

Chapter 1 : Who Turned On The Lights! Sermon by Johnny Palmer, Genesis - blog.quintoapp.com

Intro: WHO TURNED ON THE LIGHTS! 1. The city of Rattenburg, Austria is in the dark from November to February each year. The city was built in the 's behind a 3,foot mountain to protect it from ma-raud-ers [people in search of plunder].

Image via Shutterstock Claim A female college student returns to her dorm room late one evening and discovers her roommate has been murdered. Rating Legend About this rating Origin Of all the horror legends we were asked about in , this was far and away the most frequent one to show up in the snopes. Later when she went back to her room, she found her roommate dead and a note written in lipstick on the mirror. She goes to bed with her dog on the floor beside her. In the middle of the night, she is woken up by a strange sound. She is alarmed, but reaches down to the dog, who licks her hand. She is reassured and goes back to sleep. In the morning, she finds the dog hung in the shower. Depending on who is telling the story, either the girlfriend, or the dog, or both the girlfriend and the dog are found with their throats cut. Once the details are boiled away, the same basic storyline is revealed in both " a young woman is oblivious to a grisly killing taking place in front of her, and just how close the call was is revealed in the chilling comment left by the murderer. Be it dog or roommate which ends up on the slab, the real horror of the moment is focused on the girl who survives. Murder victims are a dime a dozen " what makes the blood run cold is the thought of the one who just barely got away. Do get up and see. Next morning all the jewellery and many other effects had disappeared. This legend is a hair-raising cautionary tale about the dangers of living away from home, and it plays upon our fears of the murdering madman turning up in our bedrooms one night. We fear becoming the victims of random violence, and we fear being vulnerable in an unsafe world. The more unsafe we perceive the world around us to be, the more tales like this get told. Sources Brunvand, Jan Harold. Tales, Rumors and Gossip. The Book of Nasty Legends. The Diary of a Victorian Squire. Alan Sutton Publishing Ltd.

Chapter 2 : NPR Choice page

Come in! and turn on my Christmas lights! Come in! and turn on my Christmas lights!

Over the past six months, at least four major nuclear power plants have been slated for shutdown, including the last one in operation in California. Meanwhile, dozens of coal plants have been shuttered as well -- despite low prices and cleaner coal. Some of our major coal companies may go into bankruptcy. This is a dangerous game we are playing with our most valuable resource outside of clean air and water. They are cheap, highly resilient and reliable. The amazing shale oil and gas revolution is providing Americans with cheap gas for home heating and power generation. The price of natural gas has fallen by nearly two-thirds over the last decade, and this has put enormous price pressure on other forms of power generation. But this is not a free-market story of Schumpeterian creative destruction. If it were, then wind and solar power would have been shut down years ago. In most markets, solar and wind power survive purely because the states mandate that as much as 30 percent of residential and commercial power come from these sources. The utilities have to buy it regardless of price. These industries are not anywhere close to self-sufficiency. Without a continuation of a multibillion-dollar tax credit, the wind turbines would stop turning. Thank goodness for the exports of coal, or the industry would be in much bigger trouble. Why should anyone care? First, because government subsidies, regulations and mandates make electric power more expensive. Natural gas prices have fallen by two-thirds, but electric power costs have still risen in most areas. Politicians and federal regulators are shortsightedly killing our coal and nuclear capacities without considering the risk of future energy shortages and power disruptions. Wind and solar are notoriously unreliable. Recommended Dear Montana, Thanks For Nothing Scott Morefield The first choice to fix energy markets is to finally end the tangled web of layers of taxpayer subsidies and mandates and let the market choose. The second-best solution is for the regulators and utilities to take into account the reliability and safety of our energy. Would people be willing to pay a little more for their power to ensure against brownouts? The cost of having too little energy far exceeds the cost of having too much. But if we have major towns and cities in the country without electric power for stretches of time because of green-energy fixation, Americans are going to be mighty angry, and our economy will take a major hit. If the lights start to go out five or 10 years from now, we will look back at what is happening today and wonder how we could have been so darn stupid.

