

The Mask of Inanna

Episode 1: “Pilot, Pilot Burning Bright”

by Alicia E. Goranson

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Approximate playing time: 50 minutes

CAST OF CHARACTERS (REGULARS)

MATT LERNER	<p>Small-town jokester, a complete ham making a living playing “straight man” characters on the radio. Feels restricted by his roles and plays them up for all they’re worth. A lush; a man of great passions. Acolyte of Inanna.</p> <p>He is the announcer and one of the writers for the <i>After Dark</i> program and performs bit parts as well. By 2008, he has already passed away.</p>
LEONARD ALLEN / DR. DAMIEN CRASK	<p>A smart, industrious, creative producer, a trifle too naïve. Never satisfied without a project to do, his idea of hell is a passive vacation. Very open, catches people’s eyes, easy to warm to. Gets very frustrated and angry when situations are out of his control. Howard Zinn if nobody paid attention to him. He is 28 in “past” scenes and 80 in “modern” scenes.</p> <p>He plays the host Damien Crask for the <i>After Dark</i> program, which he has assembled and maintains the business side.</p>
ROBERT STROUD	<p>The cool prankster in high school, social magnet at 23. Likes to know everybody and likes everybody to know him. Thinks the world owes him favors for all the work he’s done. Feels the easy life just within his grasp but can’t make it. A hard worker, boundless energy.</p> <p>Allen’s partner and voice actor for the <i>After Dark</i> program. He also helps run the business.</p>
ISABEL HUDDLESTON	<p>Exuberant young actress without the ambition to leave her home and her horses. She plays the female roles on <i>After Dark</i>. Churchgoer part of the Church of Inanna.</p>
DAVID LERNER-LEWIS	<p>Mellow bookseller, 50 years old, sweetly depressed, feels all emotion very deeply and but tries to restrain it to be polite to others. Masks his self-consciousness with a knowing “college professor in waiting” attitude. Reluctant High Priest of Inanna (guilted into the role by lack of interest in the Church at the time).</p> <p>He is Fred Lerner’s son, but had a very strained relationship with his father. He goes by his wife’s last name, Lewis.</p>
SARA “SCOTTIE” HARPER	<p>Willful, isolated 19-year-old girl on the cusp of beginning her life. Just graduated high school, going to college in the fall, trapped in her small town in the meantime. Distanced from her peers – had to repeat first grade twice due to her parents moving around so often when she was younger. Theater/shop geek, love building sets, doesn’t want to admit</p>

how much she takes after her father. Tries to think bigger than her home town but frustrated that she can't. Doesn't know what she wants to do for a living after college.

Grew up in the Church of Inanna, but has issues with it.

NURSE

Bright but overworked thirtyish woman who got it on with her boyfriend the night before. She is in a good mood at work today.

INTERCOM

Nursing home staff providing the morning announcements

THE MOUSE

Wise, compassionate Greater Being aware that everyone, Allen included, is in great danger.

CAST OF CHARACTERS (AFTER DARK MINISODE)

ABE EVANS

Slick, good natured car salesman trope who sees no harm in lying if it's done without malice.

CUSTOMER

Educated, curious wife trope concerned about her bank account.

CHARLIE

Elder father, fat cat trope, with a deep voice and a smug attitude. Everything is in his control and everything will be all right.

MARGARET

The Other Woman trope. Takes life as she can get it. Hip and seemingly confident. Goes for what she want.

SARAH

Abe's doting wife, concerned for his safety above all else

POLICE OFFICER

Helpful desk-bound police officer trope. Answers all questions submitted with a smile and a step.

MR. WINSLEY

Corporate shill representing the mouth of Winsley Wheat itself, avatar of all that is unholy and starch-ridden

PRODUCTION NOTES

- Note 1. The show is divided into two segments – the *After Dark* “minisodes” and the “real world” events around Allen. The “real world” events do not have narration and minimal internal thoughts, to differentiate themselves from the hammy “minisodes”. Thus, audio cues are required to indicate “real world” scene transitions – switches to new soundscapes, fade ins/fade outs, etc.
 - The *After Dark* episodes are medium-fidelity monaural recordings.
- Note 2. The overall tone is “wistful nostalgia.” The *After Dark* show took place between 1952-1955. Allen was 24 in 1952. In 2008, he is 80.
- Note 3. A separate voice, the “Introducer”, mentions the title at the beginning of each show.

1 **INTRODUCTION.**

2 •Introducer

3 **INTRODUCER:** (SOFTLY) The Mask of Inanna.

4 /MUS/ OPENING THEME

1 **SCENE 1. AFTER DARK MINISODE: "BY THE BRAKE LIGHTS' RED GLARE (PART 2)"**

2 **SCENE E.**

3 •Crask (Young Allen)

4 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD, CONTINUES THROUGHOUT SCENE

5 /MUS/ AUDACIOUS ORGAN, THE AFTER DARK THEME

6 **YOUNG ALLEN (as CRASK):** (*CREEPY AND DRAMATIC*) Welcome back to Dr. Crask's *After*
7 *Dark.* (*BEAT*) We continue tonight's terrifying tale, "By the Brake
8 Lights' Red Glare."

1 **SCENE F.** (INT: Car interior ; night)

2 • Mr. Winsley, Abe.

3 **MR. WINSLEY:** (*NARRATING*) When we last left him, car salesman Abe Evans was in a
4 loaned Tercelcoupe car from his job to learn its handling. He was on his way
5 home to his wife after spending the evening with his mistress Margaret, when his
6 brakes went out, sending him careening down the mud-slicked hillside!

7 /SFX/ CAR WHEELS SCREECHING

8 **MR. WINSLEY:** He grips the wheel as below, a sea of street and house lights surges towards
9 him.

10 **ABE:** (*STRUGGLING WITH THE WHEEL*) Come on now, work! Work!

11 **MR. WINSLEY:** But the pedal does nothing. The parking brake is just as useless! The turn ahead
12 is too sharp. He'll never make it.

13 **ABE:** Margaret! I told her about the insurance policy I had put in her name! And then I
14 told her about the accident where the starlet was killed in one of our badly-built
15 prototypes. What a fool I've been!

16 /SFX/ CAR WHEELS SCREECHING

17 **MR. WINSLEY:** Abe fumbles to push his door open while the wind whips hard outside. The car
18 swings toward the oncoming lane of traffic but he takes the wheel in time to gain
19 control again. What little control he has!

20 **ABE:** Those bushes ahead! If I can swerve into them from the side, they'll slow me
21 down.

22 **MR. WINSLEY:** He struggles with the gears, shifting down to second as the engine moans, grinds
23 and chews itself. With the edge of the hill approaching fast, he turns right, then
24 left. Wheels screech as the car spins sideways into the bramble. It bumps once!
25 Twice! Three times as it tears through the bushes. The lights beneath him are
26 close. He'll go over any second now. A back wheel slips and spins out over open
27 air! Then he sees the glint beside him, too late! It's the black and white paint of a
28 police car waiting in the bushes at this dangerous curve!

29 /SFX/ GLASS SHATTERS

30 **MR. WINSLEY:** Glass shatters as he hits the police car. Wheels spin the mud as Abe is thrown
31 about, but his car stops just in time as the police car totters over the edge. Abe
32 breathes and tries to compose himself as a police car topples and falls down,
33 down into the ravine. The explosion illuminates the world below.

34 /SFX/ EXPLOSION

35 **ABE:** (*MELODRAMATIC RELIEF*) I'm alive. I'm alive. It's over. But what of the
36 policemen? Poor souls. I better hitch a ride to the hospital. Ah! At least my door
37 opens without a hitch. (*BEAT*) Wait a minute. This side of the car is fine. Yes, let

38 me check. The side that hit... it's beaten in but I've seen worse come to our body
39 shop. Ha! Can you imagine that? That prototype must have been a clunker! The
40 cars in our showroom are fine! And me,
41 (*BREATHES*) I'm fine! Oh thank heavens. Thank heavens!

1 **SCENE G.** (INT: Hospital emergency room ; night)

2 •Matt, Sarah, Abe, Police Officer.

3 /MUS/ AUDACIOUS ORGAN, INDICATING SCENE CHANGE

4 **MR. WINSLEY:** Abe's luck stays with him. A passing driver stops for aid and takes him straight
5 for the hospital. The orderly tells him he's fortunate to get away with only a few
6 sprains. Abe's wife arrives to pick them up.

7 **SARAH:** Oh, Abe. From what they said on the phone, I thought you'd be in such a state.

8 **ABE:** Don't make a fuss over me. I'm fit as a fiddle.

9 **SARAH:** Let me see. (SFX: KISS) I've been so... worried, I could hardly drive straight
10 myself.

11 **ABE:** (NERVOUS) It's going to be okay, dear. I'm going to last to a hundred.

12 **SARAH:** (CONCERNED) You'll stay off the bottle from now on.

13 **ABE:** (COMPLAINS) Darling! The bottle had nothing thing to do with this.

14 **SARAH:** If you say so. Come on. The car's out front.

15 **MR. WINSLEY:** The two of them stop by the police station to file a report.

16 **ABE:** You'll probably want to charge me for manslaughter, Officer. I freely admit the car
17 was out of my control. But it's gotta be worth a few years off my sentence if I
18 cooperate.

19 **POLICE OFFICER:** I don't think so, Mr. Evans. We keep a police car at that turn to encourage
20 motorists to slow down. But there's never anyone inside it.

21 **ABE:** (RELIEVED) What? That's wonderful news. Did it hit anyone?

22 **POLICE OFFICER:** No, Mr. Evans. The car caught itself on one of the slopes below and never made
23 it to the residences.

24 **ABE:** (DRAMATICALLY RELIEVED) That's fantastic. Fantastic!

1 **SCENE H.** (INT: Charlie's office ; morning)

2 •Matt, Abe, Charlie

3 /MUS/ AUDACIOUS ORGAN, INDICATING SCENE CHANGE

4 **MR. WINSLEY:** The next day, Abe does return to work a changed man. He goes straight to his
5 boss's office. He's rarely had to use his silver tongue there but today he'll need it.

6 **ABE:** Charlie, I don't know if you heard from the repair shop yet.

7 **CHARLIE:** Yes, I did. I'm sorry about the accident. Why don't you take today off? Steady
8 your nerves.

9 **ABE:** Look, have them check the Tercelcoupe for tampering. The line was cut. It was
10 filed down so it would snap when I hit the brakes hard. It wasn't my fault. I'm
11 pressing charges as soon as we have the evidence.

12 **CHARLIE:** That won't be necessary.

13 **ABE:** (*CONFUSED*) Why not?

14 **CHARLIE:** There won't be a police report. I've squared it away with the boys downtown. The
15 papers will report it as a hit-and-run. Tomorrow, you'll be on the floor again,
16 selling my cars.

17 **ABE:** (*RELIEVED AS IF YHWH HAS FORGIVEN HIM*) Really? You mean it?

18 **CHARLIE:** Yes.

19 **ABE:** Oh, I'll be selling them, Charlie. You better believe it. The next couple that comes
20 in with any trumped-up article, I'll tell them what really happens. A wet road and a
21 side impact couldn't stop this car.

22 **CHARLIE:** Excellent, and I'll have the Tercelcoupe back on the show floor by then.

23 **ABE:** What?

