

THE UNFINISHED MYSTERIES OF DR. CRASK

“Episode 1: Pilot, Pilot, Burning Bright”

by Alicia E. Goranson

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Approximate playing time: n minutes

CAST

- FRED LERNER/ ANNOUNCER** 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.
- He is the announcer and one of the writers for the AfterDark program and performs bit parts as well. By 2008, he has already passed away.
- LEONARD ALLEN/ DAMON CRASK** 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.
- He plays the host Damon Crask for the AfterDark program, which he has assembled and maintains the business side.
- ROBERT STROUD** 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.
- Allen’s partner and voice actor for the AfterDark program. He also helps run the business.
- DAVID LERNER-LEWIS** 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.
- He is Fred Lerner’s son, but had a very strained relationship with his father. He usually goes

by his wife’s last name, Lewis.

SARA “SCOTTIE” HARPER

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 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.

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.

KAMI

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

[RADIO] ABE EVANS

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

[RADIO] CUSTOMER

Educated, curious wife trope concerned about her bank account.

[RADIO] 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.

[RADIO] MARGARET

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

[RADIO] POLICE OFFICER

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

PRODUCTION NOTES

1. The show is divided into two segments – the AfterDark “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.
2. The overall tone is “wistful nostalgia.” The AfterDark show took place between 1952-1955. Allen was 24 in 1952. In 2008, he is 80.

3. Use this area to establish the backstory or explain the set-up to your story, especially if you're writing this for another group to produce
4. Use it to describe how to achieve certain sound or voice modulation effects
5. Use it to list non-original musical tracks to be used or to describe the style of music you want
6. Use it to list any other details you feel ought to be known at the onset of the project

1 **Scene 1 — “By the Brake Lights’ Red Glare (Part 2)”**

2 (INT: A recording studio, 1953)

3
4 **SFX:** Light scratches of an old record, continues throughout
5 scene

6
7 **MUSIC:** Audacious organ, the AfterDark theme

8
9 **ANNOUNCER**

10 Welcome back to Dr. Crask’s AfterDark. We continue
11 tonight’s terrifying tale, “By the Brake Lights’ Red Glare.”
12 When we last left him, car salesman Abe Evans was in a
13 loaned Tercelcoupe from his job to learn its handling. He was
14 on his way home to his wife after spending the evening with
15 his mistress Margaret, when his brakes went out, sending him
16 careening down the mud-slicked hillside!

17
18 **SFX:** Car wheels screeching

19
20 **ANNOUNCER**

21 He grips the wheel as below, a sea of street and house lights
22 surges towards him.

23
24 **ABE**

25 <Struggling with the wheel> Come on now, work! Work!

26
27 **ANNOUNCER**

28 But the pedal does nothing. The parking brake is equally as
29 useless! The turn ahead is too sharp. He’ll never make it.

30
31 **ABE**

32 Margaret! I told her about the insurance policy I had put in her
33 name! And then I told her about the government rating this car
34 as barely safe. What a fool I’ve been!

35
36 **SFX:** Car wheels screeching

37

38 **ANNOUNCER**

39 Abe fumbles to push his door open while the wind whips hard
40 outside. The car swings toward the incoming lane of traffic
41 but he takes the wheel in time to gain control again. What
42 little control he has.

43
44 **ABE**

45 Those bushes ahead! If I can swerve into them from the side,
46 they’ll slow me down.

47
48 **ANNOUNCER**

49 He struggles with the gears, shifting down to second as the
50 engine moans, grinds and chews itself. With the edge of the
51 hill approaching fast, he turns right, then left. Wheels screech
52 as the car spins sideways into the bramble. It bumps once!
53 Twice! Three times as it tears through the bushes. The lights
54 beneath him are close. He’ll go over any second now. A back
55 wheel slips and spins out over open air! Then he sees the glint
56 beside him, too late. It’s the black and white paint of a police
57 car waiting in the bushes at this dangerous curve!

58
59 **SFX:** Glass shatters

60
61 **ANNOUNCER**

62 Glass shatters as he hits it. Wheels spin the mud as Abe is
63 thrown about, but his car stops just in time as the police car
64 totters over the edge. Abe breathes and tries to compose
65 himself as a police car topples and falls down, down into the
66 ravine. The explosion illuminates the world below.

67
68 **ABE**

69 <melodramatic relief> I’m alive. I’m alive. It’s over. But what
70 of the policemen? Poor souls. I better hitch a ride to the
71 hospital.

72

73 **SFX:** Car door opening
74
75 **ABE**
76 Wait a minute. This side of the car is fine. Yes, let me check.
77 The side that hit... it's beaten in but I've seen worse come to
78 our body shop. Ha! The government report was wrong. The
79 company did send them the wrong cars! And me, oh thank
80 heavens. Thank heavens!
81
82 **MUSIC:** Audacious organ, indicating scene change
83
84 **ANNOUNCER**
85 Abe's luck stays with him. A passing driver stops for aid and
86 takes them straight for the hospital. The orderly tells him he's
87 fortunate to get away with only a few sprains. Abe's wife
88 arrives to pick them up. They stop by the police station to file a
89 report.
90
91 **ABE**
92 You'll probably want to charge me for manslaughter, Officer. I
93 freely admit the car was out of my control. But it's gotta be
94 worth a few years off my sentence if I cooperate.
95
96 **POLICE OFFICER**
97 I don't think so, Mr. Evans. We keep a police car at that turn to
98 encourage motorists to slow down. But there's never anyone
99 inside it.
100
101 **ABE**
102 <bombastic> What? That's wonderful news. Did it hit anyone?
103
104 **POLICE OFFICER**
105 No, Mr. Evans. The car caught itself on one of the slopes
106 below and never made it to the residences.
107
108 **ABE**

109 <bombastic> That's fantastic. Fantastic!
110
111 **MUSIC:** Audacious organ, indicating scene change
112
113 **ANNOUNCER**
114 The next day, Abe does return to work a changed man. He
115 goes straight to his boss's office. He's rarely had to use his
116 silver tongue there but today he'll need it.
117
118 **ABE**
119 Charlie, I don't know if you heard from the repair shop yet.
120
121 **SFX:** Charlie sitting back in his squeaky oily leather chair
122
123 **CHARLIE**
124 Yes, I did. I'm sorry about the accident. Why don't you take
125 today off? Steady your nerves.
126
127 **ABE**
128 Look, have them check it for tampering. The line was cut. It
129 was filed down so it wouldn't snap until I hit the brakes hard.
130 It wasn't my fault. I'm pressing charges as soon as we have
131 the evidence.
132
133 **CHARLIE**
134 That won't be necessary.
135
136 **ABE**
137 <confused> Why not?
138
139 **CHARLIE**
140 There won't be a police report. I've squared away with the
141 boys downtown. The papers will report it as a hit-and-run.
142 Tomorrow, you'll be on the floor again, selling my cars.
143
144 **ABE**

145 <relieved as if God Himself has forgiven him> Really? You
146 mean it?

147
148 **CHARLIE**

149 Yes.

150
151 **ABE**

152 Oh, I'll be selling them, Charlie. You better believe it. The next
153 couple that comes in with that trumped-up report, I'll tell them
154 what happens. A wet road and a side impact couldn't stop this
155 car.

156
157 **CHARLIE**

158 Excellent, and I'll have the Tercelcoupe back on the show floor
159 by then.

160
161 **ABE**

162 What?

163
164 **CHARLIE**

165 This isn't the first time they've had to repair it. But with you,
166 <beat> hopefully it'll be the last. Ask yourself, how have your
167 co-workers managed to sell my cars so well, with a fraction of
168 your experience?

