

HOST (Laurence)
Long Cat Media is excited to present a special episode...

INT. HIGH SECURITY PRISON UNIT

SOUND FX: A constant, eerie drone (as heard in Dreamland).

Matty is talking to his psychiatrist. They are doing that old classic, the ink-blot test.

SFX: A large photo flipped onto a table.

DOCTOR
And what do you see when you look at this ink blot, Matthew?

MATTY
I see... a rollercoaster. One of them basic ones, no theming. Called like, The Abominator or something.

SFX: FLIP of a new photo.

DOCTOR
And this ink blot?

MATTY
Erm...

DOCTOR
First thing that pops into your head, Matty.

MATTY
Heart of Darkness.

DOCTOR
The Joseph Conrad novel?

MATTY
No, the bit with the animatronic hippos. See, that ink blot looks like the bend in the river before the first drop, and that looks like a hippo... oh, sorry, I'm talking about a Mockery Manor ride. A log flume called The Heart of Darkness.

DOCTOR
I see. And how about this one? What do you see?

SFX: FLIP of a photo.

MATTY
That looks like the entrance gates to... not Mockery this time. A different theme park.

DOCTOR

It's all theme parks with you, isn't it Matthew? The way they've shaped your psyche is quite fascinating.

MATTY

They're fascinating places. Have you been to one yourself?

DOCTOR

I don't have any children, so, no.

MATTY

You don't need to have a child or be a child to enjoy them, doctor. You just need a connection to the child within. The one that can play for hours, and disappear into a fantasyland.

DOCTOR

Do you want to disappear, Matthew? Is that an impulse you have?

MATTY

Oh aye. If I could absorb into the fabric of the park itself, I'd be a happy chap. You know, I heard about something a bit like that once. It was a story about a man, and a park called Hell.

DOCTOR

Is this something you made up yourself, Matthew?

MATTY

Oh no, not me. This is a story from another world. A story that's part of The Amelia Project.

DOCTOR

The Amelia Project?

MATTY

An audio fiction play unlike anything you've ever heard before, doctor. Here, you've got a radio. Let me find it for you.

SFX: MATTY FIDDLES WITH THE RADIO DIAL.

DOCTOR

The chances that it's playing right now are very slim, Matty!

AMONGST THE RADIO STATIC, THE AMELIA PROJECT THEME MUSIC PLAYS.

MATTY

Here it is!

DOCTOR

Goodness. Is it really? No, surely, this is something else...

MATTY

It's The Amelia Project, doctor. It's always available, anytime, anywhere. And there are many, many episodes. Here, let's listen....

SFX: RADIO STATIC that fades into...

HOST (Laurence)

Before we play the full episode from the Amelia Project (which is centred around a very disturbing theme park called Hell), let me just say that here at Long Cat towers, we've been really enjoying Philip Thorne and Oystein Brager's wonderful series, produced by Imploding Fictions.

In a nutshell, The Amelia Project is a secret organisation offering a very special service: faking its clients' deaths. Its eccentric clientele includes cult leaders, criminals and politicians all desperate to disappear and start over... but for how long can the secrecy last?

With the help of his indispensable assistant Alvina, The Amelia Project's Interviewer needs only a 20 minute consultation to help any troubled client disappear into a new and exotic life. His solutions are delivered with a flourish of ingenuity, style, and a mug of finest cocoa. But you don't get to be this good without attracting some unwanted attention...

And now, we are honoured to present episode 8 of The Amelia Project, 'Luke Dougal'...

PROLOGUE

(THE ANSWERPHONE CLICKS ON. BEEP)

VOICE

Congratulations. You've reached The Amelia Project. This phone call isn't happening. If you're not serious about this, hang up. Now.

(PAUSE)

If you continue there's no way back.

(PAUSE)

Good choice. A new life awaits. You'll hear back from us within the hour. If you don't hear back, please consider the whole thing a hoax. Leave your message after the beep.

BEEP.

LUKE

(WITH PASSION) He opened the bottomless pit, and there arose a smoke out of the pit, as the smoke of a great furnace, and the sun and air were darkened by the smoke. The fearful, and unbelieving, and the abominable, and murderers, and whoremongers, and sorcerers, and idolaters, and all liars, shall have their part in the lake which burns with fire and brimstone: which is the second death.