Chapter 3 : Who Turned Off the Lights?

"Turn the lights on in the kitchen" might be said when the lights are already on several places but you have need to specifically have the lights in the kitchen turned on. But it's not something to get anxious about.

The city of Rattenburg, Austria is in the dark from November to February each year. Since the lack of winter sunshine was a small price to pay for safety then, no one worried about it. Times have changed though, current residents list the lack of winter sun as one of the biggest drawbacks to living in the village. Since sunshine is plentiful just a ten-minute walk from town, residents are warming up to an idea of bringing in some sun! An Austrian company proposes using a series of rotating mirrors mounted on the hillside to reflect light from a neighboring village. The technology requires pinpoint beaming. The company says to light up the entire village would require a mirror the size of a football field. Instead, they will use smaller mirrors to create "hotspots," areas about the size of a front yard where people can gather and soak up rays. The director of the mirror company, Markus Peskoller, says at least 6 other towns in Austria and neighboring Switzerland have expressed interest in reflected sunlight. Man was never meant to live in darkness, so God turns on the light. First day - a day of Exposure. We have looked at the Introduction which can best be summarized by the word Existence. Now we come to the first day, a day of Exposure. What incredible power God has that He can just speak things into existence! The phrase "let there be" is one word in the Hebrew hayah. It is a strong, active imperative. God is commanding "light to become," to come into existence. Light is not eternal; it has not always been in existence. Light came into existence just like everything else in the universe. No meeting was held after that, no committee vote. When God called for light, "there was light. Because when God speaks, something happens. The Bible says that when God speaks, He creates. When God commands, He brings things into existence. I know meteorologists account for the rain by explaining how this front mixes with that front and by showing the movement of air and all of that. But they are only investigating the speech of God. God says that when it rains, it does so because He says so. The elements come under His control. God works His will among the nations simply by the word of His power. Many of the negative things we experience are the result of activity by the demonic world opposing and attacking us. Darkness is usually defined as "the absence of light. But defining light is even harder! Electronmagnetic radiation that has a wave-length in the range from about 4, violet to about 7, red angstroms and may be perceived by the normal unaided human eye.

Chapter 4 : Sorry, this content is not available in your region.

Tales known as "Aren't You Glad You Didn't Turn on the Light?" or, "The Roommate's Death," might be told around the campfire or at sleepovers. Often it is told in urban legend style as if it happened to a friend of a friend at a nearby university. You might be worried that it is recent incident and a.

