilbert
April Sadowski
Doug Zeitlin

and Featuring

Jeremy
Gillian Lynch
Mike Wayne
Veronica
Dance Club Attendee

Oscar Hopeful
Ken Hallaron
James C. Taylor
Louise Francis
Jim Caswell

PROLOGUE

SCENE 1 – ENTER INT.: *Geist's Jet – Mexico City, Mexico*

SOUND: Plane engine starts. Switches are thrown during the start-up process.
Stylized cellphone ring. Flip phone answered.

GEIST

Hi Grandpa. What's up?

JEREMY

Actually, Master Derrick, its Jeremy.

GEIST

Oh, sorry Jeremy.

JEREMY

Not a problem, sir. Have you filed your flight plan yet?

GEIST

Yeah. We're headed to Egypt to follow up on that hieroglyph.

JEREMY

Then you'll be flying in the wrong direction. Where you need to go is Chicago.

GEIST

What's in Chicago? How do you know?

JEREMY

The hieroglyph is in Chicago and I know because that's where the tour currently has it located.

GEIST

Tour? Maybe you should start at the beginning.

JEREMY

'In the beginning, God....'

GEIST (humorous)

Not that far back.

JEREMY

During one of your father's cases, I saw the hieroglyph with the Ramses exhibit in England. The exhibit is currently traveling through the United States and is currently located at the Field Museum.

GEIST

Is that the only known reference to the glyph?

JEREMY

I can't say, but I believe that if Master Reginald left it for someone to find, that was probably his point of reference.

GEIST

Good point.

JEREMY

Plus, Chicago is a lot closer to your current location than Egypt.

GEIST

Also true. Thanks, Jeremy. I'll probably call you back from the air to learn more about the case.

JEREMY

Very good, sir. Happy flying.

GEIST

Talk to you soon.

SOUND: Cue Intro music.

ACT I

SCENE 1 – ENTER INT.: *Ramses II exhibit – Field Museum – Chicago, Illinois*

SOUND: Background noise of people moving through the museum.

LINDSEY

Are you done yet?

GEIST

No.

SOUND: Silence for 3 beats.

LINDSEY

Are you done yet?

GEIST

No.

SOUND: Silence for 3 beats.

LINDSEY

Are you done yet?

GEIST

No.

SOUND: Silence for 3 beats.

LINDSEY

Are you done yet?

GEIST

Are you *trying* to be annoying?

LINDSEY

Is it working?

GEIST

Yes.

LINDSEY

Good.

GEIST

And *why* are you trying to be annoying?

LINDSEY

Because I'm bored. We've been here for five hours already and the two of you still haven't found the stupid glyph.

GEIST

Well, you could try helping us look.

LINDSEY

I tried that for the first hour. What do you think started the boredom?

GEIST

Did you read the pamphlets from the museum?

LINDSEY

An hour ago. Those were boring too. Why don't you just ask someone where the thing is? There has to be someone around here who knows the exhibit.

GEIST

I'd rather we took care of this ourselves.

LINDSEY

Leave it to a man to not want to ask for directions. *<beat>* Hey you? Do you work here?

LYNCH (from a distance)

Are you speaking to me?

LINDSEY

Yeah. Do you work here?

SOUND: Footfalls approach.

LYNCH

In a manner of speaking. What can I do for you?

LINDSEY

Have you seen this image around here anywhere?

LYNCH

It doesn't look familiar. Sorry.

SOUND: Footfalls move away.

LINDSEY

Thanks anyway. See, if someone who works here doesn't recognize it, chances are we aren't going to find it.

GEIST

You'll forgive me if I continue to look, just in case.

SOUND: Silence for 3 beats.

LINDSEY

Are you done yet?

GEIST

Don't start that again.

LINDSEY

So how did Jeremy know this thing was here?

GEIST

Back before I was born, my parents were called in on a case at Oxford. A teaching assistant had been murdered and they were asked to investigate. The T.A. had been working for a historical professor named Marcus Hardcastle, and the university wanted Dad to clear his name.

LINDSEY

So who did it?

GEIST

The professor. They found out he had plans to train a select group of honors students to become future leaders by controlling them like a puppet-master. The assistant apparently learned about his scheme and he killed her.

LINDSEY

And this has to do with the glyph how?

GEIST

Hardcastle was apparently fixated on Ramses the second and was working on the study of the runes recovered from the tomb. He was working on this same exhibit when he was discovered as a murderer and trying to manipulate the future of the free world.

LINDSEY

That sounds so.... melodramatic. What ended up happening to the professor? I mean, if your dad made the glyph, it could be he was pointing at Hardcastle as the man responsible.

GEIST

I thought the same thing, except for the fact that Hardcastle hung himself a year later, three days after he was sentenced to life in prison. He tore his bed sheets and made a rope.

