

THE CALL OF THE VOID - 301

"THE GRAVEYARD SHIFT"

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EPISODE ONE - THE GRAVEYARD SHIFT

SCENE ONE

EXT. LIGHTHOUSE - DAY - (VISION)

SFX: Hollow wind. The distance rush of waves and the call of seagulls.

ETSY

Have you ever had that feeling...when you're standing on the edge of a cliff. And there's something in the back of your mind that says you could jump? It's not that you want to jump, but something tells you...you could.

JONAH

There's a storm coming in. Where have you been?

ETSY

Just walking the cliffside. I was trying to get to the lighthouse but it never gets any closer.

JONAH

I don't see it.

ETSY

On the Island.

JONAH

Is there a light on? (Beat) It must be abandoned.

SFX: Etsy shuffles forward.

ETSY

I feel like I've seen it before.

JONAH

I don't recognize it. (Beat) You're pretty close to the edge there. It's a long way down.

ETSY

I never really had a fear of heights.

JONAH

Me neither. (Beat) Are you cold?

ETSY

Kind of.

Come here.

JONAH

SFX: Jonah walks towards Etsy and puts his arms around her.

There's a fog moving in.

ETSY

We'll be safe here.

JONAH

(Beat) That is a long way down.

ETSY

There's nothing to be scared of, Etsy. I'd hold you through it.

JONAH

Through what? (Beat) Through what?

ETSY

It would feel like wind. A roaring in your ears. Like a beast.

JONAH

Like flying.

ETSY

For one brief moment, embraced by the descent, then finally...This is how it will end. When I have devoured all of you. There will be nothing. There will be no one. But you and I. (Whisper) Jump.

JONAH

SFX: Etsy gasps as she falls from the cliff. Wind roars in her ears. There is a thunder crash as she wakes up from the dream. Night noises and a television plays in the background. She catches her breath and looks around the room.

Jonah? Jonah?

ETSY

TITLE SEQUEUNCE

SCENE TWO

EXT. SEABROOK HARBOR & MARINE - DAY

SFX: We hear an oyster cage overturned and the slosh of water on a dock. Leroy hums a gruff song. Topher approaches.

TOPHER

(Calling from a distance) Leroy? Leroy? Leroy Benjamin?

LEROY BENJAMIN

Why are there cages here?

TOPHER

Sorry?

LEROY BENJAMIN

They told me I had docks 6 and 8 for unload. These cages aren't supposed to be here.

TOPHER

I'm not with the dock.

LEROY BENJAMIN

Well, we need to move them.

TOPHER

Oh. Okay.

SFX: Topher and Leroy Benjamin move the oyster cages.

TOPHER

Um. Hi. My name is Inspector Topher Sommers. I just wanted to ask you a couple questions about...the...uh, Garden of Memories Cemetery. That's the one out by La Salle Park. You're the caretaker there?

SFX: Leroy spits.

LEROY BENJAMIN

You're an inspector?

TOPHER

Yeah. I understand you work at the cemetery.

LEROY BENJAMIN

Tuesday, Thursday. I clean the graves. Work the path. Rest of the week I work here.

TOPHER

Sure.

SFX: Leroy moves the cages as Topher struggles to keep up.

LEROY BENJAMIN

We've moving them over here. Don't mind the rust.

TOPHER

Okay. (Beat) I wanted to talk to you about the disruption that happened at the cemetery last Friday night.

LEROY BENJAMIN

The vandalism.

TOPHER

I was told you heard something out there on Thursday. It was some kind of sound, is that true?

SFX: Leroy takes intimidating steps towards Topher.

LEROY BENJAMIN

Who told you about that?

TOPHER

A friend of mine. Fargo Kaminski.

LEROY BENJAMIN

(Knowing) Mm-hm. That crazy lady in the swamp.

TOPHER

Right. Sort of. She said you heard something.

LEROY BENJAMIN

Thursday yeah, I heard something.

SFX: Topher takes out a notepad and pen.

TOPHER

Can you describe that sound to me?

LEROY BENJAMIN

Not like anything I've ever heard before. 15 years as a grave-hand, and I ain't never heard a sound like that. Thought it was flood waters at first.

TOPHER

Flood waters?