169
170 **ABE**

171 <Confused but too excited to think it over> Well, I... <beat>
172 Ah, I'll just be going home then.

173
174 **CHARLIE**

175 See you later, Abe.

176
177 **SFX:** Feet walking

178
179 **SFX:** Door closes

180

181 **ABE**

182 Today is the first time I'm not sure if I want go to Margaret's.
183 Then again, I'll finally have her in my back pocket. Maybe for
184 a long time to come. <He whistles.>

185

186 **ANNOUNCER**

187 Abe walks off to find his old car in his old parking spot. On
188 the way to his girlfriend's apartment, he begins to calculate
189 how much he can get for a trade-in for a new vehicle. Then
190 again, his old car has come through for him when he's really
191 needed it. He can simply buy a new one, and keep the old one
192 around for sentimental reasons.

193

194 **SFX:** Car driving off

195

196 **SFX:** Charlie sitting back in his squeaky oily leather chair

197

198 **ANNOUNCER**

199 Back in the office, the boss Charlie sits and smiles at what
200 he's done. He knows that there is no better a salesman, no
201 matter how slick he is, than one who truly believes in his
202 product.

203

204 **ALLEN**

205 <Excitedly, as Crask> You must hear the end, my friends,
206 you must! Who really cut the brakes in Abe's car? Wasn't it
207 fortuitous that the empty police car was waiting in those
208 bushes? Could it be, perhaps, that the government report was
209 correct and that Charlie gave Abe a rigged, 'safer' car to
210 encourage him to sell bad product? I don't know about you,
211 but I cannot rest with a mystery unsolved!

212

213 **MUSIC:** Audacious organ, the AfterDark theme

214

215 **SFX:** Light scratches of an old record stop

216

217 **Scene 2 — After Party**

218 (INT: The same recording studio, immediately after they've
219 performed the preceding show)

220

221 **STROUD**

222 <beat> And... <beat> we're clear.

223

224 **MUSIC:** Campy commercial through a speaker in the
225 background – perhaps the “All Things Considered” theme with
226 the words “Potato Chips” repeated

227

228 [The following two lines slightly overlap.]

229

230 **MARGARET'S VA**

231 <sigh of relief> Oh, thank God. I've got to leave soon.

232

233 **ANNOUNCER**

234 <In his regular voice, spoken low like “Hoo-boy.”> Hail
235 Inanna. Hey, foley! Whatever you're putting in that ice, save
236 me some of it.

237

238 **SFX:** <Crew milling about, relieved>

239

240 **MARGARET'S VA**

241 <Getting her coat on> Good job, Allen.

242

243 **ANNOUNCER**

244 Absolutely, Allen. Absoposilutely.

245

246 **ALLEN**

247 Aw, you're all a bunch of pussycats, you know that. What
248 would you say about me if I didn't have your checks?

249

250 **EVERYBODY BUT ALLEN**

251 <Spoken like a wind-up to a Three Stooges punch>

252 Awwwwww!

253

254 **SFX:** Rustling paper

255

256 **ALLEN**

257 Save it for next week. I got them right here.

258

259 **ANNOUNCER**

260 All right!

261

262 **MARGARET'S VA**

263 Let me see that.

264

265 **STROUD**

266 Hey, Price called. He loved the show.

267

268 **ANNOUNCER**

269 Hoo-ey! Who wants to go get sloppy at Johnny's?

270

271 **MARGARET'S VA**

272 <mock annoyed> Allen, you rounded down again, I see.

273

274 **ALLEN**

275 That was Stroud, not me.

276

277 **EVERYBODY BUT STROUD**

278 <laughter>

279

280 **STROUD**

281 <mock threat> Yeah, you're lucky you got anything this
282 week.

283

284 **ANNOUNCER**

285 Let me see yours!

286

287 **STROUD**

288 Sure. You want the bill for the studio, too?

289
290 **ANNOUNCER**
291 Yeah. You can *give* it to me! <laughs>
292
293 **ALLEN**
294 Everybody, settle down. All right, get out of here. Good night.
295
296 **MARGARET'S VA and ANNOUNCER**
297 Night, Allen.
298
299 **SFX:** People walking out of the studio
300
301 **STROUD**
302 Hey, Allen?
303
304 **ALLEN**
305 Yeah, Bob?
306
307 **STROUD**
308 Mind if I talk with you a second?
309
310 **ALLEN**
311 Sure. What can I do you for?
312
313 **STROUD**
314 I'm not going to be here next week.
315
316 **ALLEN**
317 <thinking it's a family emergency> Oh. I'm sorry. Is there
318 something going on? Did you lose someone?
319
320 **STROUD**
321 No, it's not that. I'm getting out of the business.
322
323 **ALLEN**

324 What? Look, it's only a <beat> few shows left. A couple
325 months, tops.
326
327 **STROUD**
328 I can't wait that long. You can get some kid to do my part.
329
330 **ALLEN**
331 <incredulous> Your name's on the business.
332
333 **STROUD**
334 I'll sign anything you send me.
335
336 **ALLEN**
337 Why now? Why are you bringing this up now?
338
339 **SFX:** Chunks of paper dropped angry on a table
340
341 **STROUD**
342 I can't. <beat> You've been a good guy. I wanted to say
343 goodbye.
344
345 **ALLEN**
346 Are you coming back?
347
348 **STROUD**
349 Sure. This is just for a while.
350
351 **ALLEN**
352 What am I supposed to tell the crew?
353
354 **STROUD**
355 Whatever you want. I'm a no good son-of-a-gun. But I'm not
356 in trouble. Not me, not you.
357
358 **ALLEN**
359 Just one more week.

360
 361 **STROUD**
 362 I can't. <wants to tell> I can't.
 363
 364 **ALLEN**
 365 I wish I could keep you here. <they shake hands> You better
 366 write me.
 367
 368 **STROUD**
 369 You know I will.
 370
 371 [The following lines overlap at the [*], as if Allen is finishing
 372 his sentences in two ways.]
 373
 374 **ALLEN**
 375 I'll tell them you're leaving to go preach to those naked tribes
 376 in South [*] America.
 377 <slight echo> To steal my show and put on your own in
 378 Hollywood.
 379
 380 **STROUD**
 381 <chuckles> That's my dream.
 382
 383 **ALLEN**
 384 You picked a hell of a time. We've been doing this show since
 385 '52.
 386
 387 **STROUD**
 388 <dressing to go> Give my love to Gwen, won't you?
 389
 390 **ALLEN**
 391 No. You tell her yourself. When you come back.
 392
 393 **STROUD**
 394 Yeah. You should get going too. They're waiting for you at
 395 Johnny's.

396
 397 **ALLEN**
 398 I'll clean up. Go. <beat> Wait. Give me a check.
 399
 400 **STROUD**
 401 <scribbling> That ought to hold you. Here. Best of luck to
 402 you.
 403
 404 **ALLEN**
 405 You too Go on..
 406
 407 **SFX:** Stroud walks out to the door. Silence
 408
 409 **Scene 3 — Interlude**
 410 (INT: Dream between times)
 411
 412 **SFX:** A radio clicks on.
 413
 414 **SFX:** Light scratches of an analog radio station
 415
 416 **MUSIC:** Pop-creepy organ, the Stroud Show theme
 417
 418 **STROUD**
 419 <on the radio, excited> From Hollywood, USA, Old Maggie
 420 Mop-heads presents Master Stroud's Grimoire of Horror! All
 421 the tales you fear the most! Hungry goblins! Scary ghosts!
 422 Broadcasting from coast to coast!
 423
 424 **MARGARET'S VA**
 425 <not on the radio, no static> Allen!
 426
 427 **STROUD**
 428 We take you now, live, to my mansion.
 429
 430 **MARGARET'S VA**
 431 The scripts! The recordings!