LINDSEY

That does make it a bit more difficult for him to have attacked them a decade later.

GEIST

Just a bit, yes.

LINDSEY

So what are we gonna do once....

AJIT (from a distance – Hindu accent)

Mister Derrick. Come quick. I have found the glyph.

SOUND: Rapid footfalls across tiled floor.

GEIST

Where is it?

AJIT

Up there. Third slab from the left, a quarter of the way down.

LINDSEY

Where? I don't... wait, I see it. Good eyes, Ajit. That's pretty small.

GEIST

What do the glyphs around it say?

AJIT

The Sanskrit before it speaks of the death of the first Pharaoh Ramses, while those after are about the ascension of the second Ramses to the throne.

GEIST

What on earth would 'Wrath on Man' have to do with that point in time?

AJIT

It does not say.

LINDSEY

Exodus.

GEIST

I beg your pardon?

LINDSEY

The book of Exodus. The twelve plagues of God released on Egypt so that the Pharaoh would release His chosen people.

AJIT

There is no documentation to support the biblical accounts.

LINDSEY

There's no documentation outside of the biblical accounts. Considering the fact that the Egyptians were the only other people involved, and they didn't come out on top in the confrontation, it's not surprising that they wouldn't put it in their historical records, what there were of them. Maybe that glyph is their 'placeholder' for the event without going into detail.

AJIT

It is a viable hypothesis, but using that logic, the event could have taken place at any point in Egyptian history.

LINDSEY

Historians have placed the Exodus sometime during the reign of one of the two Ramses. They're just not sure which one thanks to the aforementioned lack of collaborating evidence.

GEIST

How do you know so much about this?

LINDSEY

Catechism school when I was a kid and some investigating once I got a bit older.

GEIST

So you do know how to do research. I didn't think that was a requirement in your line of work.

LINDSEY

Of course we know how to do research. How do you think we find all of you so easily all the time?

GEIST

By paying off people close to us?

LINDSEY

That works too.

AJIT

We must go back to the original question: What does this have to do with Mister Reginald and Miss Genevieve's disappearance?

LINDSEY

Whacha say I take a few snapshots of the display and we think about this someplace a bit more comfortable, like the hotel?

GEIST

I guess that would be all right. Just make sure you get plenty of shots.

LINDSEY

Remember who you're talking to.

SOUND: Transition music.

SCENE 2 – CUT TO INT.: Michigan Suite – The Drake Hotel – Chicago

SOUND: Footfalls pacing on a rug. A newspaper occasionally ruffles.

AJIT (English accent)

Did Professor Hardcastle have any offspring?

GEIST

None that Jeremy knew of.

AJIT

I'll do a search to see if I can find any relations of the man.

SOUND: Typing begins on a laptop keyboard.

GEIST

If not, I'm not sure what else Dad could have meant. On the one hand, we've gotten further in the investigation than we have in a decade, but on the other, I feel like we're still at the starting line.

AJIT

Don't allow your frustrations to overwhelm your accomplishments.

GEIST (frustrated)

Well, what do you expect?

AJIT

I expect you to not allow yourself to wallow.

SOUND: Newspaper ruffles as its folded into quarters.

LINDSEY

You two have been at this all day. What you need is a break.

SOUND: Pacing stops.

GEIST

A break? You think I can just take a break at this point?

AJIT

She could have a point. Though tea time has come and gone, perhaps a nice cup of Earl Grey would help soothe your nerves.

LINDSEY

Or a night on the town.

GEIST

What are you angling at?

SOUND: Tapping the newspaper.

LINDSEY

According to this, there's a new nightclub opening tonight. I figure you can get us in and we can take some time off to relax.

GEIST

Time off to relax? The two parties Jose threw for us weren't enough for you?

LINDSEY

After sitting around in a museum all day, those parties seem like they happened a month ago.

SOUND: Typing stops.

AJIT

The closest living relation to Hardcastle is a cousin who is now a retired police officer.

GEIST (frustrated)

I can't believe this.

LINDSEY

Let's face the facts. You've hit another dead end. Sometimes, the best way to address problems like this is to back up, take a bit of a break, and come back at it with fresh eyes.

AJIT

As much as I loath to admit it, because I know you won't like it, but she could very well have the right idea.

GEIST

Not you, too.

AJIT

It's not as though I'm in favor of club-hopping, but you've been attacking this situation for several hours with no progress. Thinking about something else for a while and getting a change of scenery may enable you to return refreshed with a new perspective.

LINDSEY

It's not like anything's going to happen in the next twelve hours that couldn't have already happened in the past ten years.

AJIT

Probably not the best of selling points, my dear.

LINDSEY (back-pedaling)

Sorry. You know what I mean.

