

ÅNGSTRÖM

Jason Hazeley & Joel Morris

Episode Three – “Into The Mad Mind Of Madness”

CAST

Character.....Actor
Character.....Actor
Character.....Actor
Character.....Actor

Producer: Lyndsay Fenner

REH/RECORD: dates, time XXXX-XXXX
STUDIO: ADDRESS
SMs: XXXX
BA: NAME, 521 HWH EXT: XXXXX
 DDI: 020 7765 XXXX
TAPE: XXXX PROG: XXXX
TX: R4 DAY/ MONTH/ YEAR/ TIME
CHARGE: XXXX

SCENE 1

1. **GRAMS** **NARRATOR BED: SIGUR ROS / MAX RICHTER / MOGWAI**
2. NARRATOR (SCANDI ACCENT) Angstrom. Adapted from the best-selling Angstrom Trilogy. By Martin English, writing as Bjorgen Swedenssonson. Chapter Three. "Into The Mad Mind Of Madness".
3. **GRAMS** **BUILD MUSIC.**
4. NARRATOR Previously... on Angstrom.
5. **GRAMS** **EDIT POINT SWOOSH-THUMP**
6. DOCTOR It's a boy, Mrs Angstrom!
7. **GRAMS** **EDIT POINT SWOOSH-THUMP**
8. ANGSTROM (CHILD'S VOICE) One day I'm going to grow up to be a detective.
9. **GRAMS** **EDIT POINT SWOOSH-THUMP**
10. TEACHER You have failed all your exams. Except the detective exam. Which you have passed with a score of one hundred per cent.
11. **GRAMS** **EDIT POINT SWOOSH-THUMP**
12. OLD COP Welcome to the Stockholm Murder Squad. I hope you like dead bodies.
13. **GRAMS** **EDIT POINT SWOOSH-THUMP**
14. OLD COP You're fired.

15. **GRAMS** **EDIT POINT SWOOSH-THUMP**
16. BOLS Welcome to the Njalsland police department. We do things differently here.
17. **GRAMS** **EDIT POINT SWOOSH-THUMP**
18. BOLS You're off the case.
19. **GRAMS** **EDIT POINT SWOOSH-THUMP**
20. ANGSTROM Noooooooo!
21. **GRAMS** **EDIT POINT SWOOSH-THUMP**
22. MINA Oh my god. What happened?
23. ANGSTROM Someone better start talking. And fast.
24. NARRATOR (AS IF ANSWERING THEM, FAST, LIKE A KID TELLING A STORY) And then even though he was off the case, he found loads of bodies, like a councillor with stuff to hide, and then a decapitated corpse, and then someone pretending to be Benny from Abba, and they all had a little troll next to them, like a serial killer had left in a case in his past, and then someone tried to kill his companion, the online investigative journalist Mina Oblong, and then they tried to kill him, and then frame him for the murders, and then all sorts of stuff happened, and then and then and then and then... (GASP FOR BREATH) ...it started snowing.
25. **GRAMS** **BUILD MUSIC. FADE UNDER.**

26. NARRATOR The snow was falling again. Here, on the Njalsland peninsula in the northern corner of Sweden, the snow always fell. It never rose. Or arrived horizontally. Always down. As if to say, look down, below your shoes. That is where you will be. One day. In the cold, cold earth. Inspector Knut Angstrom and investigative reporter Mina Oblong drove over the cold, cold earth, never looking down, never seeing death. The arms of the windscreen wipers waved the white flakes away. Only for more white flakes to come. Like a restaurant, against a diner's wishes, serving relentless haddock.
27. GRAMS NARRATOR BED OUT
28. FX CAR DRIVING
29. MINA Look at the clues we have. I've got an app that joins them on a virtual wall with electronic string. We need time to think.
30. ANGSTROM Thinking? Ha! That won't get us anywhere. We need to brood.
31. MINA You brood so much. Are you sure it's... healthy?
32. ANGSTROM The deaths of strangers make more sense when I talk to the ghosts of friends.
33. MINA I'm so sorry. Of course, you lost someone.
34. ANGSTROM I did. I did. My pet duck, Elvin.
35. MINA I meant... your wife.
36. ANGSTROM My who?