(BEEP)

(THE AMELIA THEME STARTS, BUT IT'S A HEAVY-METAL VERSION, INCLUDING E-GUITAR, DRUMS, ETC.)

INTRO

The Amelia Project by Philip Thorne and Øystein Brager. With music and sound design by Frederik Baden.

THE INTERVIEW

(THE BEAT DISSOLVES INTO AN IMPATIENT TAPPING OF FINGERS ON A DESK)

INTERVIEWER

(CALLING OUTSIDE) What's taking so long...?

(THE SOUND OF FOOTSTEPS, LAUGHING, AND TWO HEAVILY ACCENTED VOICES. FIRST VERY FAINT, THEN, AS THEY GET NEARER, LOUDER)

JOEY

When that chick stomps on the baby in her Doc Martens! I've never laughed so much! Ha ha ha!

SALVATORE

I love it when she makes that dude eat her vomit.

JOEY

Yeah yeah! Then he pushes her face into a table saw! Ha ha ha!

Salvatore

And she gets straight back up!

JOEY

I know I know! I was like whaaaaaaaaaat?

Salvatore

How did you do the eye stapling bit?

JOEY

(LAUGHING)

(THE DOOR OPENS AND THEY IMMEDIATELY CLEAR THEIR THROATS AND GET SERIOUS AS THEY SEE THE INTERVIEWER)

SALVATORE

Signore Dougal here to see you.

INTERVIEWER

So I see.

JOEY:

(STUTTERING) Can... can I... can I just... can I just...

SALVATORE:

I think Joey would like an autograph.

JOEY

(QUIETLY) Yeah!

LUKE

Certainly.

(SOUND OF SCRIBBLING. FOOTSTEPS AND DOOR CLOSING)

INTERVIEWER:

Um... should I know you?

LUKE:

Let me give you a clue.

(PAUSES AS HE WALKS CLOSER, WE HEAR HIS STEPS)

Hell.

INTERVIEWER

(DELIGHTED) Satan?

LUKE:

No! Jesus Christ! What's wrong with you?

INTERVIEWER

(STUTTERS, DISAPPOINTED) B-But - I thought you just said...?

LUKE

Hell! You know. The theme park.

INTERVIEWER:

Sorry, I don't have kids.

LUKE

You're joking.

INTERVIEWER:

It's not that unusual...

LUKE

I mean, Hell!

INTERVIEWER:

What about it?

LUKE

It's not for kids!

INTERVIEWER:

It's not?

LUKE

Uh, it's only, like, the most dangerous theme park in history.

INTERVIEWER

I thought theme parks were for kids. Bumper cars, candy floss, ice cream.

LUKE

We have ice cream.

INTERVIEWER:

I like ice cream.

LUKE

We do novelty flavors.

INTERVIEWER

My favorite is strawberry.

LUKE

Strawberry's not a novelty flavor. We don't do strawberry.

INTERVIEWER

Well I think you should.

LUKE

We do prawn cocktail, pickled onion, and mushy pea.

INTERVIEWER

That sounds horrible.

LUKE

It is.

INTERVIEWER:

Don't people throw up?

LUKE

Yes they do. And we provide the bags.

INTERVIEWER

Ew. Are you sure you're not Satan?

LUKE

My name is Luke Dougal.

INTERVIEWER

And you created Hell?

LUKE

I did.

INTERVIEWER:

Well. You must show me around one day.

LUKE

(BITTER LAUGH) These days I'm not allowed within a mile of the place.

INTERVIEWER

Oh?

(PAUSE)

What happened?

LUKE

(UPSET) I was betrayed!

INTERVIEWER

By who?

LUKE

Cody North.

INTERVIEWER

Who's Cody?

LUKE

He was my producer on Nuns with Guns. He's good with numbers and shit. Keeps the financiers off my back. Clears the rights for music. (SPITS IT OUT) Practical stuff.

INTERVIEWER

As opposed to creative.

LUKE

(SCOFFS) Cody couldn't invent a decent monster if his life depended on it.

INTERVIEWER

But you needed him for the organizational bits?

LUKE

Not as much as he needed me.

INTERVIEWER

Hell was your idea?

LUKE

(SOFTLY) I've been thinking about it since I was a boy. Making sketches for it. Designing rides. Naming them. One day I told Cody about it. He loved the idea. Thought it had commercial potential.

INTERVIEWER

(DISBELIEVING) A dangerous theme park has commercial potential?

LUKE

Yes.