24 **CHARLIE:** This isn't the first time they've had to repair it. But with you, (*BEAT*) hopefully it'll
25 be the last. Ask yourself, how have your co-workers managed to sell my cars so
26 well, with a fraction of your experience?

27 **ABE:** (*CONFUSED BUT TOO EXCITED TO THINK IT OVER*) Well, I... (*BEAT*) Ah,
28 I'll just be going home then.

29 **CHARLIE:** See you later, Abe.

30 /SFX/ FEET WALKING

31 /SFX/ DOOR CLOSSES

32 **ABE:** I'm not sure if I want to go to Margaret's today. Then again, I'll finally have her in my
33 back pocket. Heh. Maybe for a long time to come. (*WHISTLES*)

34 **MR. WINSLEY:** Abe walks off to find his old car in his old parking spot. On the way to his
35 girlfriend's apartment, he begins to calculate how much he can get for a trade-in
36 on a new vehicle. Then again, his old car has come through for him when he's
37 really needed it. He can buy a new one, and keep the old one around for
38 sentimental reasons.

39 /SFX/ CAR DRIVING OFF

40 **MR. WINSLEY:** Back in the office, the boss Charlie sits and smiles at what he's done. He knows
41 that there is no better a salesman, no matter how slick he is, than one who truly
42 believes in his product. All it takes is a personal demonstration, and a snip to a
43 brake line.

44 /MUS/ TRANSITION BACK TO ALLEN

1 **OUTRO.**

2 •Young Allen (as Crask)

3 **YOUNG ALLEN (as CRASK):** So it ends, my friends, and the world grows a little darker. Who
4 really cut the brakes in Abe's car? Wasn't it fortuitous that the empty
5 police car was waiting in those bushes? Could it be, perhaps, that the
6 report of his cars being unsafe was correct and that Charlie gave Abe a
7 rigged, 'safer' car to encourage him to sell a bad product? I don't know
8 about you, but after tonight's tale, I wouldn't be caught dead out... After
9 Dark!

10 /MUS/ AUDACIOUS ORGAN, THE AFTER DARK THEME (UP AND UNDER)

11 **MATT:** *After Dark!*, brought to you each week on this station by the makers of Winsley
12 Wheat, features Leonard Allen, Isabel Huddleston, Matt Lerner and Robert
13 Stroud.

14 *After Dark* is written by Matt Lerner and is produced and directed by Leonard
15 Allen. Our special guest this week was Mr. Edward Winsley himself as the
16 Narrator.

17 (PAUSE) Tune in next week for another tale of mystery and fright, right here
18 on—

19 **STROUD:** (DRAMATICALLY) *After Dark!*

20 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD STOP

1 **SCENE 2. — AFTER PARTY** (INT: Recording studio ; 1953, just after recording the previous
 2 *After Dark* episode)
 3 •Stroud, Mr. Winsley, Isabel, Matt, Young Allen

4 **STROUD:** (BEAT) And... (BEAT) we're clear.

5 /SFX/ (CREW MILLING ABOUT, RELIEVED)

6 **MR. WINSLEY:** (SIGH OF RELIEF) Well, *that* was exciting. Thank you all for indulging me.

7 **STROUD:** Ed, you got a voice that would out-purr a kitten. You come back anytime. I mean
 8 it.

9 **WINSLEY:** Ha! You want a job with me too?

10 **STROUD:** I'm taken. But thanks.

11 **WINSLEY:** You're welcome. And don't worry. You keep with these scripts, Winsley Wheat is
 12 going to love *After Dark* forever.
 13 (BEAT, THEN TO CAST)
 14 (OFF-MIC) Keep up the good work, everyone!

15 /SFX/ FOOTSTEPS, DEPARTING

16 **CAST:** (GENERAL MURMURS OF THANK YOU AND GOOD-BYE)

17 /SFX/ DOOR OPENS AND CLOSES

18 **ISABEL:** (SPOKEN LOW LIKE "HOO-BOY.") Hail Inanna. (CALLING) Hey, Art! Love the
 19 foley. Whatever you put that ice in, save me some of it.

20 **STROUD:** Len, I had another call from Price. He loved last week's show.

21 **ISABEL:** You gonna get him in here?

22 **STROUD:** Yup! Right after Bogart.

23 /SFX/ COAT RUSTLING

24 **ISABEL:** (PUTTING HER COAT ON) (TO STROUD) Someday. You joke. Someday.
 25 (TO ALLEN) Great job, Len.

26 **MATT:** Absolutely. Absopositutely.

27 **YOUNG ALLEN:** Aw, you're all a bunch of pussycats, you know that.

28 **ISABEL:** Hear hear!

29 **ALLEN:** What would you say about me if I didn't have your checks?

30 **EVERYBODY (but ALLEN):** (SPOKEN LIKE A WIND-UP TO A THREE STOOGES PUNCH)
 31 Awwwwwww!

32 /SFX/ RUSTLING PAPERS

33 **ALLEN:** Save it for next week. I got them right here.

34 **MATT:** All right! (*BEAT*) Hoo-ey! Who wants to go get sloppy at Johnny's?

35 **ISABEL:** Let me see that. (*MOCK ANNOYED*) Len, you rounded down again, I see.

36 **ALLEN:** That was Bob, not me.

37 **EVERYBODY BUT STROUD:** (*LAUGHTER*)

38 **STROUD:** (*MOCK THREAT*) Yeah, you're lucky you got anything this week.

39 **ISABEL:** Let me see yours!

40 **STROUD:** Sure. You want the bill for the studio equipment, too?

41 **ISABEL:** Yeah. You can give it to me! (*LAUGHS*)

42 **ALLEN:** Everybody, settle down. Rehearsal's Tuesday. Be on time.

43 **ISABEL:** If I was on time, you wouldn't appreciate me so much.

44 **ALLEN:** We do. (*BEAT*) Anyway. Matt! Where's Matt?

45 **ISABEL:** Just left. Beating us to Johnny's.

46 **ALLEN:** Remind him that I need those scripts tomorrow.

47 **ISABEL:** You bet.

48 **ALLEN:** I'm serious!

49 **ISABEL:** I know!

50 **ALLEN:** All right, get out of here. Good night.

51 **ISABEL:** Night, Len. My kid sends her love.

52 **ALLEN:** (*CALLING*) Bring her by sometime!

53 /SFX/ DOOR CLOSING

1 **SCENE 3. — STROUD & ALLEN ALONE** (INT: Recording studio ; continuing from previous
 2 scene)
 3 •Stroud, Young Allen

4 **STROUD:** Hey, Len?

5 **YOUNG ALLEN:** Yeah, Bob?

6 **STROUD:** Can we talk for a bit?

7 **ALLEN:** Sure. What can I do you for?

8 **STROUD:** Are you going to Johnny's later?

9 **ALLEN:** I might be.

10 **STROUD:** We may as well get started now. Got a bottle right here.

11 **ALLEN:** Oh! What's the occasion?

12 **STROUD:** We haven't had a chance to talk in a while. Mmm. This is the finest bourbon I
 13 could find. It's my favorite. (BEAT) And yours.

14 **ALLEN:** Is there a toast to go with it?

15 **STROUD:** All right. (SFX: POURS) To the stations that run your show, your gorgeous Gwen
 16 who keeps you steady, to our fine town who knows the color of our skivvies, and
 17 to Isabel, Matt and the rest who've kept our noses to the grindstone.

18 **ALLEN:** (DRINKS) It's a good grindstone though. See? We picked up two more stations
 19 this week. And we're seven away from a hundred episodes.

20 **STROUD:** Matt's a good man, isn't he?

21 **ALLEN:** He sure is. He's a lush but he can read 'em as well as he can write 'em.

22 **STROUD:** I mean he's holding *us* back. You and me.

23 **ALLEN:** Are we talking about the same Matt here? He brings the scripts. He brings his
 24 voice. He doesn't run squat. We do.

25 **STROUD:** What if NBC came in today, right now, and made you an offer on the show?

26 **ALLEN:** I'd tell them where they could go unless they took all of us, Matt too. Every
 27 channel, they've got a mystery or a horror show but none of them has Matt or
 28 Isabel or me or you.

29 **STROUD:** Come on. I'm a hack, as bad as Peter Lorre. Matt should be doing my part.

30 **ALLEN:** Matt can do your voice when you're gone. Besides, look at that. (SFX: TAPS
 31 HEAVY BOOK) That's how much we have left in the reserve. Thanks to you.

32 **STROUD:** (SOAKING UP FLATTERY) You're a sweet talker. You get another drink. But you
33 get my point. You and I could be doing a lot better.

34 /SFX/ A GLASS IS REFILLED

35 **ALLEN:** If you suddenly have a problem with Matt, you tell me. I'll make it right. That's
36 why you hired me, isn't it?

37 **STROUD:** I'm leaving the company. I'm going west.

38 **ALLEN:** (QUIET, FLABBERGASTED, ANGRY) Then how am I going to get the books
39 done?

40 **STROUD:** I have the number of an excellent accountant.

41 **ALLEN:** I don't want an excellent accountant near this money. I want you.

42 **STROUD:** C'est la vie.

43 **ALLEN:** (INSISTENT) No, this is your money. It's always had your fingerprints on it.

44 **STROUD:** Right, because we're doing this for the money.

45 **ALLEN:** I know you're paying the electrician to keep the equipment running here. If you
46 go, what am I supposed to do? Slip him a ten out of the blue like it just occurred
47 to me?

48 **STROUD:** Have another drink.

49 /SFX/ A GLASS IS REFILLED.

50 **ALLEN:** Damn it, man, why've you been stringing me on as long as you have?

51 **STROUD:** (UNCOMFORTABLE SILENCE) I can't keep on doing this in this little
52 Pennsylvanian hicks-town forever.

53 **ALLEN:** Oh, you're just doing this to break my heart. And look, a five dollar bottle of
54 bourbon. Aren't you the generous soul? Here's yer hat, what's yer hurry?

55 **STROUD:** You need to punch something? How about here on my big fat jaw? (BEAT) Go
56 ahead.

57 **ALLEN:** Bob. (BEAT) I'm getting drunk. (BEAT) I need to be sober to hit you proper.

58 **STROUD:** Ah, there we go, see? All is forgiven over spirits.

59 **ALLEN:** I know when I'm beat. (BEAT) Why tonight? Why me? Why not in front of
60 everybody?

61 **STROUD:** (COMPLETELY SERIOUS) They'd kill me. They'd string me up six ways to
62 Sunday.

63 **ALLEN:** Please. What'd you ever do to them?

64 **STROUD:** Well, you've finished most of the bottle so I guess I can tell you.

65 **ALLEN:** Yes, please tell me why you're running off and leaving me with twice the work. I
66 bet it's for a woman.

67 **STROUD:** I'm going to join up with the Shepherd.

68 **ALLEN:** When did you find religion? (BEAT) Or did you try out some religion and it won't
69 go all the way with you?

70 **STROUD:** Something like that.

71 **ALLEN:** Well, what's her name?

72 **STROUD:** There isn't a her. There isn't a him. There's big plans. I'm going to try to be a part
73 of them while you're stuck here in the thrall of the Wild Maiden. Getting played by
74 Matt, Isabel and everyone. You can't see beyond your nose.

75 **ALLEN:** I'm going to tell Gwen you called her that.

76 **STROUD:** She isn't the Wild Maiden. (INCREDULOUS) You're in the center of it all and
77 you've never even guessed.