50. ANGSTROM

Now, silence. This window won't look out of itself. I must brood.
And when I have brod, maybe, just maybe... we will have some
answers.

SCENE 2

1. **GRAMS** **NARRATOR BED**
2. NARRATOR Mina Oblong's apartment was simple, but cluttered. Just a place to sleep, under the window, and a bed, for storing cables and boxes of blue hair dye.
3. MINA The only connecting factor is these little wooden trolls left by the victims' bodies. Otherwise, it's chaos. It's almost as if someone were deliberately making the case too complicated in an attempt to force us to just give up and stare out of the window... (BEAT)
Are you even listening to me?
4. ANGSTROM Sorry. I was staring out of the window.
5. MINA Come on. Look here. Where the clues are.
6. ANGSTROM You kids. With your clues and your surfing the World of Warcraft. It'll never replace the Dave Clark Five.
7. MINA I was saying that the Ash Lad troll models are the key. I thought they were whittled by the maniac, but I've found a hallmark on the feet, and they're industrially made, locally. We should go and talk to the factory owner.
8. ANGSTROM You have an awful lot of DVDs for someone your age. I thought your generation put everything... (UNSURE) upline.

9. MINA No. You cannot stream those films. They are only available on DVD, and even then, they are... (SADLY) not available. Now, this factory is –
10. ANGSTROM What are they, these discs?
11. MINA They are... the films of my father. He was a failed film director.
12. ANGSTROM Really? Have I heard of him?
13. MINA No. He was brilliant at it. Everything he did failed.
14. ANGSTROM Quite the reviews on the back. (READING) “A brooding failure.” “Marred by excessive brooding.” “Incomprehensibly glum Scando-piffle.” Ha. Everyone’s a critic.
15. MINA (SCARED) Are they? Really? What, everyone? He would have hated that.
16. ANGSTROM Can I ask you... how did he die?
17. MINA Yes.
18. ANGSTROM (BEAT) How did he die?
19. MINA Like this. Urrrgh. (COUGH COUGH EXPIRING NOISE) I do not want to talk about it. Please. Come on. Let’s visit that factory. I can taste... earwax.
20. **GRAMS** **NARRATOR BED**

21. NARRATOR

Angstrom had read enough about human beings to know that he had touched a nerve, which is a thing that is inside human beings. Something about his brooding had upset his young friend. He would need to brood on it later. When she wasn't looking. Or perhaps behind a curtain.

SCENE 3

1. NARRATOR The dockside industrial estate hunched at the lip of the water, like a wading bird, but a flat, rectangular wading bird, made of pre-fabricated steel, connected by tendrils of international trade with the flat, rectangular wading birds of Germany, of the Netherlands, and the exotic corrugated steel wading birds of China and Africa, with their colourful plumage and wild mating dances.
2. **GRAMS** **NARRATOR BED OUT**
3. **ATMOS** **LOUD FACTORY MACHINERY**
4. ANGSTROM You say you're the third biggest troll factory in the area?
5. MS SCHMILSSON Yes.
6. MINA This place is huge. I can barely see the walls.
7. MS SCHMILSSON What can I say? People will always need trolls.
8. ANGSTROM Is that... weather up there?
9. MS SCHMILSSON (GLOOMY) Yes. Little pockets of weather collect in the rafters and allow it to snow and rain on us inside the factory. I suppose it helps the mood.
10. MINA We need to talk to you about trolls.
11. MS SCHMILSSON (SNORTS, GLOOMY) Don't talk to me about trolls.
12. ANGSTROM Sadly, we need to.