LEROY BENJAMIN

When we get a flood, the water seeps into the tombs and shakes the bones of the dead. Skeletons floating around inside there, clanking against the stone like they're rearing to get out. That's what it sounded like. (Beat) But there hasn't been a flood yet this year.

TOPHER

No there hasn't.

SFX: We hear a short police siren and a car pulling up to park.

LEROY BENJAMIN

That officer with you?

TOPHER

Oh. Um. Probably not.

SFX: Car door opens.

MASON

DFT 663. Why do I have your license plate memorized, Topher?

TOPHER

Officer Mason. How are you?

MASON

It's 9:00am on a Monday morning. I let a good cup of coffee go cold to get out here and speak to my witness.

TOPHER

I'm sorry to hear that.

MASON

You want to tell me why you're talking to my witness, Sommers?

TOPHER

I was just gathering information.

MASON

For what?

TOPHER

That's classified.

MASON

Uh-huh. Why don't you step over this way. Follow me back to your car.

TOPHER

Thank you, Mr. Benjamin. I'll be in touch.

MASON

No he will not.

SFX: We hear footsteps on a dock, and then gravel as they walk back to the road.

TOPHER

I'm already putting together some big pieces on the Garden of Memories incident.

MASON

You don't work for the NOPD.

TOPHER

Well, that's...I'm more of a freelancer. Fargo and I...

MASON

Fargo Kaminski.

TOPHER

Mason, there's something strange happening in this area. People are hearing these sounds. There's evidence that the Garden of Memories incident...

MASON

Topher, this is a case of graveyard vandalism. Kids breaking into a cemetery for kicks. That's it.

TOPHER

Then why are you interviewing my key witness?

MASON

Because it's vandalism and I want to know if he saw the kids that did it. There's no cataclysmic dilemma happening here.

TOPHER

But...there could be.

SFX: Officer Mason exhales. He has a bit of pity for him.

MASON

Topher. Thank you for being a concerned citizen. Tell you what, I got this one. But how about you keep me posted on that sound and...we'll see.

TOPHER

Sure.

MASON

Your car's parked illegally. If you move it in the next five minutes I won't have to write you up.

TOPHER

(Defeated) Thank you, sir.

MASON

Make it a good day, Sommers.

TOPHER

I will.

SCENE THREE

EXT. THE STREETS OF NOLA - LATER

SFX: New Orleans Street Jazz plays as we hear Topher riding a bicycle. A phone rings on the other end and Simone picks up.

TOPHER

Simone?

SIMONE

(On phone) Topher! Hey! Sorry, I meant to call earlier this week.

TOPHER

No. I know you're busy. How's it going over there?

SIMONE

(On phone) I'm overwhelmed and under caffeinated. But it's nice to experience such a barrage of information. We just finished a section on quantum entanglement, which is something I never fully appreciated before this intensive.

TOPHER

Quantum entanglement. Dad did some of that.

SFX: A small crowd shuffles by as Topher breaks on his bicycle.

SIMONE

(On phone) He did, yeah. The gist is that quantum particles that have a relationship with each other maintain that relationship no matter the distance between them. So, if you start to spin one of the particles in any direction, the other particle will begin to spin in the exact same direction instantaneously.

TOPHER

Regardless of distance?

SIMONE

(On phone) Right. The particles could be thousands of miles away

TOPHER

Same.

SIMONE

(On phone). What?

TOPHER

That's fascinating.

SIMONE

(On phone) It is. Sorry, Princeton shop talk.

TOPHER

No, I love hearing what's keeping you busy.

SIMONE

(On phone) Well, it's definitely the busiest summer vacation I've had in a while. We're heading out to the anomaly site for the first time later this week. So...that's when the actual *practical application* part begins.

TOPHER

De Soto area, right?

SIMONE

(On phone) Yeah. It's just a couple miles from our base.

TOPHER

It's nice that you're back in the neighborhood.

SIMONE

(On phone) Two hours away.

TOPHER

Closer than Princeton.

SFX: Another crowd shuffles by, Topher chimes a bike bell as he moves around them.

SIMONE

(On phone) Yeah. But, anyway, how are you? How are things?

TOPHER

Great! Uh...things are great. It's off season so...it's hot, and...

SIMONE

(On phone) Lots of cataloging at the shop.