GEIST

I know what you mean. You want to use my connections to go party. Never mind the fact that I'm being torn up inside by revisiting the worst part of my life.

LINDSEY (defensive)

It was you who insisted on pursuing this.

GEIST (angry)

Well, if you don't like it, or just plan on using me for what you can get out of the deal...

AJIT

OK, both of you. That's enough.

LINDSEY

He started it.

GEIST

She started it.

AJIT

That's. Enough.

SOUND: Silence – 2 beats.

LINDSEY

I'm sorry. <beat>
<laughing> You first.

GEIST

I'm sorry. <beat>
<laughing> You first.

AJIT

I believe that Miss Capparelli has made her point. While there have been plenty of opportunities for you to relax during our adventure so far, you have failed to take advantage of any of them. Without relaxing, you are fraying your own nerves and, therefore, adding an obstacle to your quest. Therefore, we should all go out tonight and not think about the case for a few hours.

GEIST

I can go out, but I won't guarantee I won't think about this.

AJIT

Just as long as you remember that the goal is to relax. If you want to succeed, you must be able to think clearly.

LINDSEY

Well, we'll see what we can do about that. Who do we call to get on the A-list?

GEIST

Honestly, I don't know. Usually they called us, and Jeremy kept track of those appointments.

AJIT

Leave it to me. *<Hindu accent>* Your humble servant Ajit will see to everything.

LINDSEY

After all, what damage could one night off do?

SOUND: Transition music.

ACT II

SCENE 1 – ENTER INT.: *Vantage Point nightclub – Chicago, Illinois*

SOUND: Dance music plays in background – NOTE TO ACTORS: All dialog should be delivered as if talking over the music.

LINDSEY

I can't believe they wouldn't let me bring in my camera.

GEIST

I can't believe you tried to bring it in.

LINDSEY

I take my camera everywhere. I never leave it behind. He could've asked me to leave behind my shirt, and I would've had fewer problems with it. *<beat>* Don't even think about it.

GEIST

You wish. At least you still have your cell phone.

LINDSEY

Yeah, but it has terrible resolution. I can't get off any good shots on a cell phone camera.

GEIST

You're a guest. You shouldn't be snapping off shots in the first place. I thought you wanted to come to relax, not get an exclusive.

LINDSEY

It's just the principle of the matter.

WAYNE

Mr. Geist? Hello. My name is Mike Wayne. I'm the owner of the Vantage Point, and I just wanted to tell you how great it is that you were able to make it out to our opening tonight. This is really great!

GEIST

It's not a problem. We're glad to be here. Thanks for getting us on the list at the last minute.

WAYNE

Not at all. If we knew you were going to be in town, we would have made sure you received an invitation in the first place.

GEIST

I'm sure. It was a last minute change of plans.

WAYNE

Well, it's really great to have you here. We've set you up in one of our VIP rooms upstairs.

LINDSEY

That's OK. We'd rather stay down here near the dance floor.

WAYNE

Oh, your representative (said you would like)...

GEIST

Actually, I'd rather go up to the (VIP room,)...

LINDSEY

Nah. It'll be more fun down here.

AJIT (Hindu accent)

But Mister Derrick prefers (to take solace)....

WAYNE

It's not a problem. We can get a table set up down here.

GEIST

I really don't think (that will be)...

WAYNE

Frank! Move Mr. Geist's reservation down to the main floor! Get a table set up for them!

GEIST

But I'd (much rather go upstairs)...

WAYNE

Veronica! Hey Veronica! Come over here!

GEIST (lowered voice, but still loud enough to be heard over music)
Thanks a lot, Lindsey.

LINDSEY (lowered voice, but still loud enough to be heard over music)
If you wanted to hole up in a room and stay away from people, we could've done that at the Drake.

GEIST (lowered voice, but still loud enough to be heard over music)
Which is what I wanted to do in the first place.

VERONICA
You wanted me, Mr. Wayne?

WAYNE
Veronica, this is Derrick Geist. He's a VIP tonight, and I want you to make sure he's your number one priority. Are we clear?

GEIST
That really isn't necessary, Mike.

WAYNE
Of course it is.

LINDSEY (joking)
You heard the man. Of course it is.

VERONICA
Not a problem, Mr. Wayne. It'll be my pleasure. And congratulations on your graduation, Mr. Geist.

GEIST (joking)
Thanks. Good to know you keep up on your tabloid news. Or at least Lindsey probably thinks so.

LINDSEY
Ha, ha. Very funny.

GEIST
Please, call me Derrick.

VERONICA
If you'll follow me, I'll take you to your table.

WAYNE

I'll take care of that, Veronica.

VERONICA

Understood. I'll be over in a couple of minutes to get your drink orders.