432
 433 **STROUD**
 434 Where the most fiendish villains roam the dusty halls.
 435
 436 **MARGARET'S VA**
 437 They're all gone, Allen!
 438
 439 **STROUD**
 440 Tonight, we continue a tale most foul.
 441
 442 **ALLEN**
 443 <not on the radio, no static> That son of a weasel.
 444
 445 **STROUD**
 446 It's called, "And The Brake Light's Red Glare!"
 447
 448 **MUSIC:** Pop-creepy organ, music swells
 449
 450 **ALLEN**
 451 That's it. I can't do this.
 452
 453 **MARGARET'S VA**
 454 Please! I'm sure Fred has copies.
 455
 456 **ALLEN**
 457 They haven't renewed our contract. They want to play his
 458 show.
 459
 460 **ALLEN**
 461 <echoing> We're off the air.
 462
 463 **Scene 4 — Allen Today**
 464 (INT: A nursing home, 2008)
 465
 466 [For continuity, what follows is a recreation of Scene 1, only
 467 with Stroud as the Announcer for the parts we can hear. This

468 recreation will be low and take place through the beginning of
 469 Scene 4, but mostly inaudible.]
 470
 471 **STROUD**
 472 When we last left him, car salesman Abe Evans had been in a
 473 loaned Tercelcoupe from his job to learn its handling. He was
 474 on his way home to his wife after spending the evening with
 475 his mistress Margaret, when his brakes went out, sending him
 476 careening down the mud-slicked hillside! ...
 477
 478 [Show becomes background noise, but continues – use
 479 existing footage tuned slightly higher?]
 480
 481 **SFX:** Hospital ambient
 482
 483 **SFX:** Soft shoes step into a room. Door closes.
 484
 485 **NURSE**
 486 <relieved she doesn't have to wake him> Mr. Allen, you're
 487 up. Good afternoon.
 488
 489 **ALLEN**
 490 <in 80-year old voice – groans> Where did I fall this time?
 491
 492 **NURSE**
 493 The bathroom floor. They put in a rubber mat for you. Let me
 494 check your pulse.
 495
 496 **ALLEN**
 497 <listens to Stroud's show> Can you turn that off?
 498
 499 **NURSE**
 500 Are you sure? A lot of folks are asking for it. One of the staff
 501 found the MP3s on an archive on this weird religious [*] site.
 502
 503 **ALLEN**

504 <interrupts at [*]> Look. Please. I can't listen to that. It hurts
505 me. Please.

506
507 **NURSE**
508 All right. I'm getting it now.

509
510 **SFX:** Stroud's show on the radio is turned off.

511
512 **NURSE**
513 Better?

514
515 **ALLEN**
516 When are they playing Fibber McGee?

517
518 **NURSE**
519 Four o'clock. I'll move the radio so you can reach it.

520
521 **ALLEN**
522 Thank you.

523
524 **SFX:** Door opens

525
526 **LEWIS**
527 Pardon me. This is Mr. Allen's room, right? I'm David Lewis.
528 I'm here to see him.

529
530 **NURSE**
531 Sir, you have to check in at the front desk.

532
533 **LEWIS**
534 I did. That's exactly what I did. And now I'm here. Unless of
535 course, Mr. Allen is too tired?

536
537 **ALLEN**
538 Mr. Allen will see you now, Mr. Lewis. Was that the name?

539

540 **LEWIS**
541 Absolutely. If you wouldn't mind, I'd like to speak to Mr.
542 Allen in private?

543
544 **NURSE**
545 Now, hold on a second. <beat> Okay, vitals are normal. He's
546 all yours. Call if you need me, Mr. Allen.

547
548 **SFX:** Soft shoes leave the room. Door opens, shuts.

549
550 **SFX:** Chair dragging on hospital floor

551
552 **LEWIS**
553 Would you mind terribly if I sat beside you?

554
555 **ALLEN**
556 Just don't knock over the IV. A lawyer did that once.

557
558 **LEWIS**
559 I'm not a lawyer, sir. I'm a fan of your show.

560
561 **ALLEN**
562 <coughs/laughs> I haven't had a show in fifty-odd years,
563 unless you count the fine consultation work I did for MGM,
564 when they could give enough of a rat's behind to call me.

565
566 **LEWIS**
567 No offense meant, sir and I'm not here about that. Actually,
568 an old friend of yours said you were here. Does the name
569 "Gwen" ring any bells?

570
571 **ALLEN**
572 Gwen? How's she doing? I haven't spoken to her in, what,
573 <beat> a while.

574
575 **LEWIS**

576 She's doing well. She said to tell you Florida's doing
577 marvelous for her.

578

579 **ALLEN**

580 That's her.

581

582 **LEWIS**

583 My father used to know her. But anyway, I'm on the board of
584 a charity organization of sorts. We try to find positions of
585 elderly people – jobs that don't take a lot of time. We arrange
586 for housing outside of facilities like this one.

587

588 **ALLEN**

589 <surprised, amused, feels condescended to> You're offering
590 me a job?

591

592 **LEWIS**

593 It wouldn't take more than a few hours a day.

594

595 **ALLEN**

596 Mr. Lewis, if you go in that bathroom, you'll see a rubber mat
597 all over the floor. You know why it's there? Because I was
598 reaching for a towel and my knees went down. I gave myself a
599 damned concussion. If you'll pardon me, unless you're looking
600 for someone to knock themselves out all day. I don't think you
601 want me a hundred miles of wherever you have in mind.

602

603 **LEWIS**

604 We've taken that in consideration. A position just opened in
605 my own home town. You have a lot of fans there.

606

607 **ALLEN**

608 Terrific.

609

610 **LEWIS**

611 So you'd always have someone to check on you.

612

613 **ALLEN**

614 Every artist's dream.

615

616 **LEWIS**

617 We want you to maintain a lighthouse.

618

619 **ALLEN**

620 <beat> As in, keep the light running?

621

622 **LEWIS**

623 No, no. It's decommissioned. But it gets a few visitors now
624 and then and the state wants to keep it as a historical
625 monument.

626

627 **ALLEN**

628 You have pictures?

629

630 **SFX:** Folder listed from briefcase

631

632 **LEWIS**

633 Here you go.

634

635 **ALLEN**

636 <beat> It is pretty.

637

638 **LEWIS**

639 We need someone to pick trash, do a little house repair and
640 give tours. You'd have your own private quarters, of course.