TOPHER

Right. I'm ordering...oh, I'm ordering an entire shelf of new compounds from the Boston Chemical Archives.

SIMONE

(On phone) Really?

TOPHER

Yeah. They're from 1863. Precedes the Ripper murders.

SIMONE

(On phone) Do you classify everything through a serial killers' timeline now?

TOPHER

I guess I do.

SIMONE

(On phone) Speaking of, how are the two of you?

TOPHER

Oh, good. We're doing good.

SIMONE

(On phone) Great to hear.

TOPHER

Oh! I've been chasing down this strange sound people have been hearing. Garden of Memories Cemetery and a few other sites. I've got a list of contacts.

SIMONE

(On phone) Really?

TOPHER

Yeah.

SIMONE

(On phone) Just by yourself?

TOPHER

(Beat) Sort of.

SIMONE

(On phone) You aren't still conspiring with Fargo, are you?

TOPHER

What do you mean?

SFX: Topher breaks the bicycle and climbs off. He walks on gravel for a moment.

TOPHER

No. No. We don't even hang out...that often. I mean just on Wednesdays. Mondays sometimes if I get new information. But it's not weird. It's not like we're talking about how cosmic frequencies are permeating all aspects of our lives. (Beat) It's not weird.

SCENE FOUR

INT. FARGO'S HOUSE BOAT - LATER

SFX: Disco music blares suddenly as Fargo mixes cocktails.

FARGO

That's what I'm saying, man. Cosmic frequencies have permeated all aspects of our lives. It's all one big sparkling cocktail of interstellar energy. So what do we do?

TOPHER

...I don't know.

FARGO

We keep our roots in the wildflower patch, man.

TOPHER

(Punchline) And that's why you built a house boat?

FARGO

That's why we should all be building house boats. You interested? I could hook you up.

TOPHER

Oh. That's okay.

FARGO

Speaking of, check out the new signage.

TOPHER

The River Monster?

FARGO

That's her name. Domicile living on the go...

SFX: Fargo kisses the sign. She sits down and shuts off the music, getting down to business.

FARGO

Anyway, the rumor around the garden is you had a meeting with a...Mr. Leroy Benjamin.

TOPHER

I did.

FARGO

Good...good, good, good.

TOPHER

He said he heard a sound while he was in the cemetery.

FARGO

Ah. That's a lucky seven. Seven similar stories.

TOPHER

No one has seen anything, but they've all heard something like this in the past two weeks.

SFX: Topher sets down his drink.

TOPHER

There was a disturbance in the cemetery the following night. Six mausoleums were smashed open. It's the closest thing we have to physical evidence. It's being written off as graveyard vandalism.

FARGO

AGH!

SFX: Fargo falls back on the couch.

TOPHER

Are...are you okay?

FARGO

The idiocracy! And only we know better, man. This is capital development. What are our plans?

TOPHER

Plans?

FARGO

To investigate the Garden of Memories Cemetery.

TOPHER

Well, it's restricted from public access right now.

FARGO

We are investigative journalists!

TOPHER

I'm not a journalist, Fargo.

FARGO

Aw yeah...I have to admit, man, you got me with that one.

TOPHER

So it's illegal for us to break in.

FARGO

(Beat) Don't ask for permission when you don't need to.

TOPHER

Right, but I'm saying...they could arrest us just for going in.

FARGO

They could. What does your tomorrow afternoon look like? I have a covert meeting with a lawn care supervisor in the morning.

TOPHER

I could do tomorrow night.

FARGO

Very good. In the meantime, I will acquire cataloging materials for the investigation.

TOPHER

I don't know what that means.

FARGO

Oh. You will.

JAZZ MUSIC TRANSITION

SCENE FIVE

INT. SOMMER'S HOUSE - LATER

SFX: Door swings open and closed. A cat meows as Topher drops his keys on the counter.

TOPHER

Hey, buddy.

SFX: Topher sneezes.

DANI

(Calling from other room) Hey, are you home?

TOPHER

Dani! Hi! Yeah!

SFX: Footsteps as Topher moves down the hallway.

Hey. DANİ

Hey! TOPHER

SFX: They kiss quickly.

How was work? TOPHER

DANI
Fine. I only had to wake up one person in the Theatre of Death room tonight.