INTERVIEWER

And is it genuinely dangerous?

LUKE

Depends what you mean by dangerous. Danger is relative.

INTERVIEWER

What do you mean?

LUKE

Well, it's not as dangerous as, say, skinny dipping with sharks, but it's more dangerous than vegging out on your sofa watching Jaws.

INTERVIEWER

Yes. But is it possible to get hurt?

LUKE

Like I said, you wouldn't want to go for a kids birthday party.

INTERVIEWER

So, you teamed up with Cody?

LUKE

He raised some money and we bought an abandoned funfair in Cumbria. It was really creepy, you know. Graffitied carousels. Empty swan boats. A rusting Ferris Wheel. We left most of that stuff standing and built our attractions around it.

INTERVIEWER

I see. What attractions?

LUKE

My favorite is the Chamber of Executions. It showcases execution methods from around the world and uh... you can try them out.

INTERVIEWER

(CURIOUS) Such as...?

LUKE

The electric chair is very popular. You get strapped in and can choose the level of voltage for your shock.

INTERVIEWER

(DELIGHTED/IMPRESSED) Okay...

LUKE

Then there's the guillotine.

INTERVIEWER

Jesus!

LUKE

You put your head in it, the executioner releases the blade, and it stops two centimetres before your neck.

(PAUSE)

That's the most extreme scenario. You can choose the distance.

INTERVIEWER:

And people actually come to your Hell?

LUKE:

It's a fricking sensation!

INTERVIEWER:

I... Why?

LUKE:

Because we live in such a sterilised and plastic-y world of health and safety! Hell's the opposite of all that. All those people diddling on their phones and playing video games, I find that tragic.

Virtual reality is so (SPITS OUT THE WORD) boring!

INTERVIEWER(QUIETLY, IN THE BACKGROUND)

Ah, yes!

LUKE

It turns people into zombies.

INTERVIEWER (QUIETLY, IN THE BACKGROUND)

Hmm...

LUKE

And sadly, not the Romero type. (PASSIONATE) We! We give people the real deal. They come to us to feel something. To feel alive!

INTERVIEWER:

Do you know what makes me feel alive?

(PAUSE)

Cocoa.

LUKE

(CONFUSED) Cocoa?

INTERVIEWER:

Yes. Would you like some?

LUKE

Um...

INTERVIEWER:

It's from Les Deux Magots.

LUKE

Magots... (HOPEFUL) Maggots?

INTERVIEWER

No, no Maggots. Les Deux Magots is a cafe in Paris. Hemingway, Sartre and Camus went there. You'll have some?

LUKE:

Sure, yeah. Let's live a little eh?

(SOUND OF TWO CUPS BEING FILLED)

INTERVIEWER

Tell me, what other pleasures does Hell hold in store?

LUKE

Uhm, well - We have the biggest, baddest Freak Show in the world. Believe me, you've seen nothing until you've seen a dwarf sticking thumb tacks into his face or a hunchback on a trapeze. You can stay overnight at the No-sleep-Hot(h)el. Each room is haunted by a different ghost and they strike randomly. Sometimes they just rearrange your luggage, sometimes they turn the shower ice cold, and sometimes they chase you out of bed with a hatchet.

(THE INTERVIEWER ALMOST CHOKES ON HIS COCOA AND COUGHS, BUT LUKE JUST TALKS AS IF NOTHING HAPPENED)

The nastiest incident was a ghost pulling a guy's hand while he was shaving.(IN AWE) So much blood! The hotel has a hospital wing to deal with injuries all through the night.

(PAUSE)

(GETTING INCREASINGLY MORE PASSIONATE) But the biggest attraction has to be To Hell in a Handcart. Thirty carts speeding across 2,600 metres of track at 160 miles per hour in, over, under, around and through Hell.

INTERVIEWER

Bloody-

LUKE:

(PASSIONATE) Hell is 1500 square metres of bonfires, spikes, industrial saws, flamethrowers and snake pools. It's probably the most dangerous place in Britain. The carts zoom head on towards the saws, the points changing in the last fraction of a second, plunge in and out of snake pools, and skim around bonfires with flames lapping at their sides. You should try it someday.

INTERVIEWER

I'll stick to my cocoa thanks. How's the cocoa working out for you by the way?

LUKE (SIPS AND SMACKS HIS LIPS)

It would benefit from a shot of garlic.