78 **ALLEN:** What?

79 **STROUD:** They need your show.

80 **ALLEN:** Nobody needs our show. And now you don't need it. I don't know what you need.

81 **STROUD:** I need to make it big. I've got a chance and who knows when I'll get one again.

82 **ALLEN:** What am I going to tell the others?

83 **STROUD:** Tell them I'm going to join the Shepherd. They'll have figured it out already.

84 **ALLEN:** Besides that.

85 **STROUD:** Tell them I'm a no good son-of-a-gun and their kids'll have to stand on their own
86 two feet.

87 **ALLEN:** You can't wait one more week? I won't say anything.

88 **STROUD:** You know I can't.

89 **ALLEN:** (ANGRY) Fine. (BEAT) You better write me.

90 **STROUD:** You know I will.

91 **ALLEN:** You're not making sense at all. We've been doing this show since '52. Are you
92 going to be here when I sober up so I can give you that smack?

93 **STROUD:** Give my love to Gwen, won't you?

94 **ALLEN:** No. You tell her yourself. (BEAT) When you come back.

95 **STROUD:** Yeah. You should get going. They'll be waiting for you at Johnny's.

96 **ALLEN:** I'll clean up. Go. (BEAT) Wait. Give me a check.

97 **STROUD:** (SFX: SCRIBBLING, TEARING OFF CHECK) Here. That ought to hold you.
 98 (BEAT) See you.

99 /SFX/ A COUPLE OF FOOTSTEPS, THEN STOP UNDER:

100 **ALLEN (OFF-MIC):** (CALLING, SLIGHTLY URGENT, TRYING TO THINK OF ANYTHING TO
 101 KEEP HIM AROUND EVEN A MOMENT LONGER) Check the Presto on your
 102 way out? Make sure Art actually turned the thing off this time?

103 **STROUD:** (CALLING BACK) Not my job anymore, Len. (BEAT) You take care of yourself
 104 and all your Wild Maiden buddies.

105 /SFX/ FOOTSTEPS, DEPARTING, START UP AGAIN

106 **ALLEN (OFF-MIC):** (CALLING) You too... (BEAT, THEN AT A LOSS) I don't know how I'll do this
 107 show without you.

108 /SFX/ STROUD WALKS OUT AND CLOSES THE DOOR

109 **STROUD:** (TO HIMSELF) You won't.

110 /SFX/ SILENCE

1 **SCENE 4. — INTERLUDE** (INT: Dream between times)
 2 •Stroud, Isabel, Young Allen

3 /SFX/ A RADIO CLICKS ON.

4 /SFX/ LIGHT CRACKLE OF AN ANALOG RADIO STATION

5 /MUS/ POP-CREEPY ORGAN, THE STROUD SHOW THEME

6 **STROUD:** (ON THE RADIO, EXCITED) From Hollywood, USA, Old Maggie Mop-heads
 7 presents Master Stroud’s Grimoire of Horror! All the tales you fear the most!
 8 Hungry goblins! Scary ghosts! Broadcasting from coast to coast!

9 **ISABEL:** (OFF-RADIO) Len!

10 **STROUD:** (ON THE RADIO) We take you now, live, to my mansion.

11 **ISABEL:** (OFF-RADIO) The scripts! I’ve checked everywhere!

12 **STROUD:** (ON THE RADIO) Where the most fiendish villains roam the dusty halls.

13 **ISABEL:** (OFF-RADIO) They’re all gone, Len!

14 **STROUD:** (ON THE RADIO) Tonight, we continue a tale most foul.

15 **ALLEN:** (OFF-RADIO) That son of a weasel. He stole ‘em.

16 **STROUD:** (ON THE RADIO) It’s called, “By The Brake Light’s Red Glare!”

17 /MUS/ POP-CREEPY ORGAN, MUSIC SWELLS

18 **ISABEL:** (OFF-RADIO) We’ve still got the recordings. We can get them back on the air.

19 **ALLEN:** (OFF-RADIO) How? Have you read these letters? All these new stations picking
 20 up Bob’s show? There’s too much money behind him.

21 **ISABEL:** (OFF-RADIO) Give it some time. Have a little patience. We can find new stations.
 22 A new sponsor.

23 **ALLEN:** (OFF-RADIO) No. That’s it. I can’t do this.

24 **ISABEL:** (OFF-RADIO) Please! I’m sure Matt has copies of the scripts.

25 **ALLEN:** (OFF-RADIO) You don’t understand. You see this stack of letters? They’re from
 26 the stations who won’t renew our contract. They want to play *his* show.
 27 (ECHOING) We’re off the air.

1 **SCENE 5. — ALLEN TODAY** (INT: A nursing home ; July, 2008)
 2 •Old Allen, Stroud, Intercom, Nurse, Lewis

3 /SFX/ HOSPITAL AMBIENCE

4 NOTE: FOR CONTINUITY, WHAT FOLLOWS IS A RECREATION OF SCENE 1, ONLY WITH
 5 STROUD AS THE ANNOUNCER FOR THE PARTS WE CAN HEAR. THIS
 6 RECREATION WILL BE LOW AND TAKE PLACE THROUGH THE BEGINNING OF
 7 SCENE 4, BUT MOSTLY INAUDIBLE.

8 **STROUD:** (ON THE RADIO) When we last left him, car salesman Abe Evans had been in a
 9 loaned Tercelcoupe from his job to learn its handling. He was on his way home to
 10 his wife after spending the evening with his mistress Margaret, when his brakes
 11 went out, sending him careening down the mud-slicked hillside! ... (CUT OFF)

12 **INTERCOM:** (INTERRUPTS STROUD) Good morning. It's Monday, July 7th, 2008. A
 13 reminder to all residents that the Foxwoods trip has only two spots left. Please
 14 sign up as soon as possible. Enjoy your breakfast.

15 **STROUD:** (ON THE RADIO) [Continues show]

16
 17 /SFX/ STROUD'S SHOW BECOMES BACKGROUND NOISE, BUT CONTINUES – NOTE:
 18 USE EXISTING FOOTAGE TUNED SLIGHTLY HIGHER

19 /SFX/ DOOR CLOSSES.

20 **NURSE:** (RELIEVED SHE DOESN'T HAVE TO WAKE HIM) Mr. Allen, you're up. Good
 21 afternoon.

22 **OLD ALLEN:** (GROANS) Where did I fall this time?

23 **NURSE:** The bathroom floor. They put in a rubber mat for you. Let me check your pulse.

24 **ALLEN:** (LISTENS TO STROUD'S SHOW) Can you turn that off?

25 **NURSE:** Are you sure? A lot of folks are asking for it. One of the staff found the MP3s on
 26 an archive on this weird religious site.

27 **ALLEN:** (INTERRUPTS) I appreciate—I appreciate the trouble the staff has gone through
 28 but please. I don't like this show. It hurts. Please.

29 **NURSE:** All right. I'm getting it now.

30 /SFX/ STROUD'S SHOW ON THE RADIO IS TURNED OFF.

31 **NURSE:** Better?

32 **ALLEN:** When are they playing Fibber McGee?

33 **NURSE:** Four o'clock. Like every day.

34 **ALLEN:** Thank you. (NERVOUS) I'd like to ask you something, if I may.

35 **NURSE:** Please pull your shirt down. Now breathe in. (ALLEN BREATHES IN) And out.
36 (HE BREATHES OUT.) What's on your mind?

37 **ALLEN:** I would very much like to eat something that's not slapped together in the
38 facility's kitchen. Mints. Real mints. A good toffee, not that Werther's crap.

39 **NURSE:** Mr. Allen, I just can't.

40 **ALLEN:** Look, I'm not supposed to have anything, I know. The state took everything I
41 have. They sold it to pay for my care but please.

42 **NURSE:** (INDIGNANT) Mr. Allen, let go of my hand.

43 **ALLEN:** I have a little cash. I've hid it away. It's enough for a few bags of chips or a
44 Cadbury bar, (EXCITED) and some more for you!

45 **NURSE:** I don't think I should be getting you anything.

46 **ALLEN:** The last nurse on the day shift, she helped me. She went to that gas station
47 across the street on her break. She got me things. They never found out.

48 **NURSE:** I'll have to ask your doctor.

49 **ALLEN:** You can't say anything. If he found out, she'd be in trouble too. My last nurse.
50 Please don't say anything.

51 **NURSE:** (RESIGNED) Okay, I won't.

52 **ALLEN:** Thank you. You're a good woman. (PLEADING) Just think about it. You can go
53 home and eat whatever you want. You can breathe the air outside all evening.
54 Smell this. (SNIFFS) Bleach everywhere.

55 **NURSE:** You'd prefer another cleanser.

56 **ALLEN:** No. Forget it.

57 /SFX/ DOOR OPENS

58 **LEWIS:** Pardon me. This is Mr. Allen's room, right? (PAUSE) Mr. Allen?

59 **NURSE:** Can I help you?

60 **LEWIS:** Sorry, I'm David Lewis. (REVERENCE) I'm here to see him. Am I interrupting
61 something?

62 **ALLEN:** I don't know any Lewis.

63 **NURSE:** Sir, you'll have to check in at the front desk.

64 **LEWIS:** I did. That's exactly what I did. And now I'm here. But I don't have to be, if Mr.
65 Allen is too tired?

66 **ALLEN:** Mr. Allen doesn't have two cents to rub, Mr. Lewis. No 401ks, no trusts. You can't
67 get blood from a turnip and you can't get any money out of me.

68 **LEWIS:** (CHEERFUL) Ma'am, I'm from the Harper Foundation. I spoke to the head of
69 these facilities and she's given me permission to see Mr. Allen.

70 **NURSE:** Why wasn't I told about this?

71 **LEWIS:** (SINCERELY) I don't know. That's an excellent question. How much do they tell
72 you about facility politics here, ma'am?

73 **NURSE:** Hmm. (BEAT) All right. Visiting hours end at five.

74 **LEWIS:** I shouldn't need more than a few minutes.

75 **NURSE:** Mr. Allen?

76 /SFX/ BACKGROUND AMBIENCE FADES SLIGHTLY [NOTE: MAGIC EFFECT, WILL BE
77 USED OFTEN]

78 **ALLEN:** Miss, I want this man out of my room.

79 **NURSE:** Press the button if you need me.

80 **ALLEN:** I need you now, miss. Miss? Get him out of here.

81 /SFX/ DOOR OPENS, SHUTS.

1 **SCENE 6. — LEWIS & ALLEN MEET.** (INT: A nursing home ; Continuing from previous
 2 scene)
 3 •Old Allen, Lewis, Stroud

4 /SFX/ HOSPITAL AMBIENCE RETURNS TO NORMAL, BUT MUFFLED BY DOOR

5 **OLD ALLEN:** (RESIGNED) What do you want?

6 **LEWIS:** Good afternoon, Mr. Allen. David Lewis. I'm from the Harper Foundation.

7 **ALLEN:** You said that.

8 **LEWIS:** We're a small non-profit who arranges for alternative living conditions for the
 9 elderly. This is my card.

10 **ALLEN:** (GRUNTS, THEN THROWS CARD AT THE WALL) Where's that button?

11 /SFX/ NUMEROUS BEEPS

12 **ALLEN (CON'T):** Darn thing's broken.