GEIST

Thanks, Veronica. See you soon.

WAYNE

If you'll follow me, Mr. Geist...

SCENE 2

SOUND: Walking to table under music change.

LINDSEY

You can pick your tongue up off the floor now.

GEIST

Oh, don't be silly. She's beautiful and all, but...

LINDSEY

I was talking to Ajit, but as long as you're willing to take the blame...

AJIT

Ajit does not bay at the moon like an animal. Ajit simply admires beauty when he sees it.

LINDSEY

Whatever.

SOUND: Walking stops.

WAYNE

I hope this table is acceptable.

GEIST

It's fine. Thanks.

WAYNE

And of course, the first round of drinks is on the house.

GEIST

Thanks again.

LINDSEY

I'll take an appletini with a twist of lime. Mr. Geist will have a Captain Morgan's light with a Diet Coke, easy on the ice.

GEIST

Actually, you can hold the Captain Morgan's. I'll just take a Diet Coke.

LINDSEY

Don't be silly. The idea is to relax, remember.

GEIST

I can relax just fine without the alcohol.

WAYNE

And for you, sir?

AJIT

I'll take an iced tea, thank you very much.

LINDSEY

I didn't realize I was traveling with two designated drivers.

AJIT

The consumption of alcohol is against my beliefs.

LINDSEY

Oh, sorry. I didn't realize it was a religious thing.

AJIT

It isn't. I just don't believe in it.

WAYNE

I'll have Veronica bring that to you right away. And again, thanks for coming tonight.

SOUND: WAYNE walks away under music.

LINDSEY

What's with you? You always have that drink.

GEIST

According to whom?

LINDSEY

According to everyone. It's part of your bio. They say that's all you ever drink.

GEIST

Well, that's what you get for getting your information from people you pay rather than reliable sources. I almost never drink.

LINDSEY

Why?

GEIST

Because people get stupid when they drink, and your kind loves to plaster those moments all over your newspaper.

LINDSEY

Well, I hope you don't mind if I partake.

GEIST

By all means. Be my guest.

LINDSEY

As a matter of fact, I am.

SOUND: VERONICA walks up to table and puts drinks on the table.

VERONICA

Here are your drinks. Is there anything else I can get you?

GEIST

That's fine, thanks. I understand you have other people to take care of. You don't have to worry about hovering over us.

SOUND: LINDSEY picks up her glass and takes a loud sip of her drink.

VERONICA

Thanks for understanding. If you need anything, though, give me a wave or a whistle.

SOUND: VERONICA walks away.

LINDSEY (stage whisper)

You know how to whisper, don't you? Just pucker up your lips and blow off.

GEIST

What was that?

LINDSEY

Take a picture. It'll last longer.

GEIST

That's your game, not mine.

LINDSEY

When are we going to get past this whole 'I hate the paparazzi' thing? Technically, I don't even work for them anymore.

GEIST

I'll 'get past it' when you stop acting like one.

LINDSEY

It's gonna be a while, then. Five years of training takes some time to break.

LINDSEY

Have you noticed that everyone's been staring at us pretty much since the moment we walked through the door?

GEIST

Unfortunately, yes.

LINDSEY

Why?

GEIST

They're waiting for me to do something outrageous.

LINDSEY

Why?

GEIST

Because that's what the paparazzi have trained them to expect.

LINDSEY

Does everything wrong in the world come back to the paparazzi for you?

GEIST

Not everything. Just most things wrong with society.

LINDSEY

Does this happen all the time?

GEIST

Only every time I go out to a bar. Now you know why I don't like doing these things, and why Ajit asked for a VIP room.

LINDSEY

I'd think you would have gotten used to it by now.

GEIST

When you figure out a way to get over being put on public display, let me know, OK?

SOUND: Footsteps approach.

WAYNE

Excuse me, Mr. Geist. We have another guest who would love the chance to meet you.

GEIST

Who is it?

WAYNE (as if the name is well-known)

Gillian Lynch.

SOUND: Silence – 1 beat.

GEIST

OK. Sure. That would be fine.

WAYNE

Great. I'll bring him right over.

SOUND: Footsteps leave. Silence – 1 beat.

GEIST

Gillian Lynch?

AJIT

Mister Derrick's guess is as good as Ajit's.

LINDSEY

New money. He's been making millions in stocks and investments for the past decade and a half and sees himself as a philanthropist. He donates a ton of cash to inner-city schools, but he's mainly known for making money and being a socialite.

GEIST (under his breath)

Great.

SOUND: Footsteps approach.

WAYNE

Mr. Geist. Allow me to introduce Mr. Lynch. Mr. Lynch, Mr. Geist.

LYNCH

Thank you, Mr. Wayne. It's good to meet you, young man. I've heard good things about you.