Email The prophets are calling on us, my sisters. Will you be righteous? Will you articulate your faith? Will you turn on your light? You might not know this, but President Monson and I are twins. Monson was sustained as the newest Apostle. I love my special, personal link to the prophet of God, President Monson. The prophets are speaking about women. September was only the second time the women of the global Church had met in their own general meeting. President Kimball had prepared his talk, but when the day of the conference came, he was in the hospital. So instead, he asked his wife, Camilla Eyring Kimball, to read his remarks on his behalf. Near the end, there was an electrifying charge to the women of the Church that we have been talking about ever since. Let me quote a little of what President Kimball said: Much of the major growth that is coming to the Church in the last days will come because many of the good women of the world will be drawn to the Church in large numbers. This will happen to the degree that the women of the Church reflect righteousness and articulateness in their lives and to the degree that the women of the Church are seen as distinct and different "in happy ways" from the women of the world. These real heroines have true humility, which places a higher value on integrity than on visibility. It will be the good relationships of women that will trigger much of the major growth coming to the Church in the years ahead. The friendships that Relief Society women, young women, and Primary girls build with sincere, faithful, godly women and girls of other faiths and beliefs will be a significant force in how the Church grows in the last days. I have met so many of these good women as I do my work around the world. Their friendships are precious to me. You know them too among your friends and neighbors. They may or may not be members of the Church right now, but we connect in friendship that is very important. Well, how do we play our part? What should we do? President Kimball refers to five things: The first is to be righteous. It means developing an inner connection with God, repenting of our sins and mistakes, and freely helping others. Women who have repented change the course of history. I have a friend who was in a car accident when she was young, and from that, she became addicted to pain medication. Later on, her parents divorced. She became pregnant from a brief relationship, and her addictions continued. She said she learned that Jesus Christ was stronger than even her terrible circumstances and that she could rely on His strength as she walked the road of repentance. She is righteous; she has a wide-open heart for others who have made mistakes and want to change. The second is to be articulate. Being articulate means to clearly express how you feel about something and why. Earlier this year, there was a post on my Facebook news feed that disparaged Christianity. I read it and I was a little annoyed, but I shrugged it off. But an acquaintance who is not a member of our faith responded with a comment of her own. How do you feel about Jesus Christ? Why do you stay in the Church? Why do you believe the Book of Mormon is scripture? Where do you get your peace? Why does it matter that the prophet has something to say in ? How do you know he is a real prophet? Tell them why you believe, what it feels like, if you ever doubted, how you got through it, and what Jesus Christ means to you. They had become caught in a strong current and were being carried out to sea. A nearby couple tried to rescue the boys, but they also got caught in the current. So members of the Ursrey family dove in to rescue the struggling swimmers, and quickly nine people were caught in the rip current. There were no ropes. There was no lifeguard. The police sent for a rescue boat, but the people had been out in the ocean struggling for 20 minutes, and they were exhausted and their heads were slipping under the water. Among the onlookers on the beach was Jessica Mae Simmons. Her husband had the idea to form a human chain. They shouted at people on the beach to help them, and dozens of people linked arms and marched into the ocean. Look at this picture of that incredible moment. Everyone on the beach could think only of traditional solutions, and they were paralyzed. But one couple, in a split second, thought of a different solution. Innovation and creation are spiritual gifts. When we keep our covenants, it may make us different from others in our culture and society, but it gives us access to inspiration

so we can think of different solutions, different approaches, different applications. The fourth is to be distinct. Distinct means to be recognizably well defined. Let me go back to the story about Jessica Mae Simmons on the beach. Once that human chain was stretching toward the swimmers, she knew she could help. Jessica had a distinct skill: The restored gospel is recognizably well defined. But we have to be distinct about how we follow it. Just as Jessica practiced swimming, we need to practice living the gospel before the emergency so that, unafraid, we will be strong enough to help when others are being swept away by the current. And finally, the fifth is to do one through four in happy ways. But it does mean keeping the laws of God and building and lifting others. Hinckley placed where I see it every day. You look with optimism, work with faith, and things happen. Elsa was understandably unsure about the move, so her dad gave her a blessing. Their enthusiasm created optimism in Elsa about the upcoming move and answered her prayer about whether everything would be all right. Any small thing you do to light real happiness in others shows that you are already carrying the torch that President Kimball lit. We who are older than 40 have been carrying this charge from President Kimball ever since that day. You are the future leaders in this Church, and it will be up to you to carry this light forward and be the fulfillment of this prophecy. We who are older than 40 link our arms through yours and feel your strength and energy. Listen to this scripture found in Doctrine and Covenants It may have been written under different circumstances, but tonight by the Holy Spirit, I hope you will take it as your personal call to this sacred work. You cannot put yourself beyond the reach of that love. When you feel His love, when you love Him, you will repent and keep His commandments. When you keep His commandments, He can use you in His work. His work and glory is the exaltation and eternal life of women and men. The prophets are calling on us, my sisters. Can you bear being distinct and different? Will your happiness in spite of your trials draw others who are good and noble and who need your friendship? I testify the Lord Jesus Christ will go before us and be in our midst.

Chapter 5 : FACT CHECK: Aren't You Glad You Didn't Turn on the Light?

Summaries. A gang of escaped convicts take over a farmhouse and hold the woman living there hostage. It turns out that her husband is a cop, who among other things is in trouble because he has accidentally killed an innocent girl.