13 **LEWIS:** (IN GOOD SPIRITS) Let me give you another card. A woman named Gwen
 14 referred us to you.

15 **ALLEN:** Gwen? (INCREDULOUS) She really spoke to you about me? She's not mad
 16 after I lost all her money in that store?

17 **LEWIS:** She said to tell you that Florida's marvelous for her.

18 **ALLEN:** I'll be. (REMINISCENT) Sweet old Gwen. How'd she know I was here?

19 **LEWIS:** The state auction. And you had her listed as a beneficiary on some of your
 20 stocks.

21 **ALLEN:** (REMEMBERING) Right. I hope she's well.

22 **LEWIS:** Might I pull up a chair?

23 **ALLEN:** That's fine. Don't knock over the I.V.

24 /SFX/ CHAIR DRAGGING ON HOSPITAL FLOOR

25 **LEWIS:** Mr. Allen, my foundation works helps people find dignity in their later years. We
 26 staff positions that could be filled by elderly people, such as yourself. We also
 27 provide housing if it's needed. We take care of payroll, medical, all of it. We
 28 would. I would be very grateful if you would staff our newest opening.

29 **ALLEN:** You're offering me a job.

30 **LEWIS:** It wouldn't take more than a few hours of your day.

31 **ALLEN:** I don't know if you've had a good look at me, but you have to be the dumbest
 32 flim-flammer to come through that door. If you go in that bathroom, you'll see a
 33 rubber mat all over the floor. You know why it's there? Because I was reaching
 34 for a towel and my knees went down. I hit the floor and gave myself a damned
 35 concussion. I don't think you want me within a hundred miles of wherever you
 36 have in mind.

37 **LEWIS:** (REASSURING) I've placed people with all sorts of conditions. If you end up
 38 needing a mobile chair, I can supply one. My group has some fabulous backers.
 39 And frankly, sir, I'm coming to you because you've been a great influence on my
 40 life.

41 **ALLEN:** (SNORTS) What do you remember me from?

42 **LEWIS:** The *After Dark* series

43 **ALLEN:** (LAUGHS) I haven't had that show in fifty-odd years. I consulted for MGM longer
 44 than I did that show. Now if it you heard me from when I was working for Mr.
 45 Welles before that, I might listen.

46 **LEWIS:** I've heard everything you recorded. Loved it all. (BEAT) I have a position that just
 47 opened in my own home town. You have a lot of fans there.

48 **ALLEN:** Terrific.

49 **LEWIS:** You'd always have someone to check on you.

50 **ALLEN:** Every artist's dream.

51 **LEWIS:** We want you to maintain a lighthouse.

52 **ALLEN:** (BEAT) As in, keep the light running?

53 **LEWIS:** No, it's decommissioned. But it gets a few visitors now and then and the state
 54 keeps it as a historical monument. Have a look at these pictures.

55 **ALLEN:** Hmm. (BEAT) It is pretty.

56 **LEWIS:** We need someone to pick trash, do some repair work and give tours. You'd have
 57 your own private quarters, of course.

58 **ALLEN:** And you want an old guy with nothing better to do.

59 **LEWIS:** No, Mr. Allen. We want you.

60 **ALLEN:** (BEAT) I'll think about it.

61 **LEWIS:** That's my card. That's my cell number.

62 **ALLEN:** And that's my phone. I'll let you know.

63 **LEWIS:** It's been a pleasure. Please call me.

64 **ALLEN:** Do you have Gwen's number?

65 **LEWIS:** Not on me. I'm terribly sorry. I can call her and ask if she wants it released.

66 **ALLEN:** No, it's fine. Tell her I [love her]. (STOPS HIMSELF). Tell her I wish her well.

67 **LEWIS:** I'll let her know.

68 **ALLEN:** Good. Hey, David?

69 **LEWIS:** Yes?

70 **ALLEN:** On your way out, tell the front desk to stop playing Stroud's Gangrene of Horror
71 over the radio.

72 **LEWIS:** (VERY CONCERNED) They are? That's horrible. I'll let them know.

73 **ALLEN:** Good.

74 **LEWIS:** My town dislikes him as much as you. Probably more.

75 /SFX/ BACKGROUND AMBIENCE FADES SLIGHTLY

76 **ALLEN:** Sounds like my kinda place. (BEAT) I'll think about it.

77 /SFX/ BACKGROUND AMBIENCE RETURNS TO NORMAL

78 **ALLEN:** (SHARP PAIN) Ow!

79 **LEWIS:** Are you all right?

80 **ALLEN:** (PAINED) Ugh. Spasm in my arm.

81 **LEWIS:** Easy. I'll call the nurse.

82 **ALLEN:** All right. (RELAXES) Wait. It's going away. (ENERGIZED) It feels good now. Eh.
83 don't bother the staff. Cure's worse than the disease around here.

84 **LEWIS:** You're sure?

85 **ALLEN:** Yes. (SIGHS) Get out. I'll call you.

86 **LEWIS:** I hope we can arrange something. It would mean the world to us.

87 /SFX/ DOOR CLOSSES.

1 **SCENE 7 — TO THE LIGHTHOUSE** (INT: A car ; an afternoon, several days later)
 2 •Lewis, Old Allen

3 /SFX/ FADE IN – CAR INTERIOR AMBIENCE, LEWIS IS DRIVING
 4 /SFX/ POTATO CHIPS ARE BEING EATEN

5 **LEWIS:** Potato chip?

6 **ALLEN:** (PATS STOMACH) I couldn't. Not after that lunch.

7 **LEWIS:** Don't mind if I partake then. I need the salt. (CRUNCHES) Really, thank you for
 8 accepting. You won't regret it.

9 **ALLEN:** Pish. I was sick of staring at those walls. (BEAT) There's something about you
 10 that's familiar.

11 **LEWIS:** What is?

12 **ALLEN:** I don't know. Forget it.

13 **LEWIS:** (BEAT) I talked with the nurses the day I met you. They didn't believe you were
 14 in *After Dark*. I had to go online to show them.

15 **ALLEN:** (ANNOYED) Oh, no no. That was a long time ago. (BEAT) Do you listen to
 16 Public Radio?

17 **LEWIS:** When I can.

18 **ALLEN:** They have that interview show, Fresh Air, I think.

19 **LEWIS:** That's an institution.

20 **ALLEN:** Terry Gross, she runs it. And this one show, she has on this young actor by the
 21 name of Will Smith. Funny guy. I like his *Men in Black* movies.

22 **LEWIS:** Those are good.

23 **ALLEN:** They are. And at the time, he was starring in a movie about Muhammad Ali. You
 24 know Ali.

25 **LEWIS:** (WITH RESPECT) The man took the world.

26 **ALLEN:** This was a role that actors would kill for. The man was good. Smith (BEAT) was
 27 (BEAT) Ali. But do you know what Terry was asking him about?

28 **LEWIS:** I can't say I heard it.

29 **ALLEN:** She was asking about some "rap" album he made when he was a punk teenager.
 30 "Parents Don't Understand." Something like that. On and on. Questions like,
 31 "What did you mean by this?" and there he is. The man played Muhammad Ali
 32 and she's asking him why he did a rap album when he was a kid.

33 **LEWIS:** (SWALLOWS, UNCOMFORTABLE SILENCE WHILE HE TRIES TO RESPOND
34 BUT CAN'T.)

35 **ALLEN:** So that's how I feel when you ask me about *After Dark*. I was on the set of *The*
36 *Towering Inferno*. I gave lines to Clint Eastwood once. (BEAT) And then it all
37 dried up. The gigs stopped calling. I moved out here to save money. I helped a
38 friend start a general store for a while. You want vicious, you talk to some of
39 those snack vendors. And then, that ate up everything Gwen and I had. How do
40 you lose money on a general store? Be careful who you go into business with.
41 Gwen left me over that.

42 **LEWIS:** (UNCOMFORTABLE SILENCE) I'm very sorry to hear it.

43 **ALLEN:** I still feel like I have things to do. It's like when you're lying in bed and you can't
44 sleep. You want to walk, so you do. I'm walking.

45 **LEWIS:** We have trails all around the island. Actually, look out your window, over the
46 water.

47 **ALLEN:** Where? (BEAT) That little thing?

48 **LEWIS:** We're still a ways. It's actually a few miles across.

49 **ALLEN:** How bad's the wind?

50 **LEWIS:** Not bad. The island grew over some good pieces of basalt. It's high and, it
51 doesn't flood often.

52 **ALLEN:** How about deer?

53 **LEWIS:** There's a few. They let in the hunters every year. Jessie can tell you all about
54 that.

55 **ALLEN:** Who's she?

56 **LEWIS:** Park ranger from the State. She'll check in on you. You'll like her.

57 **ALLEN:** Do we need a ferry or a plane to get out there? I don't see a bridge.

58 **LEWIS:** No, we'll drive.

59 **ALLEN:** Huh. What do you do again?

60 **LEWIS:** Oh! (BEAT) I'm a bookseller. I specialize in camp culture. Collections, mostly.

61 **ALLEN:** Camp?

62 **LEWIS:** Joke books, Mad Magazines, Choose Your Own Adventures, Tijuana Bibles if I'm
63 lucky. Every bookseller has a niche and that's mine. I sell mostly to coffee
64 houses, and internet cafes.

65 **ALLEN:** They pay well?

66 **LEWIS:** Full-time money for part-time work. My wife and I are doing very well.

67 **ALLEN:** (SNIFFS) Hm. (DRY) Now that we're pals and all, I've been trying not to stare at
68 this yellow ribbon in your window.

69 **LEWIS:** I know.

70 **ALLEN:** Do you have someone in the service?

71 **LEWIS:** My daughter, Nicolette. (BEAT) I don't see her much.

72 **ALLEN:** (REGRETS) I'm sorry.

73 **LEWIS:** Nothing to apologize for. We don't see eye-to-eye. (BEAT) Her unit's in a
74 compound near Baghdad.

75 **ALLEN:** (BEAT) Oh.

76 **LEWIS:** Her tour's been extended again. She'll probably miss the holidays with us again.
77 She may be home in February. Her mother's better at keeping track of her.

78 **ALLEN:** God bless her.

79 **LEWIS:** (SIGH) I'm praying for her every day. She enlisted with her friends before they
80 began deploying the troops. But that's what she wanted. You know, you love
81 your kids, and (BEAT) you just love them, no matter what.

82 **ALLEN:** I've had enough good, close friends in the service that every war (THUMPS
83 CHEST) is here, in my heart. Iraq though. It's all ghosts to me. I'm there but I
84 don't know anyone.

85 **LEWIS:** I'd do anything to have her transferred. I'd do anything to protect her.

86 **ALLEN:** It's all right. I don't have kids. A few dogs but they're gone now.

87 **LEWIS:** Want me to put the radio on?

88 **ALLEN:** (MOCK PANIC) Don't touch that thing. Bob's voice might come out of it.

89 **LEWIS:** We're almost there anyhow. That's our turn coming up.

90 **ALLEN:** We're going into that tunnel?

91 **LEWIS:** We are.

92 /MUS/ TENSE SCORE, LIKE BIOSHOCK'S "WELCOME TO RAPTURE"

93 /SFX/ CAR IN TUNNEL AMBIENCE

94 **ALLEN:** Do they always keep the lights off in here? I can't see past your beams.

95 **LEWIS:** (DISGUSTED) The town council likes to save money until there's a state
 96 inspection.