TOPHER
I don't really understand what it is about gruesome violence that puts people to sleep back there.

DANI
It's a coping mechanism.

Yeah? TOPHER

SFX: Topher takes out pots and pans from the cupboards and begins to cook. A sink noise, followed by setting a pan on a stove and something cooking.

DANI
When people are under a lot of stress, they tend to either overact and become excessively busy, or they just fall asleep and shut it all out.

TOPHER
That makes sense. Did you eat already?

DANI
Yeah, it's like 9:30.

TOPHER
Oh. Wow. Sorry. I didn't realize it was so late.

DANI

That's fine. I fed Brody too.

TOPHER

Thanks.

SFX: Brody meows.

TOPHER

I don't think he likes me as much as, um... as much as he could, you know?

DANI

He likes you. You just need to stop trying so hard. (Beat) So, how was your day?

TOPHER

(Beat. Lost in thought) What?

DANI

Your day.

TOPHER

Oh, I... I spent most of it reorganizing shelves. I moved...you know how you can move a shelf to a higher slot so that it has more space beneath it? So now all of the taller bottles of compounds from the late 19th century can fit in one line.

DANI

Nice.

TOPHER

And the surgical equipment is cleaned. The...the lightbulb in the display case that's been out since last year has been replaced. Oh! And I moved my desk out of the storage cabinet.

DANI

That's great.

TOPHER

And I talked to Simone. She's doing great.

DANI

Still at the Mississippi site?

TOPHER

Yeah, the summer intensive. I guess a whole year at Princeton wasn't enough quantum mechanics for her.

DANI

That sounds like her.

TOPHER

Yeah. Oh, did you still want to watch the rest of the Ted Bundy documentary?

DANI

Maybe over the weekend.

TOPHER

Oh. (Beat. Sensing something is wrong.) Okay.

DANI

Topher. Are you alright?

TOPHER

What do you mean?

DANI

I just feel like...sometimes you're thinking a lot more than you're talking.

TOPHER

I thought I was talking a lot.

DANI

Yeah, but...not about the things you're thinking about.

SILENCE

DANI

Alright. Well. I think I'm going to head home tonight.

TOPHER

Are you sure?

DANI

Yeah. I've got an early shift tomorrow.

TOPHER

Dani. (Beat) Are you going to be alright?

Yeah, I'll be fine. DANİ

Text me if you need... TOPHER

Yeah. DANİ

SFX: Footsteps towards the door, Dani puts on her shoes and jacket.

TOPHER
(Trying to apologize) *The Tale of Seven Strangers* is playing at the Broad Theater this Wednesday.

Oh yeah? DANİ

TOPHER
1947, loosely based on true events. You haven't seen that one, right?

DANİ
(Beat) Colorized or black and white?

TOPHER
Oh, black and white, of course. Have I learned nothing about you?

DANİ
Alright. See you then.

TOPHER
Great.

DANİ
Goodnight.

TOPHER
Goodnight, Dani.

SCENE SIX
INT. MISSISSIPPI LECTURE HALL - DAY

SFX: Quiet murmuring of students. A classroom door opens and closes and a projector is clicked on.

PROFESSOR FULTON

Alright. We have a lot to cover today, yes? We're taking our seats. The pictures on the projector show live readouts of what De Soto National Forest looks like right now. These have not been altered for this screen. But as you can see there are some startling patterns. Observations?

SFX: A hand goes up.

PROFESSOR FULTON

Yes, Simone.

SIMONE

The plant life has lost its pigmentation.

PROFESSOR FULTON

It has. Yes. Ferns to fungi. All white. Anyone else?

ELI

I mean, the sky is dark.

PROFESSOR FULTON

Yes. The sky remains in a fixed twilight. Midday, evening, it remains this dim gray. What we're looking at is an isolated sector of the forest with these characteristics. What turns the sky in a three-mile radius of the forest into twilight? And the plant life white?

STUDENT

Radiation?

PROFESSOR FULTON

No. Thank you for playing.

RILEY

Some sort of chemical interference.

PROFESSOR FULTON

No. You are still thinking like a chemist, Riley.

STUDENT

Pollution?

PROFESSOR FULTON

Getting colder. No.

SFX: Simone's hand goes up again.

PROFESSOR FULTON

Simone?