13. MS SCHMILSSON Good. Because sadly is the only way I can talk about them. I do not like my job. I inherited the factory from my grandfather. Nobody else in the family wanted it. It is my curse.
14. MINA We need to know about this model. It bears your hallmark.
15. MS SCHMILSSON Ah. The Schmilsson novelty souvenir Ash Lad troll. We no longer make them, sadly.
16. MINA Right. Do you make them in any other way?
17. MS SCHMILSSON No. We do not make them at all. Which is not sad. Because I hate trolls.
18. MINA I can't help noticing that, unlike the other novelty trolls you produce, this one looks like it was whittled by a maniac.
19. MS SCHMILSSON Yes. It was made it on this machine here. It automates the frenzied whittling action of a maniac. We do not use it any more. We lost a lot of holiday staff to the mechanism. It is extremely frenzied.
20. MINA Right. So that's why you stopped making them?
21. MS SCHMILSSON Well, also, there were all those gruesome murders back in the 1990s where the killer left models like this by the bodies.
22. ANGSTROM (GROWLS) Don't remind me.
23. MS SCHMILSSON Selling them as souvenirs seemed poor taste. So we stopped. Such a shame. It is an excellent machine.

SCENE 4

1. NARRATOR Mina ran through a bank of fog at the rear of the factory and ascended the echoing metal of the fire-escape like a person.

2. **ATMOS** **METAL FIRE ESCAPE, FOOTSTEP CLANGS, WITH ECHO**

3. MINA I knew the mention of his old case would set him off.

4. **FX** **METAL DOOR BARGED OPEN**

5. **ATMOS** **ROOFTOP, WIND, RAIN**

6. ANGSTROM How did you know where to find me?

7. MINA I've been here once before, remember. With my father.

8. ANGSTROM Really? The troll factory roof? What was it? Birthday treat?

9. MINA Not the roof. The situation. Shackled to a gloomy loner who just wants to stare into the distance, looking for answers.

10. ANGSTROM Well, I've got good news for you. I've come up blank. I thought the moment I was reminded of my gruesome past cases, I'd be able to nip up here, and stare into weather until it all became clear. But it's getting me nowhere.

11. MINA Maybe it's a sign that you're... ready to talk to someone.

12. ANGSTROM I am. I'm talking to you. I can feel my lips moving.

25. MINA How can you say that?
26. ANGSTROM Practice.
27. MINA Face it, you've found a case that you can't solve no matter how much you gaze at the horizon in an anorak. I'm going back to my apartment to upload the data we have so far to a neural net. Then I'll hyperlink its output to an encrypted server – see if I can't crowdsource a breakthrough. Detective work. Do you understand?
28. ANGSTROM I understood 'apartment'.
29. MINA I'll be there if you need me.
30. ANGSTROM Come back! (BEAT) I need you! I need.... (BEAT) Someone.
31. **FX** **DUCK QUACK**
32. ANGSTROM (SADLY) Not you, Elvin.

SCENE 5

1. **MUSIC** **NARRATOR BED**
2. NARRATOR Back in her apartment, Mina Oblong did not encryptate her megadrive or decompost her outloads. Instead she sat in darkness, staring at a flickering black and white image on a dusty television she had almost forgotten she owned. Tears rolled down her cheeks, as she mopped at them, with a mop.
3. **MUSIC** **NARRATOR BED OUT / FILM SOUNTRACK ON SPEAKER UP**
4. FILM VOICE (F) (SPEAKER D.) The only certainty in life is agony. And the certainty that one day, it will end. A certainty that is in itself another agony.
5. BO OBLONG (ECHO) Mina?
6. MINA Father?
7. BO OBLONG (ECHO) I see you have unwrapped one of my films to play at last. Are you... brooding?
8. MINA I am not brooding. I'm unwinding.
9. FILM VOICE (F) (SPEAKER D.) All humans are doomed eventually to drown in a funnel of their own filth.
10. MINA (FAKE LAUGH) Ha ha ha. See. I'm enjoying myself. Watching a lovely film. It's relaxing.
11. FILM VOICE (F) (SPEAKER D.) Life is filth. Filth and urine.