641

642 **ALLEN**

643 And you want an old guy with nothing better to do.

644

645 **LEWIS**

646 No, Mr. Allen. We want you.

647

648 **ALLEN**
 649 <beat> I'll think about it.
 650
 651 **LEWIS**
 652 This is my card. This is my cell number.
 653
 654 **ALLEN**
 655 And this is my phone. I'll let you know.
 656
 657 **LEWIS**
 658 It's been a pleasure. An absolute pleasure. Please call me.
 659
 660 **Scene 5 — To the Lighthouse**
 661 (INT: A car)
 662
 663 **SFX:** Fade in – car interior ambience
 664
 665 **SFX:** Potato chips are being eaten
 666
 667 **LEWIS**
 668 Potato chip?
 669
 670 **ALLEN**
 671 No thanks.
 672
 673 **LEWIS**
 674 Don't mind me. I need the salt.
 675
 676 **ALLEN**
 677 I really appreciate you getting me out of there. They started
 678 playing episodes from Stroud's show on the local channels and
 679 that was the last straw.
 680
 681 **LEWIS**
 682 Believe me, I sympathize. He has no fans in our town.
 683

684 **ALLEN**
 685 So, where is that? Where are we going?
 686
 687 **LEWIS**
 688 That island. Look off the coast there.
 689
 690 **ALLEN**
 691 The little one all by itself?
 692
 693 **LEWIS**
 694 <cheerful> It's several square miles, actually. The town's in
 695 the center on high ground.
 696
 697 **ALLEN**
 698 Are we taking the ferry? I don't see a bridge.
 699
 700 **LEWIS**
 701 No, we'll drive. Most everyone commutes.
 702
 703 **ALLEN**
 704 Uh huh. What do you do, if you don't mind?
 705
 706 **LEWIS**
 707 Not at all. I'm a bookseller. I specialize in camp culture. I do
 708 the charity too since I travel a lot.
 709
 710 **ALLEN**
 711 Camp?
 712
 713 **LEWIS**
 714 Joke books, Mad magazine collections, Choose Your Own
 715 Adventures, Which Ways, Tijuana Bibles if I'm lucky. Every
 716 bookseller has a niche and that's mine. I sell mostly to coffee
 717 houses, internet cafes; people looking for ambience.
 718
 719 **ALLEN**

720 They pay well?
 721
 722 **LEWIS**
 723 It depends. This year's been good. I haven't had to travel as
 724 much. My wife especially loves that.
 725
 726 **ALLEN**
 727 How about the kids?
 728
 729 **LEWIS**
 730 <turns dour> I don't see my daughter much.
 731
 732 **ALLEN**
 733 <regrets> I'm sorry.
 734
 735 **LEWIS**
 736 Her unit's stationed near Fallujah.
 737
 738 **ALLEN**
 739 <beat> Oh.
 740
 741 **LEWIS**
 742 Her tour's been extended again. I hear from her regularly
 743 though. Her mother's better at keeping track of her.
 744
 745 **ALLEN**
 746 Well, Godspeed to her. Hope she comes home safe.
 747
 748 **LEWIS**
 749 <as if to say, you don't know the half of it, you can't
 750 understand what I'm going through> Hm. Yes, I am praying
 751 for her every day. But she's still there.
 752
 753 **ALLEN**
 754 You didn't want her to enlist?
 755

756 **LEWIS**
 757 <beat> No, but we've been over that. I love her and <beat> I
 758 just love her. I'm doing what I can here. <beat> This is our
 759 turn.
 760
 761 **SFX:** Car turning
 762
 763 **ALLEN**
 764 We're going into that tunnel?
 765
 766 **LEWIS**
 767 We are.
 768
 769 **MUSIC:** Tense score
 770
 771 **ALLEN**
 772 It's dark in there.
 773
 774 **LEWIS**
 775 The town has only so much budget for it. It's well designed
 776 though. It was one of the early projects of the interstate
 777 system.
 778
 779 **ALLEN**
 780 Huh. Why'd they put it in here?
 781
 782 **LEWIS**
 783 Oh, back then, all the board of selectmen had estates out
 784 there. They had part of the island declared a National Park
 785 and funded the tunnel with government money. The
 786 lighthouse is part of the Park grounds. Our local Ranger will
 787 stop by to check on you. You'll like her.
 788
 789 **ALLEN**
 790 Uh huh. Is she available?
 791

792 **LEWIS**
 793 Alas. One other thing. As its July right now, it's not an issue
 794 but the lighthouse isn't winterized yet. I'm sending some
 795 contractors over later in the week.
 796
 797 **ALLEN**
 798 Fair enough.
 799
 800 **LEWIS**
 801 We're about to come out of the tunnel. You may want to close
 802 your eyes a second.
 803
 804 **SFX:** Car emerges from tunnel
 805
 806 **LEWIS**
 807 There we are. My dashboard says its 85 degrees outside. The
 808 weather channel said it'll be sunny for the next few days.
 809 Welcome to Sea Robin Island.
 810
 811 **ALLEN**
 812 Sea robin?
 813
 814 **LEWIS**
 815 It's a fish. With claws.
 816
 817 **MUSIC:** Fade out
 818
 819 **Scene 6 — At the Lighthouse**
 820 (EXT: A windy bluff overlooking the ocean)
 821
 822 **SFX:** New England coast soundscape
 823
 824 **SFX:** Car doors open
 825
 826 **LEWIS**

827 We can walk from here. I'll get your bags. That's your new
 828 home.
 829
 830 **ALLEN**
 831 <stretches> Ah! Which one, the lighthouse or the cell phone
 832 tower?
 833
 834 **LEWIS**
 835 Mmm. The phone company cut a deal with Park service. Not
 836 much we can do about it. But it's far enough away, you
 837 shouldn't have any trouble with interference.
 838
 839 **SFX:** Two feet walking up a grassy hill
 840
 841 **LEWIS**
 842 Careful stepping around the gate.
 843
 844 **ALLEN**
 845 Regular border crossing. How old is this place?
 846
 847 **LEWIS**
 848 The lighthouse is from 1854, I believe. The quarters burned
 849 down twice though. This is the third building, from 1933.
 850
 851 **ALLEN**
 852 Grass could use a trim.
 853
 854 **LEWIS**
 855 See the back part of the quarters, the gray-stained planks, not
 856 the white? That's the tool shed. It has a mower, bags,
 857 chippers. Just be careful, it's all the State's property. <beat>
 858 That storm door under the landing leads to the oil room. The
 859 lighthouse's entrance is around the front here, facing the
 860 ocean.
 861
 862 **SFX:** A gust of wind. Footsteps stop

863
 864 **ALLEN**
 865 Oh my. <listens to the ocean and gulls>
 866
 867 **LEWIS**
 868 Quite a sight, isn't it? That's the Atlantic. And the far side,
 869 that's the curvature of the Earth. You'll see oil tankers and
 870 fishing boats mostly. You won't have to count them, like in the
 871 early days.
 872
 873 **ALLEN**
 874 I don't see a beach. It just goes down and <beat>... I wouldn't
 875 want to drop anything valuable on those rocks.
 876
 877 **LEWIS**
 878 The public beaches are on the other side of the island. Hang on.
 879
 880 **SFX:** Unlocks the front door
 881
 882 **LEWIS**
 883 Here are the keys.
 884
 885 **ALLEN**
 886 Thank you, sir.
 887
 888 **Scene 7 — In the Lighthouse**
 889 (INT: An old lighthouse quarters, slightly echoing)
 890
 891 **LEWIS**
 892 The kitchen's on your right. That's door's the closet and that
 893 one's the basement.
 894
 895 **ALLEN**
 896 <amazed and delighted> Now, that's a stove. Holy moley.
 897 They don't make 'em out of wrought iron like this any more.
 898

899 **LEWIS**
 900 It's gas powered while the heat is oil, so it's not terribly
 901 efficient. There's soup in the larder and eggs and juice in the
 902 fridge. The market delivers. There are the numbers. The
 903 phone is... <beat>
 904
 905 **SFX:** Lewis lifts the phone.
 906
 907 **LEWIS**
 908 ... working. Thank goodness.
 909
 910 **ALLEN**
 911 So, I take the steps in the lighthouse to the second floor?
 912
 913 **LEWIS**
 914 Yup. Bed and bath are there. The top floor is the light, but the
 915 birds have had their way with it. Be careful. I'll bring your
 916 bags up.
 917
 918 **ALLEN**
 919 No, if I'm living here, I want to unpack myself.
 920
 921 **LEWIS**
 922 Oh. There's a surprise upstairs but I guess it doesn't matter.
 923 The state auctioned off your belongings to pay for your
 924 medical bills.
 925
 926 **ALLEN**
 927 Yeah, they did. <beat> Wait a minute. You didn't.
 928
 929 **LEWIS**
 930 <pleased as punch> We bought part of your music collection.
 931 We couldn't get it all, I'm afraid.
 932
 933 **ALLEN**
 934 No, that's wonderful. Thank you. You give me a bill for that.