History[edit] The Wyllis Cooper era[edit] In the fall of , NBC writer Wyllis Cooper conceived the idea of "a midnight mystery serial to catch the attention of the listeners at the witching hour. At some point, the serial concept was dropped in favor of an anthology format emphasizing crime thrillers and the supernatural. By April, the series proved successful enough to expand to a half-hour. After a successful tryout in New York City, the series was picked up by NBC in April and broadcast nationally, usually late at night and always on Wednesdays. Cooper stayed on the program until June , when another Chicago writer, Arch Oboler , took over. A character might be buried, eaten, or skinned alive, vaporized in a ladle of white-hot steel, absorbed by a giant slurping amoeba , have his arm torn off by a robot, or forced to endure torture, beating or decapitationâ€”always with the appropriate blood-curdling acting and sound effects. When Lights Out switched to the national network, a decision was made to tone down the gore and emphasize tamer fantasy and ghost stories. On the first Christmas after World War I, three Allied officers meet by chance in a train compartment and find one another vaguely familiar. They fall asleep and share a dream in which they are the Three Wise Men searching for Jesus. But is it really a dream? In the best tradition of supernatural twist endings, Cooper has the officers wake to find a strange odor in their compartmentâ€”which turns out to be myrrh and frankincense. The surviving recordings reveal that Cooper was experimenting with both stream of consciousness and first-person narration a few years before these techniques were popularized in American radio drama by, among others, Arch Oboler and Orson Welles. One radio critic, in reviewing a March episode that used multiple first-person narrators, said: This feat, combined with the terse, stark sock of the drama, is probably one of the most realistic pieces radio has ever presented. He resigned in order to devote more time to Lights Out as well as a daily aviation adventure serial , Flying Time. From early to mid , Cooper produced close to scripts for Lights Out. The city was, like New York, one of the main centers of radio production in s America. The sound effects technicians frequently had to perform numerous experiments to achieve the desired noises. The series had little music scoring save for the thirteen chime notes that opened the program after a deep voice intoned, "Lights out, everybody! A veteran radio dramatist, Ferrin Fraser , wrote some of the scripts. Oboler made imaginative use of stream-of-consciousness narration and sometimes introduced social and political themes that reflected his commitment to antifascist liberalism. NBC was flooded with outraged letters in response. His next story, one of his most popular efforts, was the frequently repeated "Catwife," about the desperate husband of a woman who turns into a giant feline. He followed with "The Dictator," about Roman emperor Caligula. For every two horror episodes, he said later, he would try to write one drama on subjects that were ostensibly more serious, usually moral, social, and political issues. Like Cooper, Oboler was much in demand and highly prolific. In August , singer Vallee, then the dean of variety show hosts, claimed that Lights Out was his favorite series. He would lie in bed at night, smoke cigarettes, and improvise into a Dictaphone , acting out every line of the play. In this way, he was able to complete a script quickly, sometimes in as little as 30 minutes, though he might take as long as three or four hours. Years later, Rod Serling, who counted radio fantasists like Cooper, Oboler, and Norman Corwin among his inspirations, would use a similar process to churn out his many teleplays for The Twilight Zone , a series that in many respects was to television what Lights Out was to radio. In the spring of , the series earned a good deal of publicity for its fourth anniversary as a half-hour show when actor Boris Karloff , the star of many a Hollywood horror film, traveled to Chicago to appear in five consecutive episodes. Regular contributors included William Fifield and Hobart Donovan. A recording of the fifth anniversary show survives from this season. In , Oboler, needing money, revived the series for a year on CBS. Airing in prime time instead of late at night, the program was sponsored by the makers of Ironized Yeast. Most of the Lights Out recordings that exist today come from this version of the show. For this revival, each episode began with an ominously tolling bell over which Oboler read the cryptic tagline: Directing and hosting the broadcasts, mostly from New York