SIMONE

Something is draining the area of nutrients.

PROFESSOR FULTON

Not quite. Come on people. A whole forest has changed color in a number of months, the community is concerned. What do we come to them with?

ELI

Light refraction.

PROFESSOR FULTON

Would you like to explain that theory, Eli.

ELI

I mean, I think it's pretty obvious.

PROFESSOR FULTON

Entertain us peasants.

SFX: Eli shifts proudly in his seat.

ELI

Like... Well, it's light frequencies right? If something was interfering with light frequencies the colors would shift down the color spectrum.

SIMONE

So you're saying it's red-shifting.

ELI

That's exactly what I just said.

SIMONE

Why would it shift within just this little area?

ELI

Maybe there's some-kind of bubble in the atmosphere.

SIMONE

A bubble...in the atmosphere.

PROFESSOR FULTON

It's in the right direction. But there are other conditions at the site. Other frequencies that are decreasing. Does anyone know what the Schumann Resonance is? Not a rhetorical question.

SFX: Fulton writes with chalk on the chalkboard.

SIMONE

The constant frequency the earth emits.

PROFESSOR FULTON

Gold star for Simone. 7.83 Hz. That is the audio frequency our earth emits. It is too low for us to detect. But our bodies are calibrated to this frequency. And it has been constant since our planet has been in existence, but...about a year ago that frequency has begun to shift dramatically downward within the boundaries of this site.

ELI

The native frequency is changing.

PROFESSOR FULTON

All sound and light frequencies are shifting downward in this anomaly site.

SIMONE

So...then what's doing this?

PROFESSOR FULTON

That...will be our question for the rest of the intensive. Because we don't know what is causing this decrease. But it is easily one of the greatest mysteries and most peculiar sites I have seen in my entire career as a physicist.

SFX: Projector clicks.

PROFESSOR FULTON

This is what the site looked like 1 year ago. A fledgling anomaly. And this is where we are today. This morning actually.

SFX: The students react with awe.

RILEY

Woah. It's three times the size.

PROFESSOR FULTON

Easily. We will begin as all science does, with observation. We will be gathering data collectively like a quantum computer. We investigate the anomaly site and try to understand what causes light and sound frequencies to drop at this magnitude. The frequencies fluctuate out there, so it can be hard to get an exact reading, regardless, four significant figures are required. Four. Yes?

ALL STUDENTS

Yes.

PROFESSOR FULTON

Excellent. Do we have questions? (Beat) Then we're moving on...

SCENE SEVEN

INT. MISSISSIPPI LECTURE HALL - LATER

SFX: Students chat as they shuffle out of the classroom. Simone's footsteps stop at Fulton's desk. Fulton packs up papers and books.

PROFESSOR FULTON

Simone. Did you need something?

SIMONE

Your curriculum is flawed.

PROFESSOR FULTON

(Amused) Alright.

SIMONE

We're spending a lot of time debating what is happening. We should be exploring practical application of quantum states, not dancing around with potentials and might be's.

PROFESSOR FULTON

I want everyone to understand how we got to our conclusions. Show the work.

SIMONE

It's more important to see where applied quantum can take us. Not where we are theoretically. So, your curriculum is flawed.

PROFESSOR FULTON
(Beat) Sommers, was it?

SIMONE
Yeah.

PROFESSOR FULTON
You wouldn't happen to be related to a Dr. Victor Sommers?

SIMONE
Yes. My dad.

PROFESSOR FULTON
That makes sense. How is he?

SIMONE
He passed away, actually. Two years ago now.

PROFESSOR FULTON
I'm sorry to hear that.

SIMONE
I am too. You studied with him then?

PROFESSOR FULTON
Uh, yes. I worked with him.

SIMONE
At school?

PROFESSOR FULTON
No, it was lab work, before he left the Midwest.

SIMONE
You worked at JM labs.

SFX: Fulton shifts uncomfortably. He stops packing up for a moment.

PROFESSOR FULTON
(Beat) We were both briefly there at the start of the program. I was with him in his quantum research department.

SIMONE

We moved away from the area when I was young. So, I don't remember much about his time there.

SFX: Fulton continues packing up, hurriedly.

PROFESSOR FULTON

Well...I appreciate both your enthusiasm and your argument against my curriculum. I will see if we can get you to your destination in this intensive.