935
 936 **LEWIS**
 937 I couldn't.
 938
 939 **ALLEN**
 940 Please.
 941
 942 **LEWIS**
 943 Just settle in. I'm sure that you'll find a way to pay us back,
 944 eventually.
 945
 946 **SFX:** Two cats meow
 947
 948 **LEWIS**
 949 Oh no. Oh dear. I thought I'd closed the door. These two little
 950 guys think they own the place.
 951
 952 **ALLEN**
 953 They're sweet. Whose are they?
 954
 955 **LEWIS**
 956 Hey! Shoo. Shoo.
 957
 958 **SFX:** Meow and hiss.
 959
 960 **LEWIS**
 961 They're strays. They're inseparable. No one's managed to
 962 catch them. You won't have to feed them. They're fine. Look
 963 at the coat on the Siamese. And the tabby, he's obviously well-
 964 fed.
 965
 966 **ALLEN**
 967 Well, as long as they don't sleep on me and they keep the mice
 968 out of the place. Hey, it's all right. Leave the bags. I'll take it
 969 from here.
 970

971 **LEWIS**
 972 Well, if you're ready to settle in, don't let me stop you.
 973
 974 **ALLEN**
 975 I'll give you a ring later.
 976
 977 **LEWIS**
 978 Then, greetings and salutations. Welcome to the community.
 979 I'll leave you to it.
 980
 981 **SFX:** Front door opens.
 982
 983 **ALLEN**
 984 Take care. Move it, cat.
 985
 986 **SFX:** Front door is shut
 987
 988 **SFX:** Feet walk up stairs
 989
 990 **ALLEN**
 991 There they are. My records. My reel-to-reel tape. Hm. Only
 992 one box of the AfterDarks. Oh, look at that.
 993
 994 **SFX:** Flipping through a magazine
 995
 996 **ALLEN**
 997 A vintage Betty Page pin-up book. "To Dr. Crask." Lewis,
 998 you got yourself some taste.
 999
 1000 **SFX:** Allen collapses on his bed.
 1001
 1002 **Scene 8 — The First Warning**
 1003 (INT: An old lighthouse quarters, same)
 1004
 1005 **SFX:** A strange low hum, constant in scene
 1006

1007 **KAMI**
 1008 <distant> Quartz among granite. Fresh among salt.
 1009
 1010 **ALLEN**
 1011 <sits up> What?
 1012
 1013 **KAMI**
 1014 <closer> Eye between teeth. Lock between keys.
 1015
 1016 **ALLEN**
 1017 Lewis? Are you back?
 1018
 1019 **KAMI**
 1020 <closer> Wood among frost. Leaf upon river.
 1021
 1022 **ALLEN**
 1023 <stands> Hello?
 1024
 1025 **KAMI**
 1026 <loud> She's going to be very mad at you. <beat, then softly>
 1027 I'd run. Come and see.
 1028
 1029 **ALLEN**
 1030 <beat> Where are you?
 1031
 1032 **SFX:** A cat's meow
 1033
 1034 **ALLEN**
 1035 Cat, what are you doing? Stop walking through the walls. You
 1036 should be outside.
 1037
 1038 **KAMI**
 1039 See. See. See. So pretty. Olive at the press.
 1040
 1041 **SFX:** Walking slow down stairs
 1042

1043 **ALLEN**
 1044 The stairs shouldn't be this long. Is this floor supposed to be
 1045 here?
 1046
 1047 **KAMI**
 1048 <distant> The warrior says she's the shoe that crushes its
 1049 owner's foot. That's you.
 1050
 1051 **ALLEN**
 1052 Okay. This one's the closet. This one's the sauna. This one's
 1053 the garden.
 1054
 1055 **SFX:** Birds chirping
 1056
 1057 **ALLEN**
 1058 I'll have to trim all the lilies. The tools are in the shed.
 1059
 1060 **SFX:** Birds stop chirping, door closes.
 1061
 1062 **ALLEN**
 1063 This one's the basement.
 1064
 1065 **SFX:** A cat's meow.
 1066
 1067 **ALLEN**
 1068 You want me to go to the basement, little Orson? I'm going
 1069 to call you little Orson, Mr. Tabby. And you will be Mr.
 1070 Oboler, Mr. Siamese. What time is it? This calendar doesn't
 1071 have months. Just days. And moons.
 1072
 1073 **SFX:** Hum swells
 1074
 1075 **ALLEN**
 1076 Bright ones, then dark.
 1077
 1078 **KAMI**

1079 Hold your breath. You won't need it anymore.

1080

1081 **ALLEN**

1082 What's in the basement?

1083

1084 **SFX:** Mad scratching behind the front door

1085

1086 **ALLEN**

1087 Who's that? That's the front door, not the basement.

1088

1089 **SFX:** Scratching grows louder

1090

1091 **ALLEN**

1092 I won't run. I'll face it. I can face anything. I don't have

1093 nightmares anymore because I always face the monster.

1094

1095 **KAMI**

1096 <loud> This is no monster. There's nothing of "you" in her.

1097 When she is done, you will be a candle, it's wick forever

1098 consuming itself.

1099

1100 **SFX:** Front door is pulled open.

1101

1102 **SFX:** Hum stops

1103

1104 **SCOTTIE**

1105 <screams, terrified and surprised>

1106

1107 **ALLEN**

1108 Oh my God! Miss? <coughs and falls>

1109

1110 **SCOTTIE**

1111 <turns and runs> I'm sorry! I'm sorry.

1112

1113 **ALLEN**

1114 <coughs> Miss? Get back here. <coughs> Come here.

1115 <coughs, frustration pouring out> Damn it. I can't stand up!

1116

1117 **SCOTTIE**

1118 <slows> Okay. <comes back, flustered> Um, what do you

1119 want me to do?

1120

1121 **ALLEN**

1122 Get me off the floor.

1123

1124 **SCOTTIE**

1125 Okay. Put your arm over my shoulder. And heave. <heaves

1126 him up>

1127

1128 **ALLEN**

1129 <breathes, stops coughing> Get me to a chair. There's one in

1130 the kitchen.

1131

1132 **SCOTTIE**

1133 <Scared> Okay. And <beat> down.