and Hollywood, Oboler not only reused scripts from his run but also revived some of the more fantasy-oriented plays from his other, more recent anthology series. Like Cooper, Oboler made effective use of atmospheric sound effects, perhaps most memorably in his legendary "Chicken Heart," a script that debuted in and was rebroadcast in and It features the simple but effective "thump-thump" of an ever-growing, ever-beating chicken heart which, thanks to a scientific experiment gone wrong, threatens to engulf the entire world. Although the story bears similarities to an earlier Cooper episode about an ever-growing amoeba that makes an ominous "slurp! Recordings of the original radio broadcasts are lost or unavailable, although Oboler later recreated this episode for a record album in Cosby also referenced the episode in a camping episode of Fat Albert and the Cosby Kids. Lights Out often featured metafictional humor. In "The Author and the Thing," Oboler even plays himself pitted against one of his own monstrous creations. He dabbled in live television a six-episode anthology series, Arch Oboler Comedy Theater , playwriting Night of the Auk , and fiction House on Fire. In , he produced an album entitled Drop Dead! In , Oboler produced a syndicated radio series, The Devil and Mr. O he liked for people to call him "Mr. O" , which featured vintage recordings from Lights Out and his other series with newly recorded introductions by Mr. Genre series like Inner Sanctum , Suspense and others drew increasingly large ratings. These included a bloodless ghost story about a man who accidentally condemns his dead wife to haunt a nearby cemetery and "The Rocket Ship", science fiction involving interstellar travel. This series also avoided the use of outright gore. In fact, a review in Variety complained that the premiere episode, The Seven Plovers, was "a little too serious in content for a thriller" since it included "religious background, philosophical discussion and dream diagnosis Broadcast from Hollywood over ABC Radio, it starred Boris Karloff and was sponsored by Eversharp, whose company president canceled the series after the third episode, apparently unhappy with the gruesome subject matter. An uncredited Lurene Tuttle plays the wife. Eversharp paid off Cooper for his five unused scripts and Lights Out ended its long run on network radio. Moto mystery series starring Peter Lorre but continued to work in radio, advertising and, later, television. In , Cooper created Quiet, Please , another radio program dealing with the supernatural, which he wrote and directed until , occasionally borrowing ideas from his Lights Out stories while creating wholly new scripts that were often more sophisticated than his s originals. In and , he produced and contributed scripts to three live TV series that frequently dealt with the supernatural: Volume One, Escape and Stage NBC asked Cooper to write the script for the premiere, "First Person Singular", which is told entirely from the point of view of an unseen murderer who kills his obnoxious wife and winds up being executed. Variety gave this first episode a rave review "undoubtedly one of the best dramatic shows yet seen on a television screen" , but Lights Out did not become a regular NBC-TV series until Coe initially produced this second series but, for much of its run, the live program was sponsored by appliance maker Admiral , produced by Herbert Bayard Swope, Jr. The series featured scripts by a variety of authors, including a young Ira Levin. In , producer Swope even bought a few stories from Cooper and Oboler. Rant," based on " The Tractate Middoth ", an M. These and many others are available on DVD. Notable directors included Delbert Mann and Fred Coe. In fact, Oboler who was then syndicating his The Devil and Mr. O radio show announced publicly that he had nothing to do with it. In , the network announced it was developing a TV movie and "potential miniseries" called Lights Out which, it was stressed, was "not being adapted from the radio series. As a result, many believe the story originated with Cosby. Oboler, feeling his copyright had been infringed, claimed in an interview that he "reached for a lawyer and got paid off by Universal Studios. In the episode, The Simpsons and Groundskeeper Willie turn inside out, and then break into a song and dance number. No recordings of the original broadcasts of "The Dark" have survived, but Oboler recorded a memorable remake for his stereo album Drop Dead!

Chapter 6 : Read I Turned Into A Girl And Turned On All The Knights! Light Novel

Back when the lights turned on he was 14 years old and working at the store. "That was the first year Sports World was open on the corner here, we had a separate store half a block down and I.