SIMONE

That would be ideal.

PROFESSOR FULTON

It would be. See you out there, Simone.

SFX: Professor Fulton walks away and we hear a door open and close. Ominous music.

SCENE EIGHT

EXT. GARDENS OF MEMORIES CEMETERY - NIGHT

SFX: Night sounds, crickets and a distant owl. Footsteps.

TOPHER

Have you ever been in a cemetery at night?

FARGO

I can't answer that for legal reasons.

TOPHER

What do you have there?

SFX: Fargo fiddles with her device.

FARGO

It's my modified audio and video transducer.

TOPHER

It's a camcorder.

FARGO

But it's been modified for our purposes this evening.

TOPHER

I don't think we're going to find anything out here, Fargo.

FARGO

Little man of little faith.

SFX: Their footsteps stop.

TOPHER

These are the tombs that were disturbed.

FARGO

Hold on, I'm booting up the device.

SFX: The device clicks on and Fargo adjusts the focus.

TOPHER

There's at least six of them broken open, do you see that?

FARGO

(Incredulous) Kid's did this?

TOPHER

I'm seeing some serious cracks along the foundations.

FARGO

There's claw marks.

TOPHER

What?

SFX: Spooky music rises.

FARGO

There's claw marks. Do you see the marks along the ground here? Where I'm shining my light.

TOPHER

(In fear). Fargo.

FARGO

Yeah?

TOPHER

I don't think we're safe here.

FARGO

It'd have to have been huge to rip apart tombs like this.

TOPHER

Yeah.

SFX: They hear a strange cryptid noise, like a cry of a large animal.

FARGO

Did you hear that?

TOPHER

Yeah.

SFX: Another strange animal growl..

TOPHER

Are you recording?

FARGO

Shh.

TOPHER

Is that a yes?

FARGO

Yes, I'm recording!

SFX: The sound changes into wings flapping and then a screeching.

TOPHER

I've heard that sound before. (Beat) We need to run. Right now.

FARGO

I want to get at least thirty seconds of clean tape.

TOPHER

Fargo! Night Gaunt!

FARGO

Oh my God....

You're not running!

TOPHER

I need to get this on tape!

FARGO

You don't need to get this on...

TOPHER

SFX: Night Gaunt collides with Fargo and Topher. Fargo laughs hysterically.

Are you seeing this?

FARGO

Fargo!

TOPHER

SFX: Night Gaunt attacks them again.

I'm getting it, man! I'm getting it!

FARGO

SFX: Fargo continues to laugh.

Fargo, we don't have time for...

TOPHER

Do I have to drag you out of this cemetery!?

TOPHER

Don't shake my camera!

FARGO

SFX: Night Gaunt collides with Fargo and Topher again.

Fargo! Are you okay?

TOPHER

SFX: Fargo screams.

Help! Fargo!

TOPHER

Topher! Topher, hold on man!

FARGO

SFX: The Night Gaunt buries Topher. We hear rocks crumbling.

SILENCE.

FARGO

Topher? Where did you go!? You got to help me out, man!

SFX: Topher struggles to breath under the rocks.

FARGO

Hoh! Okay! Are you trapped under there? I'm gonna get you out. I'm gonna dig you out!

SFX: Fargo digs through the rocks and dirt.

FARGO

I got you, man. Just hang in there. Show me your hands. Keep your hands up! Palms up, brother!

SFX: Topher tries to breath through the dirt.

FARGO

You got to work with me here. Palms up!

SFX: Topher gasps for air.

FARGO

Hoh! Hoh, okay! There you are. Come on. You're alright.

SFX: Topher heaves for breath and coughs as Fargo pulls him above ground. They sit for a moment and breathe.

FARGO

(Beat) That was weird, man.

TOPHER

It tried to bury me alive.

FARGO

Yeah, I saw that. (Beat) You good?

TOPHER

I think so.

FARGO

Just checking, you saw what I saw right?

TOPHER

I like to call it a Night Gaunt.

FARGO

Heard. What was it doing here?

TOPHER

I have no idea.

SFX: Mysterious music into a hard transition.