12. BO OBLONG (ECHO) I made a film once. About a brilliant detective. He solved crimes by brooding on loss. In the film he was trying to stop a killer, and the trail went cold. The sad detective stood on a roof. The roof of a troll factory... With a friend who gave him a business card...
13. MINA That isn't a film. That's what happened today.
14. BO OBLONG (ECHO) Is it?
15. MINA You're not a ghost. You're in my head. I'm simply repeating what happened to me today in your voice and pretending it was one of your films.
16. BO OBLONG (ECHO) It would have been a good film, this film. About the detective. Had I made it. Which I didn't. Alas. My life was too short. Not enough time.
17. MINA I know.
18. BO OBLONG (ECHO) You must go to him.
19. MINA His method is hopeless. It's just staring out of windows. I'm going to stay here and do some proper detective work on my laptop.
20. BO OBLONG (ECHO) Staring at windows?
21. MINA (BEAT) (POINTEDLY) We call them Tabs now.
22. BO OBLONG (ECHO) Forgive me. I have been dead for five years. There have been several operating system upgrades.

SCENE 6

1. **MUSIC** **NARRATOR BED**

2. NARRATOR In his wildest nightmares, Angstrom had never expected to find himself here. But here he was, on a couch, in the bright room of Doctor Elsa Snokula, brooding therapist. The windows were frosted, not with snow, but with a spray etch substance available in cans from most DIY stores. There was nowhere to stare. And nowhere to hide.

3. **MUSIC** **NARRATOR BED OUT**

4. SNOKULA So. Tell me a little about yourself.

5. ANGSTROM Right. Is this part of the therapy? You want me to talk to you? And then I'll be able to solve the case?

6. SNOKULA In your own time. Start with simple things you are comfortable sharing.

7. ANGSTROM My name is... Knut Angstrom. I'm a detective. I'm... in... a room. I have... some trousers. (BEAT) Two trousers. I mean a pair of trousers.

8. SNOKULA Go on.

9. ANGSTROM (BEAT) No. That's good. I feel a lot better now. I didn't think it would work. But it really has.

10. SNOKULA We have not finished.

11. ANGSTROM (CAN'T WAIT TO LEAVE) No. We're done here. I think that's got everything. Just checking my brain. Yup. All better now. Completely fixed. Amazing. Didn't even need to mention my dream about smashing my own penis off with a hammer shaped like my dead wife.
12. SNOKULA Sit down. Please. I can help you. I have helped many eminent people deal with their guilt, their shame, the bad things they have done. Do you know Councillor Birgit Lundstrom? I helped her. In many ways you could say I... saved her life.
13. ANGSTROM She's dead.
14. SNOKULA What?
15. ANGSTROM She exploded at the same time as a car.
16. SNOKULA Well, I cannot help that. I am not an explosions doctor. If she died, I can happily assert that she died, more relaxed, more accepting of herself.
17. ANGSTROM Can you help me... talk to my ghosts again? To find answers?
18. SNOKULA What sort of ghosts? The memories of loved ones? Or a big white sheet with eye-holes?
19. ANGSTROM The... loved ones sort.
20. SNOKULA Not a old timey gold miner that glows in the dark and turns out to be a janitor in a rubber mask?
21. ANGSTROM No. Not that.

22. SNOKULA

Shame. Oh well. Tell me about these ghosts of yours. Let's see what we can find...

15. BO OBLONG (ECHO) You should try. You'd be good at it. You take after your old dad.
16. MINA No I don't. I've got a completely different idiom. I've got blue hair. Piercings. A computer with rude stickers on. I sleep on the floor in my tattoos. I don't want to brood. It killed you.
17. BO OBLONG (ECHO) That was an anvil. You want advice from me? Don't worry so much about the brooding. Worry about the anvils. Come on. Let's go back to the factory. See if we can find more clues. You like clues. You said.
18. MINA I suppose it wouldn't hurt.
19. BO OBLONG (ECHO) And then, if we find nothing, we can do doughnuts in the car park and I'll pretend it's a car chase. Come on!

SCENE 8

1. **MUSIC** **NARRATOR BED**

2. NARRATOR Back in another, brighter room, Angstrom was finding it harder to talk. It was as if his tongue had turned into a heavy carpet, easy to roll, but impossible to lift.