INTERVIEWER

How is Hell even legal?

LUKE

Visitors sign a thing when they buy their tickets to say they understand the risks and the park can't be held accountable. Cody came up with that. He's clever that way.

INTERVIEWER

Hm... I think you should tell me more about Cody.

LUKE

(DISAPPOINTED) I... I used thought he looked up to me. (UPSET) Without me he'd have nothing, and he knows it! He should be thanking me! (SADLY) Instead he makes me sign away my rights.

INTERVIEWER

How did he get you to do that?

LUKE

Paperwork's not my scene. Give me a pen and I'll sign.

INTERVIEWER

So now Cody's calling the shots?

LUKE

He's the owner. Turns out I'm just hired to create rides.

INTERVIEWER

So he makes more money than you.

LUKE

I don't give a shit about money! It's my vision I care about.

INTERVIEWER

Your vision?

LUKE

Cody said it would raise our profile to get in other directors to create signature rides. Eli Roth. Sam Raimi. (SPITS THE WORDS OUT) Squeamish mainstream sellouts!

INTERVIEWER

You don't want your vision diluted.

LUKE

Hell is mine. I designed every last thumbscrew! Cody has no right, and I told him so! I refuse to let anyone tamper with Hell!

INTERVIEWER

How did he respond?

LUKE

He fired me. Me. How can he fire me? I thought he was the one working for me, not the other way round! That's how it should be! He's worse than any monster I've ever created! (ANGRY) Greedy, backstabbing piece of shit.

INTERVIEWER

I get the sense that you're a bit angry.

LUKE

You think?!

INTERVIEWER

So you're not planning to take it lying down?

LUKE:

I've made Cody's life hell. (LAUGHS LOUDLY)

INTERVIEWER:

How's that?

LUKE:

You can't keep me out of my own theme park. The day after he fired me I was back in the control tower and I made people scream. I upped the voltage on the electric chair to 2000 volts, made the carts take hairpin bends at 180 miles per hour, brought them dangerously close to the flames, released all the ghosts in the hotel simultaneously and told the freaks to start experimenting on the audience.

INTERVIEWER

(HESITANT) Did anyone... um...?

LUKE

Not yet. But some people lost limbs.

INTERVIEWER

What was the reaction...?

LUKE

People were furious! Demanded their money back. There's been a real shit-storm in the press and on Twitter. All these celebrities who'd never heard of the park, suddenly coming out and making statements about how evil it all is. There've been demonstrations outside Hell for the last three days.

INTERVIEWER

(CONFUSED) I don't understand. I thought people know it's real and dangerous. No simulations. That's the appeal.

LUKE

They want to know it's real and can go wrong, but they don't actually want it to go wrong. They want the adrenaline rush and a freaky story to tell their mates over a beer, not the funeral costs.

INTERVIEWER

(CHUCKLING) Well well... Cody must be livid.

LUKE

He's doing twenty interviews a day and tweeting every three minutes to try and control the damage.

INTERVIEWER

(INTERESTED) And can Hell be saved?

LUKE

Tomorrow Cody's promised to open up Hell for free. Lots of people are curious. There'll be a big turnout. He's hoping it will be a success and he can turn public opinion around.

INTERVIEWER

Tomorrow...

LUKE

Cody is so scared of me now.

(LAUGHS)

He's put a restraining order on me. He said if I ever come near the park again he'll kill me.

INTERVIEWER

This is all quite fascinating, but I don't really understand how we can help you. People come to us for help with their deaths.

LUKE

Haven't you been listening?

INTERVIEWER

Huh?

LUKE

I said he's going to kill me!

INTERVIEWER

Who? Cody? But that was just a figure of speech, I don't think you have to genuinely worry about that.

LUKE

But I want him to!

INTERVIEWER

You want him to kill you?

LUKE

Yes!

INTERVIEWER

Really?

LUKE

Yes!

INTERVIEWER:

Really really?

LUKE:

Yes! No! I mean not really really. I don't want him to really kill me!

INTERVIEWER

A simulation?

LUKE:

Yes. That's what you do isn't it?

INTERVIEWER:

Yes.

(PAUSE)

But we've never incited an outsider to commit a seemingly real murder before.

LUKE

I want him to have me on his conscience.

INTERVIEWER

We're going to have to make the prospect of killing you totally irresistible to him.

LUKE

I'm not exactly on his Christmas card list as it is.