A man called Paul is working after hours and is murdered by a supernatural entity in the shadow. When his son, the boy Martin, is frightened by the same creature, he sees his mother Sophie talking to an imaginary friend called Diana in the shadow of her room. Martin does not sleep anymore during the night. His older step sister Rebecca who lives alone is summoned by the social assistant. She brings Martin home and recalls her own experience with Diana years ago when she was young. Rebecca and her boyfriend Bret investigate the connection of Sophie with Diana and come up to a scary revelation about their past. But soon, the fleeting but dreadful sounds along with the faint traces of otherworldly manifestations will teach the siblings that terrors do exist when the lights are out. A frightening entity with a mysterious attachment to their mother, Sophie, has reemerged. But this time, as Rebecca gets closer to unlocking the truth, there is no denying that all their lives are in danger Spoilers The synopsis below may give away important plot points. Martin tells his father that his mother, Sophie Maria Bello , has been acting strangely lately. Paul tells Martin that things will get better. When she goes to turn off the lights in one of the rooms, a figure appears in the back of the room. She notices the figure and when she goes to turn the lights back on, it disappears. She turns the lights back off and the figure reappears. She turns the lights on and it disappears. She does this two more times and on the fourth time she turns off the lights, the figure appears right in front off her. She immediately turns the lights back on and goes to tell Paul. She goes to tell Paul about the figure. He dismisses it and tells her to go on home. A little while later, he goes to lock up for the night. As he is about to leave, he remembers what Esther told him about seeing someone. So, he walks through the barely lit warehouse. Eventually, he comes across the same figure. It notices Paul and starts to get up. Paul swings his arms around the light to get it to come back on. It does and now the figure is closer to him then it originally was. Paul sees this and runs away. As he passes through a small patch of darkness, the figure claws his leg, sending him to a lit part of the ground with a bloody gash. He gets up and sees the figure in front of him, standing in the darkness. He pieces together that it cannot travel in the light, but only in the dark. Paul takes off again, limping all the way back to his office. He locks the door and grabs a baseball bat. Suddenly, the lights start flickering and eventually go off, leaving him in the dark. The handle on the door starts to jiggle as the figure tries to get in. Eventually, the door opens up slightly. His mangled corpse is dropped off somewhere on the other side of the warehouse. A few days later, Martin is about to go to sleep when he hears what sounds like his mother talking to someone. He makes his way through the hallway to her room, where it appears that she is talking to someone in the dark bathroom. Did we wake you? He begins to walk back to his room. He looks back to see Sophie standing at the door of her room and also sees a creepy hand at the corner of the door as well. Martin runs back to his room and locks the door. He gets back into bed. A few seconds later, the door handle to his bedroom begins to jiggle. Since the school cannot get a hold of Sophie, they end up calling Rebecca down to the school. She and Bret meet with an official from Child Protective Services, who fills her in on what has been happening with Martin. Rebecca goes to talk to Martin alone. Bret stays in the car as Rebecca takes Martin to the house. As they are walking, Martin tells her that Sophie has been talking to someone named Diana. Rebecca stops walking and asks Martin where he heard that name. He tells her that he heard Mom say it. Sophie opens the front door and welcomes Rebecca and Martin inside. When Sophie asks why Martin is home so early from school, he tells her that Rebecca will tell her why. Martin heads up to his room to pack some clothes unbeknownst to Rebecca. Rebecca gets into an argument with her mother when she finds out that Sophie has been neglecting to take her anti-depressants. Sophie begins to cry and pleads with Rebecca to let Martin stay, but Rebecca takes Martin and goes to her place. She hears a scratching noise and figures it must be Martin. She looks to where the noise is coming from and sees the figure hunched over and scratching the floor near the door of the bedroom. Since Rebecca lives above a tattoo parlor, the light of the sign above the tattoo parlor shines on and off every ten or so seconds. Rebecca can see the figure whenever the light of the sign is off and then it disappears when the