3. **MUSIC** **BED OUT**

4. ANGSTROM (HARD FOR HIM TO SAY) K- k- rista. Her name... was Krista.

5. SNOKULA (BECOMING WEARY) Right. Is there anything else you can tell me about your late wife, Krista?

6. ANGSTROM (HEAVY BREATHING) I don't know.

7. SNOKULA Anything at all?

8. ANGSTROM Did I tell you her name?

9. SNOKULA Yes. That is as far as we have got. In the last... hour and a half.

10. ANGSTROM God. It feels so weird. To open up to someone like this. It's... horrible.

11. SNOKULA Where are you going?

12. ANGSTROM I think we've finished. I'm definitely all better now. Send me the bill. Bye.

13. SNOKULA Stop! That's the window. We're two storeys up.

14. ANGSTROM I need to climb out of the window. It's easier that way. To be born again. I hate my mother. Goodbye.
15. SNOKULA But the process isn't over.
16. ANGSTROM Don't try and stop me. Or I'll call the police. And they'll come really quickly. Because they're me. I'm off to find Mina and tell her it worked and I'm cured and I'm a bloody detective again. Look out streets. The brooding is over. I'm on the hunt for a murderer!

SCENE 91. **GRAMS** **NARRATOR BED**

2. NARRATOR The church of Saint Erik still bore the savage scars of wartime bombs – bombs dropped by both sides, to respect Sweden’s neutrality. Angstrom had managed six minutes in the street looking for clues before finding it necessary to come here and stare at the wall. In the darkness, his face was haloed in a burst of colour by the winter sun passing through the old stained glass in the choristry, discoloured by years of choirboys drinking blue pop from it without rinsing.

3. **GRAMS** **NARRATOR BED OUT**4. **ATMOS** **CHURCH, ECHO ON VOICES.**

5. ANGSTROM God. It’s me. Knut. I know you’re dead. I tried to investigate your murder, but they said it was a waste of police resources... I know I shouldn’t be here. I know I’m cured. I don’t need this any more. But I thought, one last brood for old time’s sake couldn’t hurt. Then I’ll ditch it. Maybe have a little brood at Christmas. Or with a meal. Or mixed with lemonade. But this... it’s the last one. I promise. Just to steady the nerves...

6. **FX** **ECHOING FOOTSTEPS APPROACH**

7. PRIEST Can I help you, my son?

8. ANGSTROM No. I’m fine, father. I was just... sheltering from the wind.

9. PRIEST Aren't we all? In a sense? Well, if you need me, I'll just be over there. Doing various religious things with candles.
10. ANGSTROM (BEAT) You and I are a lot alike, aren't we, father?
11. PRIEST I wouldn't know about that. How much do you weigh?
12. ANGSTROM Me, a detective. You, a priest. Both of us finding answers by talking to the dead. Me, to my dead duck. And, to a certain extent, to my wife. You, to your God.
13. PRIEST My son, how can God be dead?
14. ANGSTROM Gods die all the time. Thor, the god of this awful weather. Loki, the god of mischief. David Bowie.
15. PRIEST Some say the old gods change to fit the times. In the middle ages, for example, Loki reappeared as a character known as the Ash Lad. Mischievous. But just an ordinary man.
16. ANGSTROM (ANGRY) What do you know about The Ash Lad?
17. PRIEST Only what I read on Wikipedia.
18. ANGSTROM Are you saying the old gods walk amongst us, doing dark deeds?
19. PRIEST I am merely saying that any one of us could be capable of anything... if we got the wrong old god in us.
20. ANGSTROM (BECOMING AGITATED) What are you doing? Get your hands off me!
21. PRIEST You have something in your hair.