1134

1135 **SFX:** Allen collapses in a chair

1136

1137 **ALLEN**

1138 Bring me some water.

1139

1140 **SCOTTIE**

1141 Where are the cups?

1142

1143 **ALLEN**

1144 I don't know. I just moved here.

1145

1146 **SFX:** Scotty checks the cupboards

1147

1148 **SCOTTIE**

1149 Found them.

1150
 1151 **SFX:** Running water until the cup is full.
 1152
 1153 **SCOTTIE**
 1154 Tell me if you want more.
 1155
 1156 **ALLEN**
 1157 <drinks> That's fine. <catches his breath>
 1158
 1159 **SCOTTIE**
 1160 <beat> Careful. The tabby's brushing up against you.
 1161
 1162 **ALLEN**
 1163 Oh, little Orson. <sigh> I thought you were a wild cat.
 1164
 1165 **SCOTTIE**
 1166 You named them?
 1167
 1168 **ALLEN**
 1169 Just now. Orson and Oboler.
 1170
 1171 **SCOTTIE**
 1172 I don't name cats. They don't name themselves.
 1173
 1174 **ALLEN**
 1175 Are you the one whose been feeding them?
 1176
 1177 **SCOTTIE**
 1178 No. They won't take any food from me. <beat> I'm really
 1179 sorry I startled you there. I come here a lot. No one's ever been
 1180 here before, when I'm here.
 1181
 1182 **ALLEN**
 1183 And you are?
 1184
 1185 **SCOTTIE**

1186 I'm Sara. <nervous> But everyone calls me Scottie. Long
 1187 story.
 1188
 1189 **ALLEN**
 1190 Once Upon A Mattress.
 1191
 1192 **SCOTTIE**
 1193 What?
 1194
 1195 **ALLEN**
 1196 A girl named Fred. Nevermind.
 1197
 1198 **SCOTTIE**
 1199 <willing to let it go> I panicked just now, that's all.
 1200
 1201 **ALLEN**
 1202 Are you mad at me?
 1203
 1204 **SCOTTIE**
 1205 No. Why would I be mad at you?
 1206
 1207 **ALLEN**
 1208 Somebody said that before you broke in. <authority figure>
 1209 You did try to break in, didn't you?
 1210
 1211 **SCOTTIE**
 1212 Yeah. It's how I normally get in. I didn't see a car. I didn't
 1213 know.
 1214
 1215 **ALLEN**
 1216 It's fine. Do you know if anyone else comes here?
 1217
 1218 **SCOTTIE**
 1219 Not that I've seen.
 1220
 1221 **ALLEN**

1222 The cat's don't talk, do they?

1223

1224 **SCOTTIE**

1225 I wish.

1226

1227 **ALLEN**

1228 Have you ever been to the basement?

1229

1230 **SCOTTIE**

1231 No. I go up to the light so I can watch the waves and listen to
1232 music.

1233

1234 **ALLEN**

1235 Mr. Lewis has given me a job watching this place. How long
1236 have you been coming here?

1237

1238 **SCOTTIE**

1239 Ever since my family moved here, pretty much. Since I was
1240 like twelve or so.

1241

1242 **ALLEN**

1243 This is a home away from home for you?

1244

1245 **SCOTTIE**

1246 I guess.

1247

1248 **ALLEN**

1249 So you aren't in college.

1250

1251 **SCOTTIE**

1252 This fall. I got in Holyoke. I can't wait.

1253

1254 **ALLEN**

1255 Congratulations. You just seem a little old to be starting
1256 college.

1257

1258 **SCOTTIE**

1259 <annoyed> Everybody says that. I had to repeat kindergarten
1260 and first grade because my dad used to move us around.

1261

1262 **ALLEN**

1263 Okay, I didn't mean anything by it. <beat> I was about to
1264 check out the basement. Would you like to join me?

1265

1266 **SCOTTIE**

1267 <creeped out> Uh, okay.

1268

1269 **SFX:** Two pairs of feet walk on wood to the entryway

1270

1271 **ALLEN**

1272 Do you know Mr. Lewis?

1273

1274 **SCOTTIE**

1275 Yeah. He's the pastor at church. He's weird but so's
1276 everybody.

1277

1278 **SFX:** Key chain rattling

1279

1280 **ALLEN**

1281 He said this door leads to the basement. And...

1282

1283 **SFX:** Keys go into the lock, one after another.

1284

1285 **ALLEN**

1286 He's made a liar out of me. How do you like that? None of
1287 them fit. <sigh> Let me call him.

1288

1289 **SCOTTIE**

1290 Hang on.

1291

1292 **ALLEN**

1293 You want to try? Wait, are those lock picking tools?

1294
 1295 **SCOTTIE**
 1296 Yeah.
 1297
 1298 **SFX:** Metal jingling against tumblers.
 1299
 1300 **ALLEN**
 1301 Where did you get those?
 1302
 1303 **SCOTTIE**
 1304 My dad.
 1305
 1306 **ALLEN**
 1307 Does he know you have them?
 1308
 1309 **SCOTTIE**
 1310 No. He's with Tier 4. Come on, you have to know Tier 4.
 1311
 1312 **ALLEN**
 1313 No idea.
 1314
 1315 **SCOTTIE**
 1316 I thought they were supposed to be infamous in corporate and
 1317 tech circles.
 1318
 1319 **ALLEN**
 1320 I've never needed to use a computer.
 1321
 1322 **SCOTTIE**
 1323 Okay, you know what technical support is?
 1324
 1325 **ALLEN**
 1326 Vaguely. It's a hot line for computer trouble?
 1327
 1328 **SCOTTIE**

1329 Yeah, but almost none of them are really helpful. So then
 1330 there's Tier 4. You call them and they guarantee to fix your
 1331 problem, no questions asked. They have ethical hackers and
 1332 hardware freaks. They're like expensive as hell but rich guys
 1333 don't care as long as their get help fast. My dad's always
 1334 been into deconstructing things, like my lamps, my dolls, my
 1335 MP3 player. He's kinda obsessive like that. So, this is
 1336 payback.
 1337
 1338 **SFX:** Latch clicks
 1339
 1340 **SCOTTIE**
 1341 We're in.
 1342
 1343 **ALLEN**
 1344 Thank you, kindly.
 1345
 1346 **SFX:** A cat's meow.
 1347
 1348 **ALLEN**
 1349 Let me go in first. I'm probably going to have to clean it. I
 1350 don't want you getting hurt.
 1351
 1352 **SFX:** Door creaks open
 1353
 1354 **SCOTTIE**
 1355 That doesn't look like the basement.
 1356
 1357 **ALLEN**
 1358 Let me get the light.
 1359
 1360 **SFX:** Light switch flicks on
 1361
 1362 **ALLEN**
 1363 Nope.
 1364

1365 **SCOTTIE**
 1366 Is this the rec room? There're all these books...
 1367
 1368 **SFX:** Scottie hits cloth.
 1369
 1370 **SCOTTIE**
 1371 <coughs> That big dusty chair. Is that a real phonograph on the
 1372 table?
 1373
 1374 **ALLEN**
 1375 It's not that old. It's not even a gramophone.
 1376
 1377 **SFX:** Whips away a piece of cloth.
 1378
 1379 **ALLEN**
 1380 And this is a maritime radio for sending those reports in the
 1381 bookcase to the mainland. Look at this.
 1382
 1383 **SFX:** Lifts heavy box
 1384
 1385 **ALLEN**
 1386 A genuine reel-to-reel tape player. Ah, plugged into the wall
 1387 back there, see? Probably into those speakers. This used to be
 1388 state-of-the-art. I put all my cylinders onto tape in the sixties.
 1389
 1390 **SCOTTIE**
 1391 That's a big microphone. Can I have it?
 1392
 1393 **ALLEN**
 1394 No, it belongs to the State. I could have sworn he said this
 1395 room was the way to the basement.
 1396
 1397 **SCOTTIE**
 1398 The lighthouse stairs go to the basement, don't they?
 1399
 1400 **ALLEN**