SCENE NINE

EXT. QUARTZSITE - ARIZONA - GREENHOUSE - NIGHT

SFX: The sounds of a desert at night. We hear a lighter click and a cigarette being lit. Footsteps on cement, and coins jingling in a hand.

FRY

Hmm..kidney stones or an early heart attack?

GIBBY

Go for the kidney stones. My impending lung cancer will keep you company.

SFX: Coins fall into a vending machine.

FRY

Mountain Dew, it is.

GIBBY

When are you taking lunch?

FRY

Probably like...9:00?

GIBBY

You want to help me move the skid sprayer before that?

FRY

Absolutely not. We get off at midnight, right?

GIBBY

They moved it back to one.

FRY

Seriously?

GIBBY

We work the night shift, man. What do you expect?

FRY

Woah... wait. Why is it now a dollar fifty?

GIBBY

It's always been a dollar fifty.

FRY

I swear it was a dollar yesterday.

SFX: The can clunks in the vending machine.

FRY

(Beat) Did it just get stuck?

GIBBY

You got to shake it.

SFX: Fry shakes the vending machine.

GIBBY

No, you got to *shake* it.

SFX: Fry shakes the hell out of the vending machine for too long. Then stops.

GIBBY

Okay, well, just put in another dollar fifty and get another soda. It'll knock it down.

FRY

That one's just going to get stuck too.

GIBBY

Or you could get Miriam. She can do the thing.

What thing?
FRY

She can get the vending machine open.
GIBBY

No she can't.
FRY

I've seen her do it, bro.
GIBBY

Somehow I'm not surprised by this.
FRY

Hey, Miriam.
GIBBY

SFX: Footsteps on gravel.

Yeah?
ETSY

Fry is having relationship issues with the vending machine.
GIBBY

D11. The Cherry Mountain Dew. It's stuck.
FRY

Okay?
ETSY

I was told you do a...thing?
FRY

Did you pay for it?
ETSY

Yeah, I paid for it. It ate my dollar fifty.
FRY

Alright. Stand back.
ETSY

Yup.
FRY

Can you stand back, Gibby? ETSY

Yeah. GIBBY

SFX: Etsy picks the lock to the vending machine until it clicks open.

And...she got it. GIBBY

Dude, you're amazing. FRY

Criminal skills. GIBBY

Something like that. ETSY

Sweet, sweet cherry-lime... FRY

Woah. Hey just...stay back, alright? ETSY

SFX: Etsy shuffles back.

Fry, step back. GIBBY

Oh. Yeah. Sorry. FRY

It's fine, if you could just stay back. ETSY

Right. Yeah. FRY

I got to close the machine back up, if you could move please. ETSY

Sure, yeah. Sorry. Uh, thanks again, Miriam. FRY

SFX: Fry leaves. Etsy closes the vending machine, and then proceeds to put coins into it. Gibby smokes.

GIBBY

So you were the weird kid in high school, huh?

ETSY

The what?

GIBBY

Or, the...you know. It's a compliment.

ETSY

Right.

SFX: A can falls. Etsy picks it up.

GIBBY

Is the ice queen coming out for drinks after work? We're heading to Murphy's.

SFX: Etsy's clicks open the can.

ETSY

Uh...I don't know.

GIBBY

Too busy staring up at the ceiling? Having an existential crisis?

SFX: A beat. Etsy laughs, ironically.

GIBBY

I schedule mine for Tuesdays and Thursdays. 3:00am sharp. Gotta find that right balance of existential dread and crippling anxiety.

ETSY

Wow. You have a system.

GIBBY

So, Murphies. 12:00am?

SFX: Footsteps on gravel as Etsy walks away.

ETSY

I'll think about it as I water plants.

GIBBY

Shouldn't be more than ten people there.

ETSY

(Beat) Alright. I'll be there.

SCENE TEN

INT. QUARTZSITE - ARIZONA BAR - NIGHT

SFX: Bar music playing in the background. People talking. Drinks being poured.

FRY

It was like this weird green-screened thing...Like they didn't have much money for it.

GIBBY

Right.

FRY

And they projected these different backgrounds so the characters could be in a forest or a cave or whatever.

ETSY

And this was not some kind of substance induced fever dream?

FRY

Listen, man. It was indie circuit. Leonard Nimoy was in one of them. You can't even find this on Youtube.

ETSY

Well, that's depressing.