22. ANGSTROM No I don't. That's my natural colour. It happens to look like chestnut grey cover-up.
23. PRIEST It's a business card.
24. ANGSTROM Councillor Birgit Lundstrom. Father... In my hair... It's what I've been looking for... A clue.
25. PRIEST You could say it was a gift from the gods.
26. ANGSTROM No. Couldn't. Listen. It was a mnnnnn mnnnn nnnn (HE CAN ONLY MAKE A HORRIBLE GRINDING NOISE). No. Told you. I'm too much of an atheist.
27. PRIEST Are you sure it couldn't be a sign?
28. ANGSTROM Are you mad? It's far too tiny for a sign. You'd drive straight past it, and the font's too small to read at speed. You're not thinking practically. Typical god jockey. What do they teach you at god school? Clouds? You need to come down and live in the streets for a bit, maybe turn to crime, or get murdered. See how life really is.
29. PRIEST You are angry, my son. Who gave you that card? A friend?
30. ANGSTROM I don't have any friends.
31. PRIEST Maybe it would help to talk about your worries?
32. ANGSTROM I don't have any worries.
33. PRIEST Here. Let me take your hand.

34. ANGSTROM (SHOUTING, FURIOUS) I don't have any hands!

35. **MUSIC** **NARRATOR BED**

36. NARRATOR Angstrom ran from the church as if Garm, the mythic Norse hound of hell, was on his tail, stopping only to pick up the dropped business card, thus avoiding the punitive municipal fine for littering a church. Angstrom may not have known anything about himself, but he did know the law.

SCENE 10

1. NARRATOR On the dockside of town, Mina and the ghost of her late father had already arrived at the troll factory, something drawing them onwards, with the inevitability of a dénouement.
2. **MUSIC** **BED OUT**
3. MINA It's closed up for the night. We should break a window or something.
4. BO OBLONG (ECHO) Leave that to me.
5. MINA No. You're a ghost. It won't work.
6. **FX** **BREAKING GLASS**
7. MINA How did you do that? You're insubstantial.
8. BO OBLONG (ECHO) Yes. But the brick wasn't.
9. MINA So how did you pick it up?
10. BO OBLONG (ECHO) A poltergeist picks things up.
11. MINA You're not that sort of ghost. You're a manifestation of my regrets.
12. BO OBLONG (ECHO) Can't a manifestation of regrets throw a brick once in a while?
13. MINA No. Or every time you went past someone who'd failed to quite realise their potential you'd get belted in the head by a heavy object.

14. BO OBLONG (ECHO) (SARCASTICALLY) Oh, that's very sensitive of you.
Considering how I died.

SCENE 11

1. **MUSIC** **NARRATOR BED**
2. NARRATOR Meanwhile Angstrom himself sat not so very far away, on the far edge of the water, looking at the murder victim's business card that had mysteriously appeared in his hair as if from nowhere, rather like an gorilla – but a gorilla involved in a magic trick where gorillas appear as if from nowhere, and are flat and rectangular and about seven centimetres across.
3. **MUSIC** **BED OUT**
4. ANGSTROM Strange. This isn't Lundstrom's council address. It's some land broker's office. On Celibate Puffin Island. That lonely place, way off the Njalsland coast. Someone has something to hide.
5. KRISTA (ECHO) I wondered when you'd find it.
6. ANGSTROM Krista! My darling.
7. KRISTA (ECHO) I hid it there. In my ghostly way.
8. ANGSTROM You hid it in my hair? And if you had something to hide... does that mean...? (BAFFLED) Are... you... the murderer?
9. KRISTA (ECHO) (PATIENT) No. Think harder. That's not the answer.
10. ANGSTROM Sorry. I'm not thinking straight. I'm so happy to have you back. And happiness confuses me. So... the card was left behind by Lundstrom at the therapist's. Is that where you found it?

11. KRISTA (ECHO) My clever Knut. I merely stroked it into your hair while you were shouting at him. Did you not feel my gentle ghostly hands?
12. ANGSTROM No. I was too busy shouting.
13. KRISTA (ECHO) You need to calm down and listen to what's inside you.
14. ANGSTROM Herring. I had herring for breakfast.
15. KRISTA (ECHO) Calm yourself my sweet. And listen to your internal herring. Look for the clues. You will find them.
16. ANGSTROM And I know exactly where to look.

SCENE 1217. **NARRATOR BED**

18. NARRATOR Mina and the ghost of her father entered the troll factory, Mina through the window, her father through the wall. The production line stood dark and silent, as monstrous and still as a frozen mammoth. Nothing moved, as if time itself were holding its breath, perhaps trying to stop an attack of time-hiccups, which are probably a thing in quantum physics.