SOUND: Footsteps move away.

GEIST

That's good to hear. These are my associates: Lindsey Capparelli and Ajit Singh.

AJIT

A pleasure to be meeting you.

LINDSEY

Wait. Aren't you the guy from the museum?

LYNCH

You are correct, my dear. We did speak earlier today.

GEIST

What were you doing there?

LYNCH

I am on the board of benefactors that is currently sponsoring the tour of the Ramses exhibit across the United States.

AJIT

How long have you been involved in such a noble project?

LYNCH

Two very happy years. It's fantastic to see the eyes of children opened to history.

GEIST

If you've been involved with the exhibit for two years, then why didn't you recognize the glyph?

LINDSEY

We agreed to not think about that tonight.

GEIST

You agreed. I said I couldn't promise anything.

LYNCH

There are a lot of hieroglyphs in the exhibit. I haven't memorized them all.

GEIST

So what can we do for you tonight?

LYNCH

I just had to take the opportunity to formally introduce myself. You were so intent on your studies this afternoon; I didn't feel as though it was the proper time, but when I saw you come in, I couldn't let fate pass me by twice.

GEIST

I'm surprised that we were important enough to show up on your radar.

LYNCH

I try to keep track of everyone of importance who enters my vicinity. After all, you never know when you might need to make a new contact.

GEIST (doubting)

True, though I still wouldn't consider myself that important.

LYNCH

Then you would be the only one. Will you be in Chicago long?

GEIST

Not very. We're just passing through.

LYNCH

Too bad. I would have loved to get the chance to talk some business with you. I'd be very interested in seeing if there are any potential opportunities that we could undertake together.

GEIST

I tend to stay clear of the business aspect of things. I've got other objectives on my plate right now.

LYNCH

I'm sure you do.

GEIST

If you're interested in discussing business with TBC, you should probably contact Walter Wechsler in New York. He's the man in charge.

LYNCH

I'll keep that in mind.

LINDSEY

Would you care to join us for a drink, Mr. Lynch?

LYNCH

As much as I would enjoy that, I'm afraid I was just heading out. Places to go and people to see; you know the drill. I was here primarily to make an appearance.

GEIST

I understand.

LYNCH

Have a safe evening, Mr. Geist.

GEIST (puzzled by response)

You too, Mr. Lynch.

LINDSEY

Goodbye.

SOUND: Footsteps move away.

LINDSEY

Was it just me, or did that seem a bit strange.

AJIT

It was not just you.

GEIST

In more ways than one.

LINDSEY

OK, enough on that. We're in a perfectly good nightclub with a perfectly good dance floor and perfectly good music. I think we need to get out there and do some dancing.

GEIST

You go right ahead. I'll meet you back here.

LINDSEY

What do you have against dancing? You wouldn't do it at the fiesta, you don't want to do it here; you have two left feet or something?

GEIST

I can dance. I just choose not to.

LINDSEY

It's a photo thing again, isn't it?

GEIST

To a certain degree, yes.

LINDSEY

We'll add not caring so much about what others think to your long list of things to get over.

GEIST

Do you really want to start pointing out...?

AJIT

Something is wrong.

GEIST

What?

SOUND: An extra-dimensional vortex begins to open and grows in size.

LINDSEY

What is that?

SOUND: Crowd begins to respond negatively to vortex as it grows. Music stops with the sound system shorting out.

AJIT

This should not be happening.

GEIST

I can't think of a situation where it should be happening.

LINDSEY

Something's coming through.

SOUND: Lion-like roars. VERONICA screams.

ACT III

SCENE 1 – ENTER INT.: *Vantage Point nightclub – Chicago, Illinois*

SOUND: Lion-like roars accompanied by chaotic crowd reaction. Vortex still open.

LINDSEY

What on earth are those?

AJIT

I'm thinking that is the wrong place of origin.

GEIST

One of them has grabbed Veronica. We need some weaponry.

AJIT

You are wishing me to run out to the car?

GEIST

A little less sarcasm and a lot more 'helping protect innocents from were-lions' would be appreciated.

AJIT

I was thinking more like lion-men, like from Flash Gordon.

LINDSEY

A better analogy than Lion-O from the Thundercats.

GEIST

What's with the two of you?

LINDSEY

Listen. This is one of those situations where you either scream or laugh. Which would you prefer?

GEIST

In that case, I agree with Ajit. Lion-men is a much better descriptor.

AJIT

Do you think the bartender has a shotgun behind the bar?

GEIST

Doubtful. It's not that kind of place. Are those bar stools made out of wood?

AJIT

Mister Derrick is correct. Rattan sticks?

GEIST

Do you think they'll work?

AJIT

The length will be off, but they will work in a pinch.