97 **ALLEN:** So how'd you get a tunnel?

98 **LEWIS:** There was a naval base on the island during the Second World War. Long gone,
 99 of course, but we inherited the tunnel.

100 **ALLEN:** Lovely.

101 **LEWIS:** One other thing. The lighthouse isn't winterized yet. I know it's July but I'm
 102 sending some contractors over to fix up the place.

103 **ALLEN:** Fair enough.

104 /SFX/ CAR SLOWS

105 **LEWIS:** Wait a moment.

106 **ALLEN:** Is something wrong? Why are we slowing down?

107 **LEWIS:** Ssshhh. I need to concentrate.

108 /SFX/ CAR GOES OVER A BUMP, STARTS GOING FASTER

109 **LEWIS:** We're fine.

110 **ALLEN:** What was that?

111 **LEWIS:** There's a speed bump that's hard to see without light. We're over it now.

112 **ALLEN:** (SHOCKED) Are they trying to kill someone?

113 **LEWIS:** Just scare the visitors. (BEAT) Now, my dashboard says its 85 degrees outside.
 114 The Weather Channel said it'll be sunny for the next few days. Welcome to Sea
 115 Robin Island.

116 **ALLEN:** Sea robin?

117 **LEWIS:** I should take you fishing sometime. Nasty little nippers, all over the place.
 118 They're fish. With claws.

119 /MUS/ FADE OUT

1 **SCENE 8. — AT THE LIGHTHOUSE** (EXT: A windy bluff overlooking the ocean ; that same
 2 afternoon)
 3 •Lewis, Old Allen

4 /SFX/ SEASIDE AMBIENCE (LOWER THAN FULL, BLOCKED BY HILL)

5 **LEWIS:** (PLEASED) This is the place. Welcome home.

6 **OLD ALLEN:** (STRETCHES) All the way up that hill?

7 **LEWIS:** The lighthouse is original, built in 1853. But the house under it has burned down
 8 three times. The house as it stands is from 1933 and the insides haven't changed
 9 much since.

10 **ALLEN:** She's a beauty.

11 **LEWIS:** I have your bags. This way.

12 /SFX/ ALLEN HITS THE LONG METAL ANTI-CAR GATE WITH HIS HAND. IT RINGS AS IF
 13 HOLLOW.

14 **ALLEN:** Do I need a gate?

15 **LEWIS:** It keeps most of the drunks out.

16 **ALLEN:** Most?

17 **LEWIS:** The only thing sure to keep a drunk out is his own home. (AMUSED AT
 18 MEMORY OF FATHER) If you want security, look down the coast. (BEAT) Razor
 19 wire and ten-foot fences.

20 **ALLEN:** For that cell phone tower?

21 **LEWIS:** The state needs money wherever they can get it.

22 **ALLEN:** How much would I have to give them to take it down?

23 **LEWIS:** Don't worry. We've reconfigured it to work for good instead of evil.

24 **ALLEN:** Grass could use a trim.

25 **LEWIS:** On the back of the house, the gray-stained planks? That's the tool shed. It has a
 26 mower, bags, clippers. You feel up for it?

27 **ALLEN:** You know, I think I am.

28 **LEWIS:** Good. You're walking well. (BEAT) That storm door under the landing leads to
 29 the oil room. The lighthouse's entrance is around the front here, facing the
 30 ocean.

31 /SFX/ SEASIDE AMBIENCE RISES, GUST OF WIND, OCEAN, AND GULLS.

32 **ALLEN:** Oh my. (LISTENS)

33 **LEWIS:** Quite a sight, isn't it? That's the Atlantic. And the far side, that's the curvature of
34 the Earth. You'll see oil tankers and fishing boats mostly.

35 **ALLEN:** I don't see a beach. It just goes down and (BEAT)... I wouldn't want to drop
36 anything valuable on those rocks.

37 **LEWIS:** The beaches and the harbor are on the other side. Otherwise it's basalt cliffs for
38 the rest of the coast. A one-way trip into the water. (SFX: Key jingle) Here are the
39 lighthouse keys.

40 **ALLEN:** Thank you, sir.

41 **LEWIS:** (BEAT) Coming?

42 **ALLEN:** Give me a minute. (LISTENS) I never thought I'd live near the sea like this.
43 (BEAT) This is living well. Is there a camera shop in town?

44 **LEWIS:** I could get you an iPhone.

45 **ALLEN:** Ha! No, get me a disposable. I want to send pictures to everyone I know. You
46 can give some to Gwen, can't you? Not Matt or Isabel, God rest their souls. I
47 should send some to Stroud, too.

48 **LEWIS:** You know where Stroud lives now?

49 **ALLEN:** Yes. I never send him anything though. Hollywood tried to kill him off and
50 couldn't. Ha! Let's see if a few pictures will do it.

1 **SCENE 9. — IN THE LIGHTHOUSE** (INT: An old lighthouse quarters, slightly echoing ; that
 2 same afternoon)
 3 •Lewis, Old Allen.

4 **LEWIS:** The kitchen's on your right. That's door's the closet and that one's the cellar.

5 **OLD ALLEN:** (AMAZED AND DELIGHTED) Now, that's a stove. Holy moley. They don't make
 6 'em out of wrought iron like this any more.

7 **LEWIS:** It's gas powered while the heat is oil, so it's not terribly efficient. There's soup in
 8 the larder and eggs and juice in the fridge. The town market delivers. There are
 9 the numbers. The phone is... (BEAT)

10 /SFX/ LEWIS LIFTS THE PHONE

11 **LEWIS (CON'T):** ... working. Thank goodness.

12 **ALLEN:** So, my room's on the second floor?

13 **LEWIS:** Yup. The top floor is the light, but it's a mess with the birds up there. I'll bring
 14 your bags up.

15 **ALLEN:** No, put them down. (INSISTS) Put them there. I'm living here. I want to unpack
 16 myself.

17 **LEWIS:** I can have one of the village ladies bring them up if you'd rather.

18 **ALLEN:** (PLAYING IT STRAIGHT) David, you are a card. I'm very glad that I am working
 19 for you and not vice versa.

20 **LEWIS:** I was at the state auction where they sold off your belongings. I left you a
 21 surprise upstairs.

22 **ALLEN:** (BEAT) You didn't.

23 **LEWIS:** (PLEASED AS PUNCH) I bought part of your music collection. I couldn't get it all,
 24 I'm afraid.

25 **ALLEN:** No, that's wonderful. Thank you. You give me a bill for that.

26 **LEWIS:** I couldn't.

27 **ALLEN:** Please.

28 **LEWIS:** Just settle in. We'll talk repayment later. I'm sure we can reach an agreement
 29 and we won't need to bring cash into it.

30 /SFX/ TWO CATS MEOW

31 **LEWIS:** Oh no. Oh my. I thought I'd closed the door. These two little guys think they own
 32 the place.

33 **ALLEN:** They're sweet. Whose are they?

34 **LEWIS:** Hey! Shoo. Shoo.

35 /SFX/ MEOOW AND HISS.

36 **LEWIS:** They're strays but they're inseparable. No one's managed to catch them. You
 37 won't have to feed them. They're fine. Look at the coat on the Siamese. And the
 38 tabby, he's obviously well-fed.

39 **ALLEN:** As long as they don't sleep on me.

40 /SFX/ BACKGROUND AMBIENCE FADES SLIGHTLY, THEN RETURNS TO NORMAL

41 **ALLEN:** Ow. My arm's spasmed again. (RELAXES) Nevermind. It's gone away.

42 **LEWIS:** If you're ready to settle in, I have some business at home.

43 **ALLEN:** I'll give you a ring later.

44 **LEWIS:** Then, greetings and salutations. Welcome to the community. I guarantee this will
 45 be the easiest and most relaxing job you've ever had.

46 **ALLEN:** Take care. (BEAT) Move it, cat.

47 /SFX/ FRONT DOOR IS SHUT

48 **ALLEN:** Think I'll take a peek upstairs.

49 /SFX/ FOOTSTEPS ON STAIRS

50 /SFX/ DOOR OPENS

51 **ALLEN:** Ah! My surprise. (HUMS) My records. My old reels. All my things.

52 /SFX/ ALLEN RIFLES THROUGH THE BOXES

53 **ALLEN:** Hmm. Only one box of the *After Dark* disks—oh, look at that.

54 /SFX/ FLIPPING THROUGH A MAGAZINE

55 **ALLEN:** A vintage Betty Page pin-up book. "To Dr. Crask." David, you got yourself some
 56 taste.

57 /SFX/ FADE TO SEASIDE AMBIENCE

1 **SCENE 10. — THE FIRST WARNING** (INT: The lighthouse quarters ; same afternoon)
 2 •The Mouse, Old Allen

3 /SFX/ SEASIDE AMBIENCE FADES INTO A STRANGE LOW HUM, CONSTANT IN SCENE

4 **THE MOUSE:** (DISTANT) Quartz among granite. Fresh among salt.

5 **OLD ALLEN:** (SITS UP, GROGGY) What?

6 **THE MOUSE:** (CLOSER) Eye between teeth. Lock between keys.

7 **ALLEN:** David? Are you back?

8 **THE MOUSE:** (CLOSER) Wood among frost. Leaf upon river.

9 **ALLEN:** (STANDS) Hello?

10 **THE MOUSE:** (LOUD, DEEP, THROUGH BOTH LEFT AND RIGHT SPEAKERS) Len, Len.
 11 Len, Len they'll say. And storm will rise to blow you away. (BEAT, THEN
 12 SOFTLY) I'd run. Come and see.

13 **ALLEN:** (BEAT) Where are you?

14 /SFX/ A CAT'S MEOW

15 **ALLEN:** Cat, what are you doing? Stop walking through the walls. You should be outside.

16 **THE MOUSE:** See. See. See. So pretty. Olive at the press.

17 **ALLEN:** (HALF-AWAKE) The stairs shouldn't be this long. Is this floor supposed to be
 18 here?

19 **THE MOUSE:** (DISTANT) Beyond the storm, the protector turns traitor through beastly lies.
 20 Diamonds crushed because they cannot run.

21 /SFX/ SOFT ANIMAL TWITTERING IN MORSE CODE

22 **ALLEN:** Hello? Oh. There's a sloth in my kitchen.

23 **THE MOUSE:** (SOFTLY, POSSIBLY BACKWARDS) The sloth is not important.

24 /SFX/ SQUEAKY DOOR OPENS.

25 **ALLEN:** This one's the closet.

26 /SFX/ SQUEAKY DOOR OPENS.

27 **ALLEN:** This one's the sauna.

28 /SFX/ SQUEAKY DOOR OPENS.

29 /SFX/ BIRDS CHIRPING

30 **ALLEN:** This one's the garden. I'll have to trim all the lilies. David said the tools are in the
31 shed.

32 /SFX/ BIRDS STOP CHIRPING

33 /SFX/ DOOR CLOSSES, ANOTHER OPENS

34 **ALLEN:** And this door. It's dark. No idea where it goes. The cellar?

35 /SFX/ A CAT'S MEOW.