19. **MUSIC** **BED OUT**

20. MINA It's dark.

21. BO OBLONG (ECHO) Lucky someone brought a torch.

22. MINA Why are you holding it next to your head?

23. BO OBLONG (ECHO) That's what detectives do. I've seen it in the television.

24. MINA What's that?

25. **MUSIC** **NARRATOR BED**

26. NARRATOR The floating torch beam illuminated a shape on the far side of the factory floor. A human shape. Spreadeagled across the troll-whittling machine, like some sort of eagle, spread across a troll-whittling machine.

27. **MUSIC** **BED OUT**

28. MINA Ms Schmilsson!

29. MS SCHMILSSON Don't come any closer! Someone tied me to my own machine. It's linked to tripwires all over the floor. Don't touch anything... or the machine will start... and... whittle me... like a troll.
30. MINA Don't worry. We're going to save you.
31. MS SCHMILSSON We? I cannot see your detective friend.
32. MINA He's... not here. But I'm going to save you.
33. BO OBLONG (ECHO) Atta girl. Really exciting. Big thumbs up from the afterlife here.
34. MINA I'm coming to you. Slowly. Looking for tripwires. Now... There's something else on the ground in front of you. Don't move a muscle. Can you see what it is?
35. MS SCHMILSSON Urgh lurch mnnurgh.
36. MINA You can move your mouth muscles.
37. MS SCHMILSSON It's a souvenir Ash Lad troll. Looking at me. Taunting me. Oh god, I hate them all. But that one the most. All the money we wasted on that machine. My pitiful wasted life!
38. MINA Don't look at the troll. Look at me. You're perfectly safe as long as nobody makes any sudden --
39. **FX** **BANG OF A BIG FACTORY DOOR**
40. ANGSTROM Is someone in here with a torch? Bloody hell. Someone's put a wire across the ground. Nearly broke my neck there.

41. **FX** **ASCENDING MECHANICAL NOTE AS THE WHITTLING
MACHINE STARTS UP - THEN KER-CHUNKA-CHUNKA-
CHUNKA OF A GHASTLY DEATH BY WHITTLING**
42. MS SCHMILSSON Aaaaaaargh!
43. MINA Nooooo!
44. **MUSIC** **NARRATOR BED**
45. NARRATOR As Angstrom burst through the rear doors, the horrible machine did its horrible job, horribly killing the factory owner, horribly. Whittling, whittling, whittling. Horribly.
46. **MUSIC** **BED OUT**
47. ANGSTROM That's... horrible.
48. MINA We could have saved her.
49. ANGSTROM We couldn't have saved her. As soon as that machine started up, she was dead.
50. MINA We could have not started the machine.
51. ANGSTROM Stop living in the past. What's done is done. Another murder. I knew it.
52. MINA Where have you been?
53. ANGSTROM To see your therapist. She was a fraud. Couldn't have saved your father any more than either of us could have saved that poor woman from being whittled to death.

65. BO OBLONG (ECHO) We're forming a crime fighting team. I've always wanted to be a detective.
66. MS SCHMILSSON (ECHO) And I've always wanted to be anything except a troll manufacturer. So this is pretty much a dream come true. Apart from my horrible death at the hands of that machine.
67. BO OBLONG (ECHO) Good luck, my girl. I'm proud of you. Have fun. If you need me, I'll be a few steps ahead of you, halfway through a wall, because I'm a ghost.
68. MINA Thanks, dad. Goodbye.
69. ANGSTROM Who are you talking to?
70. MINA Nobody. Come on. Let's check out the office. I've a feeling there's some incriminating paperwork in there.
71. ANGSTROM The office?
72. MINA Let's just say I'm going with a hunch.
73. ANGSTROM Why? Is it a low doorway?
74. **GRAMS** **NARRATOR BED**
75. NARRATOR Next time on Angstrom...
76. MINA A shredded invoice. In the bin.
77. ANGSTROM Ha! There's always one.