GEIST

I think this qualifies as a pinch.

AJIT

I will make the adjustments to the stools.

SOUND: Footsteps move away.

LINDSEY

And you thought we were talking weird. What's he doing?

SOUND: A barstool is shattered against the floor.

GEIST

I need you to get to the back door and start getting these people out of here.

LINDSEY

That sounds great except for one thing.

GEIST

What's that?

LINDSEY

Those lion-men are grabbing people left and right and dragging them into the portal.

GEIST

I can see that. I'm going in after them and Ajit is going to drive the rest of them back through.

LINDSEY

You're going to do what?!

GEIST

We can't abandon those people, so I'm gonna go get them back.

LINDSEY

By yourself?

SOUND: A second barstool is shattered against the floor.

GEIST

I'm not seeing a whole lot of other options.

LINDSEY

Shouldn't you wait for the cops or something? You know, someone with guns?

GEIST

There's no time. We don't know how long that portal is going to stay open.

LINDSEY

Another great reason not to go. What if you get trapped on the other side?

GEIST

Is that a hint of concern I'm hearing?

LINDSEY (sarcastic)

Of course. If you disappear, I'm sure to get fired.

GEIST

More of that laughing instead of crying?

LINDSEY

So I get people outside while you and Ajit fight these things hand-to-claw?

SOUND: Footsteps approach.

GEIST

With the help of those, yeah.

AJIT

Your sticks, Mister Derrick. The wood is oak. Very strong, but very heavy. Eskrima is based on speed and accuracy. Do not wear yourself out.

GEIST

I remember, but thanks. Are you familiar with these creatures? Is there any advice you can give me?

AJIT

I am unfamiliar with this dimension. The only advice I can give is to return safely, Mister Derrick.

GEIST

Make sure you're in one piece when I get back.

AJIT

A request I look most forward to fulfilling. I go to make you an opening in their defenses.

SOUND: AJIT charges into battle.

LINDSEY

Geist!

GEIST

Yeah?

LINDSEY (concerned)

Be careful.

GEIST

I'll do my best.

SOUND: Fighting, coupled with lion-like roars. The vortex reacts to Geist passing through.

SCENE 2 – CUT TO EXT.: Extra-dimensional forest

SOUND: Lion-like roars from a single lion-man over a light wind blowing through trees.

VERONICA

OK, fuzzball. I'm past the point of being scared and have entered the realm of pissed off. Let. Me. Go!

SOUND: VERONICA grunts as she kicks the lion-man. Lion-man roars in pain. Body thuds to the ground. Running can be heard approaching.

VERONICA

That'll teach you to grab a woman when she doesn't want to be grabbed.

GEIST (approaching)

Looks like you don't need assistance after all.

VERONICA

Oh, don't take a well-placed kick as freedom. I'll take all the help I can get, though you weren't exactly the first person I expected to see.

GEIST (joking)

Should I go back?

VERONICA

No, no. Like I said, I'll take all the help I can get.

GEIST

And so will I. Thanks for the help.

VERONICA

How did I help you?

GEIST

You showed me that these buggers are susceptible to kicks to the groin, and if they're vulnerable there, there's a good chance that they're vulnerable to these.

SOUND: Three blows from Rattan sticks land against lion-man chest. Lion-man howls in pain.

VERONICA

Hey, you're pretty good with those things.

GEIST

I've had some practice.

VERONICA

Good, because while I was wrestling to get away from that beasty, ten more got ahead of us with some other people from the bar.

GEIST

OK. I'll go get them. You head back to the portal before it closes.

VERONICA

I don't care how good you are with those things, it's still ten against one.

GEIST

Do you know anything about martial arts or any type of unarmed combat?

VERONICA

You see these black boots?

GEIST

Yeah.

VERONICA

They're made for more than walking. Given the chance, I'll cram them so far up a lion-man's ass,...

GEIST

Ok, I get it. If there's one thing I've learned in the past couple of weeks, it's that there's no arguing with a woman who's made up her mind.

VERONICA

Then you're three steps ahead of most the men I've met. Your girlfriend has trained you well.

GEIST

She's not my girlfriend.

VERONICA

All the better. Let's go.

SOUND: Transition music.

SCENE 3 – CUT TO EXT.: *Extra-dimensional forest*

SOUND: Lion-like roars from a multiple lion-men in the distance. Two sets of footsteps move through the forest.

VERONICA

So alternate dimensions, monsters, all that type of stuff is real?

GEIST

I can't say everything is real, but some of it is, yeah.

VERONICA

And this isn't some weird fluke?

GEIST

I've never met lion-men before, but no, this isn't the first time I've met up with inhuman creatures.

VERONICA

Well, that's a bit of a relief. How many times?

GEIST (mumbled)

Once.