36 **ALLEN:** (CHARMED BY THE CUTE KITTY) Oh. You want me to go to the cellar? You're
37 a stout little fellow. Yes you are. You're a Mr. Orson. That's who you are, aren't
38 you? I'm going to call you little Orson, Mr. Tabby. And if you're Mr. Orson, you'll
39 be Mr. Oboler, Mr. Siamese. Won't you? Won't you be Mr. Oboler? Oh-bull-er.
40 Oh-are-son. Oh, oh oh. What time is it, Mr. Oboler? This calendar doesn't have
41 months. Just days. And moons. So many moons. Circle, circle, circle, circle.
42 Dark, dark, darker, (BEAT) darkest. This will be a special day, won't it, Mr.
43 Orson?

44 /SFX/ HUM SWELLS

45 **ALLEN:** Bright ones, then dark.

46 **THE MOUSE:** You dance with death. You name it even now.

47 **ALLEN:** Isn't there supposed to be a cellar around her? Is that the dark door?

48 **THE MOUSE:** You've already seen the way.

49 /SFX/ MAD SCRATCHING BEHIND THE FRONT DOOR

50 **ALLEN:** Who's that? That's the front door, not the sauna, or the lilies. Or the cellar door.

51 /SFX/ SCRATCHING GROWS LOUDER

52 **ALLEN:** I won't run. I'll face it. I can face anything. I don't have nightmares anymore
53 because I always face the monster.

54 **THE MOUSE:** (LOUD, DEEP, THROUGH BOTH LEFT AND RIGHT SPEAKERS) This is no
55 monster. First comes the storm. Then taunting, fickle death. And then the
56 goddess. But there will be nothing of "you" in her to face. When she is done, you
57 will be a candle, its wick forever consuming itself, until you cease to be more than
58 scream.

1 **SCENE 11. — ALLEN & SCOTTIE MEET** (INT: The lighthouse quarters; continuing from
 2 previous scene)
 3 •Scottie, Old Allen

4 /SFX/ FRONT DOOR IS PULLED OPEN.

5 /SFX/ HUM STOPS

6 **SCOTTIE:** (SCREAMS, TERRIFIED AND SURPRISED)

7 **OLD ALLEN:** (BEAT) Oh my God! Miss? (COUGHS)

8 **SCOTTIE:** I'm sorry! I'm sorry.

9 **ALLEN:** (COUGHS) Miss? Get back here. (COUGHS) Come here. (COUGHS,
 10 FRUSTRATION POURING OUT) Damn it. I can't stand up!

11 **SCOTTIE:** Okay. What do you want me to do?

12 **ALLEN:** Get me off the floor.

13 **SCOTTIE:** Okay. Put your arm over my shoulder. And heave. (heaves him up)

14 **ALLEN:** (BREATHES, STOPS COUGHING) Get me to a chair. There's one in the
 15 kitchen.

16 **SCOTTIE:** (SCARED) Okay. And (BEAT) down.

17 /SFX/ ALLEN COLLAPSES IN A CHAIR, HEAVES

18 **ALLEN:** That's better.

19 **SCOTTIE:** (BEAT) Careful. The tabby's brushing up against you.

20 **ALLEN:** Oh, little Orson. (SIGH) I thought you were a wild cat.

21 **SCOTTIE:** You named them?

22 **ALLEN:** Just now. Orson and Mr. Oboler.

23 **SCOTTIE:** I try not to name cats. They don't name themselves.

24 **ALLEN:** Are you the one who's been feeding them?

25 **SCOTTIE:** No. They won't take any food from me. (BEAT) I'm really sorry I startled you
 26 there. I come here a lot. No one's ever been here before, when I'm here.

27 **ALLEN:** And you are?

28 **SCOTTIE:** I'm Sara. (NERVOUS) But everyone calls me Scottie. 'Cause I'm handy or
 29 something. Long story.

30 **ALLEN:** Once Upon A Mattress.

31 **SCOTTIE:** What?

32 **ALLEN:** A girl named Fred. Nevermind.

33 **SCOTTIE:** (LETS IT GO) Sorry I panicked.

34 **ALLEN:** Were you just talking to me about a candle?

35 **SCOTTIE:** (CONCERNED HE'S CRAZY) Nooo?

36 **ALLEN:** (FRUSTRATED) Somebody said that before you broke in. (AUTHORITY
37 FIGURE) You did try to break in, didn't you?

38 **SCOTTIE:** Yeah. It's how I normally get in. I didn't see a car.

39 **ALLEN:** It's fine. Do you know if anyone else comes here?

40 **SCOTTIE:** Not that I've seen.

41 **ALLEN:** The cats don't talk, do they?

42 **SCOTTIE:** I wish.

43 **ALLEN:** Have you ever been to the cellar?

44 **SCOTTIE:** No. I go up to the light so I can watch the waves.

45 **ALLEN:** Mr. Lewis has given me a job watching this place. Does he know you come
46 here?

47 **SCOTTIE:** Like I care. I come here all the time, ever since my dad moved here. Since I was
48 like twelve or so.

49 **ALLEN:** This is a home away from home for you.

50 **SCOTTIE:** I guess.

51 **ALLEN:** So you aren't in college.

52 **SCOTTIE:** This fall. I got into Holyoke. I can't wait.

53 **ALLEN:** Congratulations.

54 **SCOTTIE:** Thanks.

55 **ALLEN:** I was about to check out the cellar. Are you interested?

56 **SCOTTIE:** (CREEPED OUT) Uh, okay.

57 **ALLEN:** How do you do know Mr. Lewis?

58 **SCOTTIE:** He's the pastor at church. He's weird but so's everybody.

59 /SFX/ KEY CHAIN RATTLING

60 **ALLEN:** He said this door leads to the cellar. And...

61 /SFX/ KEYS GO INTO THE LOCK, ONE AFTER ANOTHER.

62 **ALLEN:** He's made a liar out of me. How do you like that? None of them fit. (SIGH) Let
63 me call him.

64 **SCOTTIE:** Hang on.

65 **ALLEN:** You want to try? Wait, are those lock picking tools?

66 **SCOTTIE:** Yeah.

67 /SFX/ METAL JINGLING AGAINST TUMBLERS.

68 **ALLEN:** Where did you get those?

69 **SCOTTIE:** My dad.

70 **ALLEN:** Does he know you have them?

71 **SCOTTIE:** No. He's with Tier 4. Come on, you have to know Tier 4.

72 **ALLEN:** No idea.

73 **SCOTTIE:** The best tech private tech support ever. Expensive as hell. My dad's always
74 been into deconstructing things, like my lamps, my dolls, my iPod. He's kinda
75 obsessive like that. So, this is payback.

76 /SFX/ LATCH CLICKS

77 **SCOTTIE:** We're in.

78 **ALLEN:** Thank you, kindly.

79 **ALLEN:** Let me go in first. I'm going to have to clean it. I don't want you getting hurt.

80 /SFX/ DOOR CREAKS OPEN

81 **SCOTTIE:** (DEADPAN SARCASTIC) That doesn't look like the cellar.

82 **ALLEN:** Nope.

83 **SCOTTIE:** Is this the rec room? What're all these books?

84 **ALLEN:** Log books. See the dates on the spines?

85 **SCOTTIE:** Yeah. (COUGHS) Dusty.

86 **ALLEN:** They stop in the sixties.

87 **SCOTTIE:** (NOTICING) Is that a short-wave set?

88 **ALLEN:** Right, and that's a maritime radio, and that's (CONFUSED WHY IT'S THERE) a
89 reel-to-reel tape deck. (BEAT, THEN REALIZING) But see this. Look. There's no
90 dust on the tape deck. Touch it.

91 **SCOTTIE:** That's weird.

92 **ALLEN:** Someone's been in here. Look, the set, the radio and the books. They were
93 abandoned here. But somebody brought this deck in.

94 **SCOTTIE:** Don't ask me.

95 **ALLEN:** (RHETORICAL) There isn't anyone else to ask. (RELENTS) Go on. Look at it.

96 **SCOTTIE:** That's a big microphone. Can I have it?

97 **ALLEN:** No. (BEAT) I could have sworn he said this room was for the cellar.

98 **SCOTTIE:** Isn't that the boiler room? You can get there from the stairs. It's not locked.
99 (BEAT) That well.

100 **ALLEN:** I'm going to have to watch you, aren't I?

101 **SCOTTIE:** (IGNORING HIS QUESTION) Look, the boiler room's not as big as the house.
102 There could be something behind the wall but I've been whaling on it and it
103 sounds like dirt back there. (DISTRACTED) Hey, what's this?

104 **ALLEN:** What?

105 /SFX/ SCOTTIE PULLS A CANVAS TARP OFF OF SOMETHING

106 **SCOTTIE:** Looks like a cross between a sewing machine and a phonograph.

107 **ALLEN:** (ASTONISHED) Look at that. It's a Presto.

108 **SCOTTIE:** It's a Fryalator?

109 **ALLEN:** (BEAT) No, it's a record printer
110 (MOSTLY TO HIMSELF AS HE EXPLORES THE CONNECTIONS)
111 It's in amazing condition. Ah. Plugged into the wall back there. Probably goes
112 into those speakers.

113 **SCOTTIE:** And it's not covered in dust either.

114 **ALLEN:** (TO SCOTTIE) This used to be state-of-the-art. Every radio studio had one. A lot
115 of the shows I did—
116 (SUDDENLY TO HIMSELF, SLOWING DOWN AS HE REALIZES) —...ended
117 up on disks that came out of this thing...

118 (TO SCOTTIE AGAIN, EXCITED) You want something to do? Go up to my
119 bedroom, get all my boxes of records and tapes and bring them down here.

120 **SCOTTIE:** Okay.

121 /SFX/ FOOTSTEPS, DEPARTING QUICKLY

122 **ALLEN:** (CALLING) One box at a time!

1 **SCENE 12. — I AM CRASK** (INT: The lighthouse radio room ; A little while later)
 2 •Scottie, Old Allen, Young Allen

3 **SCOTTIE:** Where do you want the first box?

4 **OLD ALLEN:** On the table's fine.

5 /SFX/ RIFLING THROUGH A BOX

6 **SCOTTIE:** What's *After Dark*?

7 **ALLEN:** Wait a moment.

8 **SCOTTIE:** Okay.

9 **ALLEN:** (FOCUSING ON WHAT HE'S DOING, RATHER THAN WHAT HE'S SAYING)
 10 Just have to...turn on the Presto.

11 /SFX/ OLD-FASHIONED POWER SWITCH

12 **ALLEN:** Then swing the record [re-CORD] arm out...and the play arm in...then place the
 13 needle just right...and start!

14 /SFX/ NEEDLE DROP, THEN LIGHT SCRATCHES OF AN OLD RECORD

15 /MUS/ AUDACIOUS ORGAN, THE *AFTER DARK* THEME

16 **YOUNG ALLEN (as CRASK):** (OLD SPEAKER FILTER) Friends, guests, you've come a long
 17 way. Put your feet up by the fire. Have a bit of brandy. I'll show you
 18 to your rooms. If anything knocks before the sun rises, well, keep
 19 the doors locked just in case. You've arrived at the domain of Doctor
 20 Damien Crask and you are not (BEAT) alone.

21 /SFX/ ALLEN LIFTS THE NEEDLE

22 **OLD ALLEN:** (EXCITED ANTICIPATION) Now, who's that?

23 **SCOTTIE:** Who?

24 **ALLEN:** On the disk.

25 **SCOTTIE:** I don't know. Dean Martin?

26 **ALLEN:** No. That's me.

27 **SCOTTIE:** You?