INTERVIEWER

But does he have enough reason to murder you? We're going to have to create a situation where he has to make a snap decision. We don't want him overthinking this. Also, he'll need a very strong motivation.

LUKE

Cody's motivated by money. That's it.

INTERVIEWER

Money. Good. His money depends on Hell. We need to put Hell at risk. We're going to have to get you back in there.

LUKE

But the restraining order... They'll be on the lookout...

INTERVIEWER

That's not going to be a problem. When it comes to disguises, we're the best in the business.

LUKE

So, I go back into Hell... Then what?

INTERVIEWER

You send him a text. "Today all Hell breaks loose!" That'll put him on alert.

LUKE

He'll go straight to the control tower.

INTERVIEWER

Yes.

LUKE

He'll find me.

INTERVIEWER

No. You won't be in the control tower.

LUKE

I won't? Where will I be?

INTERVIEWER

In a Handcart to Hell. You're going to have to team up with our engineer. Show her the design. You'll build an identical cart, but with its own motor.

LUKE

Then what?

INTERVIEWER

I'll give Cody a call. Pretend to be from security. I'll say someone who looks like Luke Dougal is in a Hell Cart. I assume you have CCTV?

LUKE

Of course.

INTERVIEWER

So, he'll spot you right away. You'll be on the tracks. In your own cart. Headed in the wrong direction! On a collision course with the others!

LUKE

I like it! I could design a really mean battering ram to attach to the front of the cart!

INTERVIEWER

(CHUCKLES) I'm sure you could. At the speed the ride's going Cody is going to have to act very quickly to avert a disaster. I think it's pretty clear what he'll do...

LUKE

Change the points to send me straight into a saw or a snake pit!

INTERVIEWER

(EXCITED) Yes! We'll activate the ejector seat just before the crunch, then send in our special unit to retrieve you from Hell. They miss the battlefield and are desperate for a challenge. (IN

AWE) You'll be killed by your own ride! Call me sentimental, but I think that's rather poetic... (HE SIGHS AND CHUCKLES HAPPILY)

LUKE

Yes! It's great! Let's get designing right away!

INTERVIEWER

Hang on hang on hang on. Aren't we forgetting something?

LUKE

Not that I can...

INTERVIEWER

Your return! We're doing all this so you can come back right? We have different locations and disguises to choose from. Shall I get the catalog?

LUKE

Oh, I don't want any disguise.

INTERVIEWER

(SURPRISED) No disguise? But... where will you go?

LUKE

I'm staying put. In Hell.

INTERVIEWER

But Cody will recognize you!

LUKE

That's the point. I'm going to haunt the crap out of him!

INTERVIEWER

(AMAZED) A ghost!

LUKE

This is what I was always meant to do. Live in my own theme park as a ghost. Spooking people. Creating mystery and terror. I can't wait!

INTERVIEWER

Our disguise department could pale you out a little and provide you with some accessories. Although I imagine you'll want to design them yourself?

LUKE

I do have some ideas...

INTERVIEWER

I'm happy for you to come back as a ghost and haunt Hell. But there's one condition.

LUKE

Oh?

INTERVIEWER

If you hide, only come out at night, and keep your visitations brief and mysterious, then everything is fine. But what if you get fed up with being a ghost and decide to pop to Tesco's? The game would be up, the police would investigate, and they might find Amelia. We can't risk that.

LUKE

I'll be a very happy ghost. I don't need the world.

INTERVIEWER

(IN THOUGHT) You know something... I believe you. (BACK TO PRESENT) But I need to be sure. So I'd like you to sign this. By doing so you give up your rights to a normal life. If we ever find you engaged in any activity not in conjunction with your ghostly duties, we will...

LUKE (INTERRUPTS)

Okay!

(SCRIBBLING ON PAPER AS HE SIGNS THE CONTRACT)

INTERVIEWER:

Oh... You don't want to read first?

LUKE:

Nah.

INTERVIEWER:

Ah, wonderful. Then, one last thing. The matter of payment.

LUKE:

Oh.

INTERVIEWER:

I'm aware you're only utilizing half of our service. Because of your return as a ghost we don't have to bother with papers for you, teach you a new language, or reconfigure your face. But taking care of your death will still be costly.

LUKE

I... uh... yes... I um... I see.

INTERVIEWER

I get the impression you're not very good with money.

LUKE

I have a rare Giallo collection. I could sign that over to you?