light comes back on. The figure notices that Rebecca is watching it. So, it disappears and then reappears standing up in front of Rebecca and as it charges towards her, it disappears as the light comes back on. Rebecca races to the light switch, just as the light of the sign turns off, but she is able to flip on the light switch to her bedroom in time. She looks around for Martin and finds him in the bathroom, sleeping in the bathtub with a flashlight on. Since Sophie is out running errands, Rebecca and Bret go inside. Rebecca heads upstairs where she comes across a box with information on Sophie and her past stint in a mental institution when she was a young girl. When Sophie was in the institution, she met a girl named Diana, who had a rare skin disorder and could not go out into the light. The doctors tried an experimental procedure on Diana with a bunch of lights, which caused her to die. Rebecca hears a noise in her old room and when she goes to check it, the door to her room closes shut and she is yanked up to the ceiling by Diana, who tries to strangle Rebecca with her own necklace. Bret tells Rebecca that Sophie is coming home with Martin, so Rebecca grabs the box with the information on Diana and they both flee out the back door. Later that day, Sophie and Martin are spending some quality time watching an old movie. All of a sudden, Sophie goes and turns out the lights in the room. Martin gets afraid and Sophie tries to calm him down. She proceeds to tell him the story of her friendship with Diana. She tells him that Diana is her friend and can only stay if all the lights are turned off. In the background, you see Diana approaching behind Martin. When she appears beside Martin, he freaks out and begins to try to turn on some lights. Diana tries to stop him, but Sophie gets in her way and Diana smacks Sophie, sending her to the floor. This allows Martin time to get to the front door and escape. Bret goes to the store and gives Rebecca time to talk with Martin. Martin tells her that Diana is real. Just then, a knock is heard at the door. Rebecca and Martin begin to hear Diana in the walls. The same scratching sounds that Rebecca heard before begin to come from the closet in her bedroom. She slowly approaches the closet door and turns on the light. No one appears to be there. Rebecca tries to convince Sophie that Diana is dead, but that her spirit is trying to kill them, but Sophie ignores them and goes upstairs to her room to go to sleep. Rebecca tells Martin that all three of them are going to spend the night there. Bret will sleep on the couch and Rebecca will sleep in the same room with Martin. As she walks away from the bedroom door, Sophie opens the door. After Sophie closes the door, Rebecca looks at the note, which reads "I need help". Later that night, Diana cuts the power to the block. Bret goes outside with a flashlight to investigate as Rebecca goes to the basement with a wind-up lantern to try to find the fusebox. Martin wakes up and finds Rebecca gone. He grabs a candle, goes to the hallway and calls out for Rebecca. Behind Martin, Diana appears. He turns around and sees her in the dark. Almost immediately, she again appears behind him, this time the shock sends him to the floor.

Chapter 7 : Turn On Your Light - By Sharon Eubank

Over \$ billion in subsidies have been doled out to big wind and big solar over the last decade. Even with the avalanche of taxpayer subsidies and bailout funds, many of these companies, such as.