28 **ALLEN:** Yes.

29 **SCOTTIE:** Come on.

30 **OLD ALLEN (as CRASK):** (MIMICKING HIS OLD RADIO VOICE) You've arrived in the lair of
 31 Doctor Damien Crask! I don't know about you, but after tonight's tale, I
 32 wouldn't be caught dead out... *After Dark!*

33 **SCOTTIE:** (PLAYING COY, TEASING) Uh huh. That's what you used to do?

34 **OLD ALLEN:** Well, it's the only time I was a feature on a program. (BEAT) Don't make that
 35 face at me. Audio wasn't so good back then, like you have it now. We had to ham
 36 it up to get heard. Have you ever listened to AM?

37 **SCOTTIE:** Once. For a history project.

38 **ALLEN:** It's like acting through a sewer grate. And you wonder why radio shows had
 39 trouble switching to television? Radio makes you look the dog-gone fool. The
 40 studio I recorded these in had one microphone and we all had to shout in it so
 41 everyone would hear our lines. You laugh. If the listener missed a key word,
 42 forget it. They'd have no idea what we were talking about for the next half hour.
 43 Every word was gold. And I had to hunch around the mike because our
 44 announcer was a little guy and he wouldn't stand on a box. And when you talk on
 45 the radio, you're pretending you have an egg in your throat and a baseball in
 46 your mouth. Your eyes are working your voice like your lungs are, so they're
 47 bulging out left and right. And whatever side of the mike you're on, that's your
 48 team. It was me and Matt against Bob and Isabel. We're looking at them – we're
 49 not going to mess up first. And they're looking at us. They aren't going to mess
 50 up first. We're making faces and hand gestures, maybe obscene ones if it's a
 51 bad night, but we're all professionals. That's why we sounded like we did.

52 **SCOTTIE:** Can I hear some more of your show?

53 **ALLEN:** Certainly not.

54 **SCOTTIE:** Come on.

55 **ALLEN:** You don't listen to a radio show in some stranger's house.

56 **SCOTTIE:** Is there another house I'm supposed to listen to it in?

57 **ALLEN:** This is a horror show. Do you watch horror movies in the afternoon with the
 58 windows open?

59 **SCOTTIE:** Depends when they finishing downloading.

60 **ALLEN:** Scottie.

61 **SCOTTIE:** (DEFENSIVE) You know what I mean. (BEAT) I have to listen to it at night with
 62 the lights out.

63 **ALLEN:** On the couch, on the floor or in your bed. And you can't be alone.

64 **SCOTTIE:** Now you're talking crazy.

65 **ALLEN:** You must be with your family, or your sweetheart. People you can look in the eye
 66 and think, "No. He didn't do that just now, did he?" Because the mystery is meant
 67 to grip all of you at once. And you have to listen to it on a radio as large as a

68 human head. It's a storyteller and a member of your family. You can look away
 69 but it's still there. The volume and frequency dials are its eyes. It should be
 70 higher than you, on a shelf. It has to look down on you.

71 **SCOTTIE:** Okay. Voice of God. Got it.

72 **ALLEN:** I'm not done. You have to sit in the right position when you hear it. As a young
 73 person without a beau, I'm assuming.

74 **SCOTTIE:** (SIGH) I can't see him anymore.

75 **ALLEN:** Oh, I'm sorry.

76 **SCOTTIE:** You can ask Mr. Lewis about *that* sometime..

77 **ALLEN:** Maybe I will. Anyhow, you need to lie on your chest. You hold your head up with
 78 your elbows with your feet dangling behind you. Or you sit Indian style with your
 79 hands folded.

80 **SCOTTIE:** Do I recite prayers from the Bhagavad Gita while I'm at it?

81 **ALLEN:** (UNFAZED) No. Stay silent until the show's over.

82 **SCOTTIE:** This is like the Japanese tea ceremony.

83 **ALLEN:** Exactly.

84 **SCOTTIE:** So you're not going to play your show for me.

85 **ALLEN:** I'll let you borrow the equipment some night.

86 **SCOTTIE:** Is there anything we can hear?

87 **ALLEN:** (EXCITED) Goodness, yes. I'll put on a record while you get the next box.

88 **SCOTTIE:** On it.

89 /SFX/ FOOTSTEPS, DEPARTING QUICKLY

90 **ALLEN:** (CHUCKLES) Voice of God.

1 **SCENE 13. — MUSIC** (INT: The lighthouse radio room ; that evening)
 2 •Old Allen, Scottie

3 /MUS/ SLOW JAZZ FROM A SLIGHTLY SCRATCHIER RECORD

4 **OLD ALLEN:** This is one of my favorites. I got a chance to see them play in Los Angeles.

5 **SCOTTIE:** It's getting late. I really should go home.

6 **ALLEN:** Uh? Get going. Glad I could meet you, Scottie.

7 **SCOTTIE:** Thanks. You too.

8 **ALLEN:** I'm wondering, do you have a job?

9 **SCOTTIE:** (PURSES HER LIPS) Not really.

10 **ALLEN:** Do you want to come some afternoon, help me out with this place? I can't pay
 11 much, but it's under the table.

12 **SCOTTIE:** (FLATTERED) Um, sure. I mean, I'd have to ask my dad but he knows Mr. Lewis
 13 and Mr. Lewis knows you.

14 **ALLEN:** Either way, I don't mind. The offer stands. Tax free, minimum wage plus a few
 15 bucks.

16 **SCOTTIE:** Minimum plus five.

17 **ALLEN:** Plus three.

18 **SCOTTIE:** (THINKS) Deal.

19 **ALLEN:** You drive a hard bargain.

20 **SCOTTIE:** Thanks, Mr. Allen.

21 **ALLEN:** Tell your dad I was Crask. Doctor Damien Crask. Mr. Lewis said your town had
 22 some fans in it.

23 **SCOTTIE:** I'll mention it.

24 **ALLEN:** That's good. That's really good. You have a good night.

25 **SCOTTIE:** You too, Mr. Allen. I'll call you as soon as I know.

26 /SFX/ FOOTSTEPS, DEPARTING, THEN DESCENDING STAIRS

27 /SFX/ FRONT DOOR CLOSSES DISTANTLY

28 /MUS/ JAZZ CONTINUES. ALLEN SITS LISTENING TO IT FOR ABOUT 10 SECONDS

29 /SFX/ KNOCK AT THE FRONT DOOR, DISTANT

30 **ALLEN:** Ah, heck. Who is that?

31 /SFX/ FRONT DOOR OPENS, DISTANTLY

32 /SFX/ FOOTSTEPS, ASCENDING STAIRS, THEN APPROACHING

33 **SCOTTIE (OFF-MIC):** (SURPRISED) Mr. Allen, listen to my radio.

34 **ALLEN:** How?

35 **SCOTTIE:** Put these in your ears.

36 **ALLEN:** Uh. They're tiny. (LISTENS) Yes, it's my record.

37 **SCOTTIE:** This should be WBCN. See, I'm changing the channels. Your music is playing on
38 every one.

39 **ALLEN:** (LAUGHS) Would you get a load of that!

40 **SCOTTIE:** Do you know what's causing this?

41 **ALLEN:** No idea. I can't think of anything that could cause that much interference. Unless
42 it was feeding in a broadcast tower somehow. (REALIZES) Come on, I'll walk
43 you back to town and we'll see how far it goes from the lighthouse.

1 **SCENE 14. — WALK HOME** (EXT: Path outside the lighthouse ; A few minutes later, now
 2 dark)
 3 •Scottie, Old Allen

4 /SFX/ CRICKETS

5 /SFX/ FOOTSTEPS (x2) ON PAVED PATHWAY

6 **SCOTTIE:** It's still clear. I mean, it has scratches and everything.

7 **ALLEN:** I believe you. (THINKS) Yes. Ha! Mr. Lewis said he had reconfigured that tower
 8 for good instead of evil.

9 **SCOTTIE:** He did what with the what?

10 **ALLEN:** He said there were a lot of people who liked *After Dark* in this town. (AMUSED) I
 11 bet he was going to tell me about this tomorrow. That's why he bought all my
 12 recordings.

13 **SCOTTIE:** (DRY) Okay.

14 /SFX/ FOOTSTEPS STOP

15 **ALLEN:** I'll tell you what. Go home. Have your supper. Tonight, eight o'clock, bring your
 16 family to your living room.

17 **SCOTTIE:** That would be my dad.

18 **ALLEN:** Whatever. Tell him it's a surprise. Then turn on your radio. Make sure it's up
 19 high.

20 **SCOTTIE:** I'll put it on top of the home theater.

21 **ALLEN:** Or a china hutch if you have one.

22 **SCOTTIE:** Which we don't.

23 **ALLEN:** And remember to get in position.

24 **SCOTTIE:** That may freak my dad out. We don't do much together. Wonder why.

25 **ALLEN:** Well, just do this one and you won't have to do it again.

26 **SCOTTIE:** What position should Dad be in?

27 **ALLEN:** If he used to listen to the radio, he'll know.

28 **SCOTTIE:** You're sure.

29 **ALLEN:** I am. Good night, Scottie.

30 **SCOTTIE:** Night. Be safe.

31 /SFX/ FOOTSTEPS ON PAVED PATHWAY, DEPARTING

1 **SCENE 15. AFTER DARK MINISODE: “BY THE BRAKE LIGHTS’ RED GLARE (PART 1)”**

2 **INTRO.**

3 •Stroud, Old Allen (as Crask)

4 NOTE: NO SOUND CUES SHOULD INDICATE THAT THE RECORDING HAS STARTED. IT
5 MUST SEEM AS IF ALLEN IS RETURNING TO THE LIGHTHOUSE.

6 /SFX/ THE QUIET NIGHT, AND CRICKETS CONTINUE

7 /SFX/ FEET WALKING ON A SIDEWALK

8 **STROUD:** (*SLIGHT PETER LORRE INFLUENCE, INFER IT COULD BE ONE OF THE*
9 *CATS*) You're out awfully late tonight. It really isn't safe you know.

10 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

11 **STROUD:** You should be at home. Sitting by the fire.

12 /SFX/ FEET WALKING ON A SIDEWALK SLIGHTLY FASTER

13 **STROUD:** Having a drink and relaxing. Listening to your radio.

14 /SFX/ FEET RUNNING ON A SIDEWALK

15 **STROUD:** That's good. You're running. Running for home. (*MENACING*) But it's too late.
16 Too late to run for home now, because you've been caught out ... (*LOUD,*
17 *OVERDRAMATIC*) AFTER DARK!

18 /SFX/ A WOMAN SCREAMS IN MOCK-TERROR

19 /MUS/ AUDACIOUS ORGAN, THE AFTER DARK THEME (UP, THEN UNDER)

20 **MATT:** (*PEPPY ANNOUNCER STYLE*) Winsley Wheat presents *After Dark*. Tales of
21 Mystery and Fright. Winsley Wheat! What a treat! Gets your boy or girl upbeat!
22 With special guest star, Mr. Edward Winsley himself as the Narrator.

23 /MUS/ AFTER DARK THEME (OUT)

24 **OLD ALLEN (as CRASK):** (*EXCITEDLY*) Good evening! I, Dr. Damien Crask, have returned to the
25 airwaves to continue my public service, to warn you of what lies beyond.
26 You may want to take care before stepping out tonight. Dab a little garlic
27 behind your ears. Wear that pretty cross your mother gave you. Load a
28 silver bullet in your gun...
29 (*BEAT*)
30 But before we let you back into my world, let's have a word from an old
31 friend...