1401 You're right. Come on. Don't touch anything.
 1402
 1403 **SCOTTIE**
 1404 <sighs> I won't.
 1405
 1406 **SFX:** Steps down the stairs
 1407
 1408 **SFX:** Echoing door opens
 1409
 1410 **ALLEN**
 1411 No, this is the boiler room. See, there's barely enough room
 1412 to squeeze by all those tanks. Behind this wall there is the
 1413 basement, but I don't see any doors.
 1414
 1415 **SCOTTIE**
 1416 Check it out. <knocks> Yeah.
 1417
 1418 **ALLEN**
 1419 I'm going to have to call him later.
 1420
 1421 **SCOTTIE**
 1422 If you have a pickaxe, I can cut through the wall.
 1423
 1424 **ALLEN**
 1425 I'm going to have to watch you, aren't I? You want to do
 1426 something? Go up to my bedroom, get all my boxes of
 1427 records and tapes and bring them to the radio room.
 1428
 1429 **SCOTTIE**
 1430 Okay. <bolts off>
 1431
 1432 **ALLEN**
 1433 <shouts up> One box at a time!
 1434
 1435 **Scene 9 — Music**
 1436 (INT: In the radio room in the lighthouse)

1437
 1438 **MUSIC:** Slow jazz from a slightly scratchy record
 1439
 1440 **ALLEN**
 1441 This is one of my favorites. I got a chance to see them play in
 1442 Los Angeles.
 1443
 1444 **SCOTTIE**
 1445 I like it. Hmm, it's getting late. I really should go home.
 1446
 1447 **ALLEN**
 1448 Uh? Get going. Glad I could meet you, Scottie.
 1449
 1450 **SCOTTIE**
 1451 Glad to meet you.
 1452
 1453 **ALLEN**
 1454 I'm wondering, do you have a job?
 1455
 1456 **SCOTTIE**
 1457 <purses her lips> Not really.
 1458
 1459 **ALLEN**
 1460 Do you want to come some afternoon, help me out with this
 1461 place? I can't pay much but it's under the table.
 1462
 1463 **SCOTTIE**
 1464 <flattered> Um, sure. I mean, I'd have to ask my dad but he
 1465 knows Mr. Lewis and Mr. Lewis knows you.
 1466
 1467 **ALLEN**
 1468 Either way, I don't mind. The offer stands. Tax free, minimum
 1469 wage plus a few bucks.
 1470
 1471 **SCOTTIE**
 1472 Thanks, Mr. Allen.

1473
 1474 **ALLEN**
 1475 Tell your dad I was Crask. Doctor Damon Crask.
 1476
 1477 **SCOTTIE**
 1478 Who?
 1479
 1480 **ALLEN**
 1481 I used to be in radio, long, long time ago. I hosted a show
 1482 called AfterDark. All the greats used to listen to us. Price,
 1483 Cooper, Karloff, Welles. Lewis said there were a lot of fans
 1484 in town.
 1485
 1486 **SCOTTIE**
 1487 Sure, I'll mention it.
 1488
 1489 **ALLEN**
 1490 That's good. That's really good. You have a good night.
 1491
 1492 **SCOTTIE**
 1493 You too, Mr. Allen. I'll call you as soon as I know.
 1494
 1495 **SFX:** Front door closes
 1496
 1497 **MUSIC:** Jazz continues. Allen sits listening to it.
 1498
 1499 **SFX:** Knock at the front door.
 1500
 1501 **ALLEN**
 1502 Ah, heck. Who is that?
 1503
 1504 **SFX:** Front door opens
 1505
 1506 **SCOTTIE**
 1507 Mr. Allen, listen to my radio.
 1508

1509 **ALLEN**
 1510 How?
 1511
 1512 **SCOTTIE**
 1513 Put these in your ear.
 1514
 1515 **ALLEN**
 1516 Uh, they're tiny. Yes, it's my record.
 1517
 1518 **SCOTTIE**
 1519 This should be WBCN. Look, I'm changing the channels. Your
 1520 music is playing on every one.
 1521
 1522 **ALLEN**
 1523 <laughs> Would you look at that!
 1524
 1525 **SCOTTIE**
 1526 Do you know what's causing this?
 1527
 1528 **ALLEN**
 1529 <chuckling> No, not quite but yes, I have an idea. Come on,
 1530 I'll walk you back to town and we'll see how far it goes from
 1531 the lighthouse.
 1532
 1533 **Scene 10 — Walk Home**
 1534 (EXT: A quiet night, crickets)
 1535
 1536 **SCOTTIE**
 1537 It's still clear. I mean, it has scratches and everything.
 1538
 1539 **ALLEN**
 1540 I believe you. This is something Lewis set up. This is how he
 1541 wants me to pay him back. That old dog.
 1542
 1543 **SCOTTIE**
 1544 What?

1545
 1546 **ALLEN**
 1547 I'll explain it later. You get home and keep your radio on.
 1548
 1549 **SCOTTIE**
 1550 Are you sure?
 1551
 1552 **ALLEN**
 1553 I am. Good night, Scottie.
 1554
 1555 **SCOTTIE**
 1556 Night. Be safe.
 1557
 1558
 1559 **Scene 11 — “By the Brake Lights’ Red Glare (Part**
 1560 **1)”**
 1561 (INT: A recording studio, 1953)
 1562
 1563 **NOTE:** No sound cues should indicate that the recording has
 1564 started. It must seem as if Allen is returning to the lighthouse.
 1565
 1566 **SFX:** The quiet night, and crickets continue
 1567
 1568 **SFX:** Feet walking on a sidewalk
 1569
 1570 **ANNOUNCER**
 1571 <Slight Peter Lorre influence, but could be one of the cats>
 1572 You're out awfully late tonight. It really isn't safe you know.
 1573
 1574 **SFX:** Feet walking on a sidewalk slightly faster
 1575
 1576 **ANNOUNCER**
 1577 You should be at home. Sitting by the fire.
 1578
 1579 **SFX:** Feet walking on a sidewalk slightly faster

1580
 1581 **ANNOUNCER**
 1582 Having a drink and relaxing. Listening to your radio.
 1583
 1584 **SFX:** Feet running on a sidewalk
 1585
 1586 **ANNOUNCER**
 1587 That's good. You're running. Running for home. <Menacing>
 1588 But it's too late. Too late to run for home now, because you've
 1589 been caught out ... <loud, overdramatic> AFTER DARK!
 1590
 1591 **SFX:** A woman screams in mock-terror
 1592
 1593 **SFX:** Light scratches of an old record, continues throughout
 1594 scene
 1595
 1596 **MUSIC:** Audacious organ, the AfterDark theme
 1597
 1598 **ALLEN**
 1599 <Excitedly, in his 80 year old voice> Good evening! You may
 1600 want to take care before stepping out tonight. Dab a little garlic
 1601 behind your ears. Wear that pretty cross your mother gave you.
 1602 Load a silver bullet in your gun. I, Dr. Damon Crask, have
 1603 returned to the airwaves to continue my public service, to warn
 1604 you of what lies beyond. Tonight's episode is a favorite of
 1605 mine. It was the last one to be broadcasted actually, so it's
 1606 fitting that I use it to announce my triumphant return. It is a
 1607 foul tale of deceit and mayhem that I'm calling "By the Brake
 1608 Lights' Red Glare."
 1609
 1610 **ANNOUNCER**
 1611 Abe Evans is a slick guy. He can sell water to a fish or a baby
 1612 its own diapers. So he went on to car sales. That's for all the
 1613 slick guys were going. With a little razzmatazz, he's selling
 1614 well enough to keep himself and his wife in a good home. And
 1615 he contributes to his town's prosperity as well. That is, until