The October Game by Ray Bradbury. A scary story for Halloween with creepy illustrations. No, not that way. How to prolong the suffering? How, first of all, to bring it about? The man standing before the bedroom mirror carefully fitted his cuff-links together. He paused long enough to hear the children run by swiftly on the street below, outside this warm two-story house, like so many gray mice the children, like so many leaves. By the sound of the children you knew the calendar day. By their screams you knew what evening it was. You knew it was very late in the year. The last day of October, with white bone masks and cut pumpkins and the smell of dropped candle wax. If anything it made things worse. He adjusted his black bow tie. If this were spring, he nodded slowly, quietly, emotionlessly, at his image in the mirror, then there might be a chance. There was no green spring, none of the freshness, none of the promise. There was a soft running in the hall. All eight quiet years of her. Again he caught the long look of thought and deliberation he gave himself in the mirror. He had never liked October. And a little of that sadness returned each year to him. It always went away with spring. But, it was different tonight. There was a feeling of autumn coming to last a million years. There would be no spring. He had been crying quietly all evening. The rich syrupy smell of sweets filled the bustling house. Now, the house was silent with preparation. And just a little more than that. Just see how I dash about! For a while he had played a little game with her, a nasty childish game. But when he tried following she ran to the bathroom and locked the door. Marion appeared in the door, all skeletons in her disguise. Wilder, your wife will never have another child. This is the last one. He almost bent to take hold of Marion now, in her skull mask. Somewhere he had missed out. Other things being equal, he would have loved the child. It had been very easy for Louise to hate this husband who so wanted a son that he gave his only wife over to the mortuary. And I have a blonde daughter! It had all been so beautifully ironic. His selfishness deserved it. But now it was October again. But, in winter, the hikes and picnics and escapes fell away with leaves. Once he had been clever enough to save for a Florida trip. They had gone south. He had walked in the open. He simply could not wear this one through. There was a mad ringing of the bell below. Marion, without a word, ran down to greet the first arrivals. There were shouts and hilarity. He walked to the top of the stairs. Louise was below, taking cloaks. She was tall and slender and blonde to the point of whiteness, laughing down upon the new children. What was all this? The boredom of living? Where had it gone wrong? Certainly not with the birth of the child alone. But it had been a symbol of all their tensions, he imagined. His jealousies and his business failures and all the rotten rest of it. It was simple as that. No, he must hurt her. Figure some way, perhaps, to take Marion away from her, legally. That would hurt most of all. The children shouted, waved, as he came down. How well he got on with children, they said. The children crowded after the husband, squealing. He made a mock shiver. He hissed and shouted ghastly utterances after them. A wonderful wailing filled dark pumpkin-lighted house. Everybody talked at once. With a shut mouth and shiny eyes she had watched her own party, like so many serpentine thrown before her. Louise went down without help. He moved to aid her, but she was gone even before he bent. The upper house was empty and silent in the candle-shine. Marion stood by the slide. They sat in a vast circle in the cellar. He peered but saw nothing. There was a child scampering, a smell of damp cement, and the sound of the wind out in the October stars. Not a light, not a shine, not a glint of an eye. A scraping of crockery, a metal rattle. Six or seven items moving at once through the laughing, trembling dark. The autumn wind sighed about the house.

Chapter 8 : Lights Out (film) - Wikipedia

The information about Don't Turn Out the Lights shown above was first featured in "The BookBrowse Review" - BookBrowse's online-magazine that keeps our members abreast of notable and high-profile books publishing in the coming weeks.

Or turn them off and back on again? If you pay your own electric bill for your house or apartment, this will be of interest to you. We all know that leaving the lights on in your house or apartment costs you money. As a result, we play the game of turning them off as we leave the room to conserve energy and help keep our electric bill down. But you may be Curious to know: Does it cost less in the long run to leave the light on for another minute or two while you scramble from your bedroom to the bathroom and back in the morning while you get ready for work? Because how much does that surge of electricity that turns the light on and off cost? Does the surge cost more than leaving the light on for ANY amount of time, no matter how short? I had a boss back in college that ran a huge restaurant with hundreds of lights and many lightswitches. He would yell at anyone who would turn on his restaurant lights on the side of the restaurant that was not in use during the winter. He would tell me that it cost him a lot of money just to turn the lights on and off, more money than it would cost to keep them for x amount of time. So I am begging the question: In the morning is it more efficient to leave your lights on for a few minutes as opposed to turning them on and off repeatedly as you move from room to room? Now I am talking an extra few minutes here and there, not 45 minutes or a few hours. Apparently, the answer is not a simple yes or no, and the reason for this "maybe" is it depends on the type of bulbs you buy: You want to utilize all types of light bulbs in a way that will help you save money and save energy. Energy saving light bulbs that are a little more expensive but save you the money in the long run take a while to warm up and achieve maximum brightness. So its best to only use them in rooms where they stay on for longer periods of time, like a living room. The answer is according to the MythBusters show: So it is best to turn off your lights even for a few minutes, than to leave them running fearing the spike in energy and a spike in your electricity bill. Found this Post interesting?

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Lights Out is a American supernatural horror film directed by David F. Sandberg in his directorial debut, produced by Lawrence Grey, James Wan, and Eric Heisserer and written by Heisserer.