1 **COMMERCIAL.**
 2 •Stroud, Billy, Old Allen (as Crask)

3 **STROUD:** Hey Billy! Slow down there!

4 **BILLY:** (*MUMBLES WITH FOOD IN MOUTH*) Suhuh, Mowow. (*SWALLOWS*) I mean,
 5 sorry, Mister.

6 **STROUD:** Billy, are you eating that sandwich while you're running?

7 **BILLY:** I can't miss the big game, Mister! Coach is going to put me up to bat first!

8 **STROUD:** Well, I'm sure you'll do fine. Especially if that's your mother's homemade bread in
 9 that sandwich.

10 **BILLY:** You betcha, Mister! She uses Winsley Wheat!

11 **STROUD:** Oh, yes. That fresh-from-the-oven aroma. Made with Winsley's Patented Process
 12 that locks in that farmland flavor. And it gives a growing boy like you all the
 13 energy you'll need for the big game. There's so much pep and vigor in Winsley
 14 Wheat, my own mother wishes she'd had it for her bread when I was a boy.

15 **BILLY:** I love it! Well, I gotta run. I'm gonna knock one out of the park.

16 **STROUD:** That's a sure bet, Billy! It always is, with....

17 /MUS/ WINSLEY WHEAT JINGLE

18 **SINGERS:** (*HARMONIZING*) ♪ Winsley Wheat! What a treat! Gets your—
 19 **MAN:** —boy—
 20 **SINGERS:** —or—
 21 **WOMAN:** —girl—
 22 **SINGERS:** —upbeat! ♪

23 (*PAUSE*)

24 **OLD ALLEN (as CRASK):** (*LOW*) God, they didn't pay us enough to do that. (*BEAT*) Anyway,
 25 tonight's episode is a favorite of mine. It was the last one to be broadcast
 26 actually, so it's fitting that I use it to announce my triumphant return. It is a
 27 foul tale of deceit and mayhem that I'm calling "By the Brake Lights' Red
 28 Glare."

1 **SCENE A.** (INT: Car dealership ; afternoon)
 2 •Mr. Winsley, Abe, Customer

3 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD (GRADUALLY FADE IN)

4 **MR. WINSLEY:** (NARRATING) Abe Evans is a slick guy. He can sell water to a fish or a baby
 5 its own diapers. So he went on to car sales. That's where all the slick guys were
 6 going. With a little razzmatazz, he's selling well enough to keep himself and his
 7 wife in a good home. And he contributes to his town's prosperity as well. That is,
 8 until recently. Abe hasn't sold a car in over a year. Why, here he is now, stepping
 9 behind a young woman admiring the new Tercelcoupe.

10 **ABE:** See anything you like? This here's a beauty, last year's model but drives as well
 11 as this year's, and hundreds off the price to boot.

12 **CUSTOMER:** It is a lovely car. And the price, well, it is a good price. But my husband, see, he's
 13 worried. We read that article in the papers about that starlet who was killed in a
 14 Tercelcoupe. I believe your company had given it to her and well, I heard it was
 15 pretty banged up after the accident. Banged up in places that a normal car, a
 16 better-made car, wouldn't have been.

17 **ABE:** Now, I wouldn't put that much stock in the papers. The company sent her a
 18 prototype. But these models on the lot are all thoroughly tested and sound. You
 19 have my guarantee on that.

20 **CUSTOMER:** I trust you, sir. My family's always bought your cars. But frankly, my husband's
 21 read the Popular Mechanics articles, and your cars just don't seem to hold up
 22 this year. I was hoping you could tell me otherwise.

23 **ABE:** Well, those articles are... uh. (REALIZES HE HAS NOTHING TO SAY) Good
 24 day, Ma'am.

25 **CUSTOMER:** Good day.

26 /MUS/ SAD ORGAN MUSIC

1 **SCENE B.** (INT: Charlie's office ; afternoon)

2 •Mr. Winsley, Abe, Charlie

3 **MR. WINSLEY:** Abe is a remnant of the old days, when the man's word was as good as his bond.
4 He can't handle today's educated consumer. He also can't wait for next year's
5 Popular Mechanics reports to come out. Hopefully, they'll be better.

6 **ABE:** Charlie, you've got to let me stay on another month. I can make a sale. I almost
7 had that couple last week. They did buy from us, you know.

8 /SFX/ CHARLIE SITTING BACK IN HIS SQUEAKY OILY LEATHER CHAIR

9 **CHARLIE:** Yes, but not from you. I can't carry dead weight, Abe.

10 **ABE:** Please, Charlie. I kept you going in the thirties when no one would buy from you.

11 **CHARLIE:** You're a good salesman, but I don't think you know enough about the cars
12 anymore. You can't even out-talk a piece of paper. Here.

13 /SFX/ KEYS THROWN, CAUGHT

14 **CHARLIE:** Take the Tercelcoupe on the show floor home. Get a good feel for it. You've
15 been driving that old clunker too long.

16 **ABE:** Why, thank you, Charlie.

17 **CHARLIE:** You'll bring her back a changed man. Like when I was in the service, I never
18 trusted a machine until it was in my hands on the field.

1 **SCENE C.** (INT: Margaret's apartment ; evening)

2 •Mr. Winsley, Abe, Margaret

3 /SFX/ "NEW" JAZZY CAR STARTING

4 **MR. WINSLEY:** Abe isn't too impressed by the Tercelcoupe though. Sure, it turns swank and the
5 seats are plush, but it's too low to the road. The springs are fresh so he can't feel
6 the car handling the ground. He isn't going home though. With all the new
7 apartments built recently, Abe got himself a sweet young thing on the side. His
8 doting wife is as wonderful as a fine aged wine, but the new girl, Margaret, is as
9 fresh as a glass of squeezed oranges first thing in the morning. Surely a man is
10 more satisfied when he can partake of both than being restricted to one or the
11 other? He sees Margaret three times a week, on nights, he tells his wife, he's
12 helping Charlie with the bookkeeping.

13 /SFX/ DOOR KNOCK

14 /SFX/ DOOR OPENS

15 **ABE:** Hi, Margaret.

16 **MARGARET:** Abe! I didn't hear you pull in.

17 **ABE:** I wasn't in my usual car. (KISSES HER) I'm trying out that new Tercelcoupe for
18 work.

19 **MARGARET:** Let me see. Oh, Abe, it's gorgeous!

20 **ABE:** You like it, huh? I can't move a-one of them but the guys half my age can.

21 **MARGARET:** Come on in. Let me get you a tonic.

22 /SFX/ DOOR CLOSES

23 **ABE:** Thanks, sugar. I wish I could push those out the door like I used to. It's the
24 company's fault. They gave a badly-built prototype to a starlet and I have to take
25 up the blame.

26 /SFX/ ABE DRINKS FROM A GLASS FILLED WITH ICE

27 **ABE:** Mmm, you make the best drinks. I like watching you mix drinks, sugar.

28 **MARGARET:** You'll get another chance, sweetie. I had one just before you arrived, but I'm
29 going to make myself another.

30 **ABE:** Oh, there's one thing I wanted to ask you about. I need another couple hundred.

31 **MARGARET:** Abe!

32 **ABE:** It's just a cover a few more expenses. I'm dipping into my savings just as hard as
33 you.

- 34 **MARGARET:** Your wife knows you're not selling, right?
- 35 **ABE:** She knows, sugar. She doesn't ask about the late nights I spend with "Charlie"
36 anymore.
- 37 **MARGARET:** (ANNOYED) I can't keep doing this for you.
- 38 **ABE:** You'll get it back, sugar. I talked my lawyer today, switched the beneficiary of my
39 life insurance from my wife to you. I have the papers here. You'll get your money,
40 no matter what happens to me.
- 41 **MARGARET:** I'll think about it. Wait here. Let me slip into something more (BEAT) accessible.
- 42 **MR. WINSLEY:** Abe's never been good at waiting. That's why he's a great salesman. He wants
43 what he wants now, but he wants it fair. He finishes his drink, savoring without
44 letting it linger. Margaret takes a little longer than usual behind her bedroom
45 door, but when she comes out, Abe knows exactly why he comes over here.
- 46 **ABE:** You're a swell girl, sugar. You're too kind. I'll try to get that money myself before
47 then.
- 48 **MARGARET:** Don't work too hard. I kinda like having you in my back pocket.

1 **SCENE D.** (INT: Car interior ; night)
 2 •Mr. Winsley, Abe, Young Allen (as Crask)

3 /MUS/ AUDACIOUS ORGAN, INDICATING SCENE CHANGE

4 **MR. WINSLEY:** It's late and Abe starts his car to head home.

5 /SFX/ CAR DOOR CLOSES

6 **MR. WINSLEY:** His wife will be there, asleep; the remnants of a pot roast warm in the oven. He
 7 knows these roads well enough to drive with his eyes closed. The weather
 8 forecast called for rain this evening but it's over now. The sky is still dark from
 9 clouds. As he drives up the hillside, he looks down at all the homes and streets
 10 which weren't there a few years back. My, how his little town has grown. Then, as
 11 he comes over the hill, he feels the back wheels begin to slip from the fresh
 12 rainfall.

13 /SFX/ CAR WHEELS SCREECHING

14 **ABE:** (STRUGGLING) No!

15 **MR. WINSLEY:** He hits the brakes again and again, pushing his weight against the pedal but
 16 nothing happens! The car careens ahead. His brake lights flash behind him,
 17 warning anyone to his plight by their demonic red glare! And there, ahead of him,
 18 the road curves to the left but at this speed, how can he take it?

19 /SFX/ CAR WHEELS SCREECHING

20 **MR. WINSLEY:** Below him, so many homes and each one a target should his vehicle plummet
 21 over the edge which comes closer, closer! (BEAT) And Abe, a man trained in
 22 selling this car but who knows so little about it, how can he save himself, his wife,
 23 his mistress and his job?

24 **YOUNG ALLEN (as CRASK):** (EXCITEDLY) Find out when we return with a stunning conclusion
 25 to my tale of terror, "By the Brake Lights' Red Glare!"

26 /MUS/ AUDACIOUS ORGAN, SUSPENSEFUL CHORD

27 /SFX/ LIGHT SCRATCHES OF AN OLD RECORD STOP

- 1 **CREDITS.**
- 2 •Introducer
- 3 /MUS/ CLOSING THEME
- 4 **INTRODUCER:** (*CLOSING SPIEL AND CREDITS*)

5 **SCENE 16. — FORESHADOWING** (INT: Lewis' home; time unspecified)

6 •Lewis, Scottie

7 **LEWIS:** I doubt you'll find a good vein on him, so you'll want to inject him at the top of his
8 arm, near the shoulder. You won't wake him. His body will be adjusting to the
9 doses I already gave him, but if he sleeps more than thirty-six hours, he might
10 not wake up.

11 **SCOTTIE:** (BORED FROM BEING TOLD TOO MANY TIMES) Right. Under the skin,
12 squeeze, cotton ball, withdraw. Can I leave the island if I do it?

13 **LEWIS:** No. But I'm sure your brother will appreciate what you're doing when he finds out.
14 Agreed?

15 **SCOTTIE:** Fine.