INTERVIEWER:

Hmm... Tempting? But I have a better idea. You have an active imagination and no scruples. Those are qualities we admire at Amelia.

LUKE

Huh...

INTERVIEWER

I suggest we take you on as a consultant. Our cases often need complex design work, and as a ghost, during the day, you'll have plenty of time on your hands.

LUKE

I would like that very much.

INTERVIEWER

Someone from Amelia will be around once a week.

LUKE

You'll find me in Blood Manor, just to the left of the Dodgems of Death.

INTERVIEWER

Noted. We'll bring a bag of groceries round. Shopping will be difficult for you.

LUKE

Perfect.

INTERVIEWER

Now, can I tempt you with something as conventional as Champagne?

(CLANKING OF CUPS)

LUKE

Bring it on!

(THE POPPING OF A CORK, THEN THE BUBBLY SOUND OF FLUTES FILLING)

INTERVIEWER:

To Hell!

LUKE:

To Hell!

(GLASSES CLINK WITH THE CRASH OF THUNDER)

EPILOGUE

(STEPS, BACKGROUND PEOPLE, SCREAMING OR LAUGHING, IT'S NOT CLEAR. A DOOR IS OPENED, WE ARE INSIDE, THE NOISE GETS QUIETER AS A BELL OVER THE DOOR IS RUNG. THREE SOFT 'TING'S)

CASHIER

(CHUCKLING) Welcome to the diner of death... Would you like to try our Asbestos, Mercury and Kiwi popsicles? Alternatively I can recommend our new ear wax and mashed potato ice-cream, the sprinkles are on the house!

JOEY

Uno gelato Egg Mayonnaise per favore.

Salvatore

Uno gelato Mushy Pea per favore.

CASHIER

Good choice! (CALLING BACK) One Mayonnaise and one Mushy Pea Ice-cream please! Here are your Barf-Bags. And here comes your Ice-Creams! Gentlemen, enjoy!

(SOUND OF JOEY AND SALVATORE SUCKING ICE CREAM AND IMMEDIATELY VOMITING, CURSING)

(THEME TUNE)

CREDITS

The Amelia Project is produced by Imploding Fictions, in association with OpenHouseTheater Vienna. This episode featured Alan Burgon as the Interviewer, Michael Smulik as Luke, Gianluca Iumiento as Joey, Ravdeep Singh Bajwa as Salvatore, Pete Lutz from "Pulp-Pourri Theatre" as the Cashier and Julia Morizawa on the Answerphone. Coming up: a little Cameo by Sarah Golding. It was written by Philip Thorne and Øystein Brager, and directed by Alan Burgon. Music and Sound Design by Frederik Baden, Graphic Design by Anders Pedersen, production

coordination by Julia C. Thorne. This episode was recorded at TonGeber Studios with the assistance of Gabriel Geber. If you enjoy our show, and would like us to continue making it, consider becoming a Patron! For every episode, Patrons get special rewards. For this Episode, 1\$ Patrons get a digital poster of Hell. 5\$ Patrons get Luke's case file, which outlines exactly what happens after the episode finishes and 10\$ Patrons get a map of Hell, designed by Anders Pedersen. Becoming a Patron is quick and easy! Visit patreon.com/AmeliaPodcast or follow the link on our website, ameliapodcast.com. This week's podcast shoutout goes to: Victoriocity. Which is like the bonkers Lovechild of Arthur Conan Doyle, Wilky Collins and Douglas Adams. And it features Cyborg Queen Victoria! What more could you want? Bye for now, and looking forward to Welcome you back to Amelia soon.

(BEEPING FADES OUT)

SECOND EPILOGUE?

(TING OF THE BELL AGAIN)

CASHIER

Evening Ladies... May I recommend the Belzebub Burger? It's made with fried leftovers, but don't ask what kind of leftovers! (LAUGHS) Alternatively, if you want a really exciting dining experience, there is a Pirania Panierery just over there. Catch your own food before it catches you! (LAUGHS)

(SUDDEN ALARM OUTSIDE)

(CONFUSED) What's that?

(LOUD VOICE OVER SPEAKERS:)

Cody North, Cody North, please come to the control tower immediately, Cody North, Cody North, we need you at the Control Tower please, very quickly, to the Control Tower, Cody North, Cody North, Cody-

(ALARM DIES DOWN)

END OF EPISODE