VERONICA

I'm sorry. It sounded like you said once.

GEIST

Yeah.

VERONICA

OK, a little less relieved now.

GEIST

Just remember, I gave you the chance to run for it.

VERONICA

That you did.

SOUND: Footsteps stop, taking cover behind bushes. Lion noises are close now. Hushed tones.

GEIST

I'm going to try to pick them off one at a time. When they drop their prize, you get them to cover.

VERONICA

That's going to take a while.

GEIST

I don't see any other option. You said it yourself; I can't take on all ten of them at once.

VERONICA

How many do you think you can take?

GEIST

Maybe about half that.

VERONICA

Good. That's how many don't have hostages.... and are looking for one.

SOUND: Movement through brush.

GEIST

What're you doing?

VERONICA (shouting)

Yo! Cat food breath! Over here!

GEIST

Don't...

SOUND: Several footfalls running through brush.

VERONICA (shouting while running)

Get the others!

SOUND: Lion-like roars follow footfalls into the distance. Other lion-like sounds are close.

GEIST

I'll give her credit. Gutsy. I just hope she knows what she's doing.

SOUND: Movement through brush.

GEIST (while running)

Hey! You left the dance too soon.

SOUND: Three blows from Rattan sticks. Lion-like roars.

GEIST

I guess that got your attention.

SOUND: More blows and more roars.

GEIST

Come on! Drop 'em already!

SOUND: More blows and more roars. Bodies thump to the ground.

GEIST

Run! Get outta here! Head back to the portal and don't look back!

SOUND: More blows and more roars.

ATTENDEE

But...

GEIST

Go!

ATTENDEE

Thank you!

SOUND: More blows and more roars. Footfalls running from the scene.

GEIST

Now we can get down to real business.

SOUND: More blows and more roars. Some whining takes the place of some of the roars.

GEIST

Wow, when your opponents don't speak, it makes the witty banter kind of hard to pull off.

SOUND: More blows and more roars and whining. A shirt is ripped.

GEIST

OK, that one was too close.

SOUND: More blows and more whining. Fewer roars than ever. Two bodies fall.

GEIST (winded)

OK, so it's been a while since I took on five opponents at once. I guess I'm getting a bit out of shape.

SOUND: Footsteps approach.

VERONICA (returning)

You beat five lion-men to near unconsciousness, and you complain about being out of practice?

GEIST

Finally, someone to talk to again.

GEIST

Where are the other five?

VERONICA

Out in the jungle somewhere. I led them out there, then climbed a tree as they ran by.

GEIST

That was quick.

VERONICA

I was highly motivated. Plus, I was a bit of a tomboy as a kid. The trick was doing it in high-heeled boots. But we should...

GEIST

Get going. I agree.

VERONICA

Before they double-back. After all, you're getting tired.

GEIST

Let's just hope that the portal's still there when we get back. It's a nice place to visit....

VERONICA

Don't finish that cliché.

SOUND: Transition music.

EPILOGUE

SCENE 1 – ENTER INT.: *Vantage Point nightclub – Chicago, Illinois*

SOUND: Clean-up under way in the dance club.

WAYNE

So he beat down five of those things with the legs off a broken stool?

VERONICA

Yeah. I wouldn't have believed it either. He's nothing like what the press makes him out to be.

WAYNE

I don't know. It's a different kind of trouble, but trouble still managed to find him, and by extension, me.

SOUND: Footsteps start to approach.

VERONICA

Are we going to be OK?

WAYNE

I don't know. This isn't exactly the best of reputations to open the doors with.

SOUND: Footfalls stop.

GEIST

I'm sorry for all of this, Mr. Wayne.

WAYNE

It's not like you brought those monsters in to rampage my place.

GEIST

True, but I still feel somehow responsible for your problems. Is there anything I can do to help?

WAYNE

I'm not sure what can be done. As you know, once word gets out about this, nobody's going to want to come here.

GEIST

You may be surprised about that, Mr. Wayne. First of all, no one's really going to know what went on here tonight.

WAYNE

I have trouble believing that.

SOUND: Two more sets of footfalls approach.

GEIST

Even those that were here and witnessed it first-hand won't be certain of the facts in a few days. It's quite amazing how the mind will adapt the facts into a form that's easier for the psyche to deal with. And anyone that they tell will either disbelieve outright or figure that the teller is embellishing. What you need to do.... what we need to do is come up with a story to feed the media that's just crazy enough to be believed, but not as crazy as the truth.

SOUND: Footfalls stop.

LINDSEY

If you'd like, I can help you out with that.

GEIST

Yeah, she's good at fab.... <beat> Yeah. She'd be good at that.

WAYNE

And you really think people will buy it?