1616 recently. Abe hasn't sold a car in over a year. Why, here he is
 1617 now, stepping behind a young woman admiring the new
 1618 Tercelcoupe.
 1619
 1620 **ABE**
 1621 See anything you like? This here's a beauty, last year's model
 1622 but drives as well as this year's, and hundreds off the price to
 1623 boot.
 1624
 1625 **CUSTOMER**
 1626 It is a lovely car. And the price, well, it is a good price. But
 1627 my husband, see, he's worried. We've been reading the
 1628 reports from the government, crash tests, you know, and they
 1629 don't come up well for the Tercelcoupe. Or any of the other
 1630 cars in your dealership.
 1631
 1632 **ABE**
 1633 Now, I wouldn't put that much stock in those reports. The
 1634 company made an error and sent them a batch of prototypes
 1635 for testing. The model's here on the lot are sound. You have
 1636 my guarantee on that.
 1637
 1638 **CUSTOMER**
 1639 I trust you, sir, but I wish I had the government's guarantee
 1640 too.
 1641
 1642 **MUSIC:** Sad organ music
 1643
 1644 **ANNOUNCER**
 1645 Abe is a remnant of the old days when the man's word was as
 1646 good as his bond. He can't handle today's educated consumer.
 1647 He also can't wait for next year's reports to come out.
 1648
 1649 **ABE**

1650 Charlie, you've got to let me on another month. I can make a
 1651 sale. I almost had that couple last week. They did buy from us,
 1652 you know.

1653
 1654 **SFX:** Charlie sitting back in his squeaky oily leather chair

1655
 1656 **CHARLIE**

1657 Yes, but not from you. I can't carry dead weight, Abe.

1658

1659 **ABE**

1660 Please, Charlie. I kept you going in the thirties when no one
 1661 would buy from you.

1662

1663 **CHARLIE**

1664 You're a good salesman, but I don't think you know enough
 1665 about the cars anymore. Here.

1666

1667 **SFX:** Keys are thrown

1668

1669 **CHARLIE**

1670 Take the Tercelcoupe on the show floor home. Get a good feel
 1671 for it. You've been driving that old clunker too long.

1672

1673 **ABE**

1674 Why, thank you, Charlie.

1675

1676 **CHARLIE**

1677 You'll bring her back a changed man. Like when I was in the
 1678 service, I never trusted a machine until it was in my hands on
 1679 the field.

1680

1681 **SFX:** "New" jazzy car starting

1682

1683 **ANNOUNCER**

1684 Abe isn't too impressed by the Tercelcoupe though. Sure, it
 1685 turns swank and the seats are plush, but it's too low to the road.

1686 The springs are fresh so he can't feel the car handling the
 1687 ground. He isn't going home though. With all the new
 1688 apartments built recently, Abe got himself a sweet young
 1689 thing on the side. His doting wife is as wonderful as a fine
 1690 aged wine, but the new girl, Margaret, is as fresh as a glass of
 1691 squeezed oranges first thing in the morning. Surely a man is
 1692 more satisfied when he can partake of both than being
 1693 restricted to one or the other? He sees Margaret three times a
 1694 week, on nights, he tells his wife, he's helping Charlie with
 1695 the bookkeeping.

1696

1697 **SFX:** Door knock

1698

1699 **SFX:** Door opens

1700

1701 **ABE**

1702 Hi, Margaret.

1703

1704 **MARGARET**

1705 Abe! I didn't hear you pull in.

1706

1707 **ABE**

1708 I wasn't in my usual car. <Kisses her> I'm trying out that new
 1709 Tercelcoupe for work.

1710

1711 **MARGARET**

1712 Let me see. Oh, Abe, its gorgeous!

1713

1714 **ABE**

1715 You like it, huh? I can't move a-one of them but the guys half
 1716 my age can.

1717

1718 **MARGARET**

1719 Come on in. Let me get you a tonic.

1720

1721 **ABE**

1722 Thanks, sugar. I wish I could push those out the door like I
 1723 used to. It's the company's fault. They got themselves a bad
 1724 safety rating from the government and I have to take up the
 1725 blame.

1726
 1727 **SFX:** Abe drinks from a glass filled with ice

1728
 1729 **ABE**

1730 Mmm, you make the best drinks. I like watching you mix
 1731 drinks, sugar.

1732
 1733 **MARGARET**

1734 You'll get another chance, sweetie. I had one just before you
 1735 arrived, but I'm going to make myself another.

1736
 1737 **ABE**

1738 Oh, there's one thing I wanted to ask you about. I need another
 1739 couple hundred.

1740
 1741 **MARGARET**

1742 Abe!

1743
 1744 **ABE**

1745 It's just a cover a few more expenses. I'm dipping in my
 1746 savings just as hard as you.

1747
 1748 **MARGARET**

1749 Your wife knows you're not selling, right?

1750
 1751 **ABE**

1752 She knows, sugar. She doesn't ask about the late nights I spend
 1753 with "Charlie" anymore.

1754
 1755 **MARGARET**

1756 <annoyed> I can't keep doing this for you.

1757

1758 **ABE**

1759 You'll get it back, sugar. I talked my lawyer today, switched
 1760 the beneficiary of my life insurance from my wife to you. I
 1761 have the papers here. I'll have your money, no matter what
 1762 happens to me.

1763
 1764 **MARGARET**

1765 I'll think about it. Wait here. Let me slip into something more
 1766 <beat> accessible.

1767
 1768 **MUSIC:** Sultry organ

1769
 1770 **ANNOUNCER**

1771 Abe's never been good at waiting. That's why he's a great
 1772 salesman. He wants what he wants now, but he wants it fair.
 1773 He finishes his drink, savoring without letting it linger.
 1774 Margaret takes a little longer than usual behind her bedroom
 1775 door, but when she comes out, Abe knows exactly why he
 1776 comes over here.

1777
 1778 **ABE**

1779 You're a swell girl, sugar. You're too kind. I'll try to get that
 1780 money myself before then.

1781
 1782 **MARGARET**

1783 Don't work too hard. I kinda like having you in my back
 1784 pocket.

1785
 1786 **MUSIC:** Audacious organ, indicating scene change

1787
 1788 **ANNOUNCER**

1789 It's late and Abe starts his car to head home.

1790
 1791 **SFX:** Car door closes

1792
 1793 **SFX:** Car hums while driving

1794
1795 **ANNOUNCER**
1796 His wife will be there, asleep; the remnants of a pot roast warm
1797 in the oven. He knows these roads well enough to drive with
1798 his eyes closed. The weather forecast called for rain this
1799 evening but it's over now. This guy is still dark from clouds. As
1800 he drives up the hillside, he looks down at all the homes and
1801 streets which weren't there a few years back. My, how his little
1802 town has grown. Then, as he comes over the hill, he feels the
1803 back wheels begin to slip from the fresh rainfall.

1804
1805 **SFX:** Car wheels screeching

1806
1807 **ABE**
1808 <struggling> No!

1809
1810 **ANNOUNCER**
1811 He hits the brakes again and again, pushing his weight against
1812 the pedal but nothing happens! The car careens ahead. His
1813 brake lights flash behind him, warning anyone to his plight by
1814 their demonic red glare! And there, ahead of him, the road
1815 curves to the left but at this speed, how can he take it?

1816
1817 **SFX:** Car wheels screeching

1818
1819 **ANNOUNCER**
1820 Below him, so many homes and each one target should his
1821 vehicle plummet over the edge which comes closer, closer!
1822 <beat> And Abe, a man trained in selling this car but who
1823 knows so little about it, how can he save himself, his wife, his
1824 mistress and his job? Find out when we return with a stunning
1825 conclusion to Dr. Crask's latest tale of terror, "By the Brake
1826 Lights' Red Glare!"

1827
1828 -END AND CREDITS-

1829

1830

1831