GEIST

Once they have a believable story, and word starts turning what happened here into an urban myth, you'll probably find yourself getting more business than ever before. People feed off things like that.

VERONICA

I've heard of places that have weirder stories than that being told about them. He's probably right.

GEIST

The biggest obstacle that you'll have to overcome is the financial one, but I'm more than willing to help out there too.

WAYNE

Actually, that won't be a problem at all. Before he left, Mr. Lynch was telling me about how he was looking into getting involved in the nightclub business and that, if I was ever looking for a partner, to give him a call.

VERONICA

Must be nice, having two multi-millionaires vying for your attention.

LINDSEY (mumbling)

Let him finish up business, and you might get half that deal.

GEIST

It's still your choice, but my offer stands.

WAYNE

I appreciate that, Mr. Geist. You've already done more than anyone could have expected of you. I can't think of anyone, anywhere, that would have charged into that situation like you did.

GEIST (mumbling)

It's what I do.

AJIT

All that the humble Mister Geist asks in return is that his actions from this evening be kept in the strictest of confidence.

WAYNE

No press?

AJIT

No press.

LINDSEY

He's not too fond of press.

GEIST

Like I said, my offer stands, but I especially want the two of you to get in touch with me if anything like this, or generally suspicious, ever happens again. Here's my card, and I have my cell phone number written on the back. I want you to feel free to call me anytime, whether it's supernatural in nature or not. If I can, I'll come running to help out.

WAYNE

Thank you.

VERONICA

Only if something strange happens?

GEIST (laughing)

Maybe not only.

LINDSEY (mumbled)

Here we go.

GEIST

I'll leave you to work with Lindsey on a story to release to the press. I'm going to do a bit of looking around to see if I can find anything of interest. You know, try to figure why this might have happened.

WAYNE

If you figure it out, let me know so I can have it removed.

SOUND: Follow two sets of footfalls moving away.

LINDSEY (fading as the footfalls move away)

The key to a good story is in making it believable, but not too believable. If it's too believable, people are going to know that it's a cover story.

GEIST

So, what caused this?

AJIT

I do not know, Mister Derrick.

GEIST

I understand that these portals open up in places...

AJIT

Mister Derrick does not understand. I mean I do not know why this happened. It should not have.

GEIST

What do you mean? And drop the accent. We're alone.

AJIT (British accent)

I mean that this portal defied the set rules of extra-dimensional portal formations.

GEIST

There are rules?

AJIT (Hindu accent)

Most certainly, yes.

GEIST

What are they?

AJIT (British accent)

All over the globe, there are mystical ley-lines: places where the barriers between dimensions are weaker than in others. These locations are linked to specific alternate dimensions.

GEIST

So when the portal in Eden Park opens, it only opens to the troll dimension.

AJIT

And the portals in Mexico only open to the chupacabra dimension, yes.

GEIST

So, what's the problem then? This fault-line opens to the dimension of the lion-men.

AJIT

That's just it. There is no fault-line in the Chicagoland area.

GEIST

Come on. You can't possibly know where all of the fault-lines are.

AJIT

Your grandfather has been active for many years, and we have been very thorough in our investigations. The closest natural fault-line is in a wooded area in Rockford.

GEIST

You said natural. Are there other ways for portals to open?

AJIT

There is. There are ancient magics that can tear a hole through the barriers, but it is among the most unnatural of events and takes an enormous amount of power. To think that someone with that much power at their disposal is in the modern world is truly a frightening concept.

GEIST

Have you heard of any such people?

AJIT

Not in this generation.

GEIST

Now that it's closed, will the rip resurface?

AJIT

Nature does not have a tolerance for disorder, and will often realign itself to ensure that balance is maintained.

GEIST

So it won't reopen? Wayne and his club are safe?

AJIT

It won't reopen unless whatever or whoever caused it to open in the first place wills it. But the more often the barrier is ripped open, the more difficult it is for nature to bounce back.

GEIST

Maybe we should stick around for a while then. Make sure they're safe.

AJIT

I don't think that would be wise.

GEIST

Why?

AJIT

Because I don't believe that they were the intended victims of this opening. The probabilities of it opening in your presence are too great to ignore. I believe that you were the intended target, and timing states that it is probably due to our investigation of the Wrath hieroglyph.

CUT: Ending music and credits.

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Ending Credits

You have been listening to the Adventures of Derrick Geist – Episode 4: V.I.P. R.I.P., starring (in order of appearance) Ryan Gilbert as Derrick Geist, April Sadowski as Lindsey Capparelli and Doug Zeitlin as Ajit Singh.

This presentation also featured Oscar Hopeful as Jeremy, Ken Hallaron as Gillian Lynch, James C. Taylor as Mike Wayne, Louise Francis as Veronica and Jim Caswell as the Dance Club Attendee.

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