GIBBY

Did you look anywhere else but Youtube?

FRY

(Beat) No.

ETSY

See, I feel like you're not trying *that* hard...

FRY

Where else would I look?

GIBBY

You get this shit at the district library, man. That should be your number one.

FRY

I don't have a library card.

ETSY

The library out here is surprisingly legit.

GIBBY

Right? Strangely comprehensive for Quartzsite, Arizona.

ETSY

You know, I agree.

FRY

You go there a lot?

ETSY

Uh, not really. Cuz there's people there.

FRY

You're like weird about that.

GIBBY

(Beat) Dude.

ETSY

Uh. Yeah. I am.

SFX: A break in the conversation.

GIBBY

Is there a reason or whatever?

ETSY

For being weird or for avoiding crowds?

GIBBY

Either. Both. You can trust us because we've known you for like...2 months.

JONAH

You think they would believe you?

GIBBY

Or if you don't want to talk about it, that's...fine.

JONAH

If you told them what we are...

ETSY

Something bad happens when I touch people.

GIBBY

You've said that before.

JONAH

No one can understand what this is.

ETSY

I appreciate you all keeping your distance. (Beat)

SFX: The music stops. An applause from the small crowd.

ETSY

I'm going to get another drink. Do either of you want anything?

GIBBY

I'm good for now.

FRY

Yeah, I'm good.

GIBBY

(Distantly) So, you know it's easy to get a library card, right? Like it's not like you need a high credit score or something.

FRY

(Distantly) Yeah, but librarians terrify me.

SFX: Footsteps towards the bar.

ETSY

Can I get a Haywards?

BARTENDER

Yeah.

TERA

Hey, you got a cigarette?

ETSY

Um. No, sorry.

SFX: Tera shakes her drink.

TERA

You don't smoke or you just don't got one on you?

ETSY

I don't have anything.

TERA

Clean liv'n, that's good. (Beat) I could use a cigarette.

ETSY

Honestly, I could too.

TERA

You from around here?

ETSY

(Beat) Uh. No.

TERA

Where you from?

ETSY

Kind of everywhere.

TERA

But not from here, huh?

ETSY

I guess not.

TERA

Well, that's funny. I ain't from around here either. One thing about this place, people don't end up out here unless they either...looking for someone or...running from something. (Beat) So which is it for you?

SFX: Tera leans in on the bar.

TERA

You got snakes under your skin. I can see them moving. I remember your snakes.

Haywards. BARTENDER

SFX: Drink placed on the table.

Thanks. Can I get my tab? ETSY

Yeah, I'll be right out with it. BARTENDER

Snakes are meant to roam the earth. TERA

Have a good night. ETSY

I was talking to you... TERA

SFX: Hurried footsteps as Etsy walks away from the bar.

Hey! I'm talking to you! (Beat) HEY!! TERA

SFX: Tera picks up a glass and throws it, smashing it on the floor. The glass smashes and the room quiets.

Woah. FRY

I know who you are, girl. I know you. TERA

M'am, I'm going to have to ask you to leave. BARTENDER

Is that right? Y'all throw out the angels, keep the devil in the sanctuary. You know who that is? Y'all know who that girl is right there? TERA

Alright, lady, you need to calm down. GIBBY

No, y'all need to wake up.

TERA

SFX: Tera takes out a switchblade.

She's got a knife!

FRY

SFX: Pandemonium, struggling and gasps from the crowd.

Watch out!

ETSY

Alright, m'am. We're going to be escorting you out.

BARTENDER

I know who you are, bitch! Hey! I know who you are, Etsy Delmen!

TERA

SFX: Tera is shuffled out of the bar as the door slams behind her. Hushed wispers from the crowd continue.

Who was that?

FRY

I have no idea.

ETSY

You okay, Miriam?

GIBBY

I got to leave.

ETSY

SFX: Etsy runs out of the bar as the door swings shut behind her.

SCENE ELEVEN

EXT. QUARTZSITE - DESERT - MOMENTS LATER

*SFX: Night noises. Etsy's footsteps over the desert floor.
Etsy breathes heavily.*

JONAH

Etsy. Are you alright?

ETSY

She knew me. That woman. She knew me.

JONAH

You're alright. We're together. I'll keep you safe.

ETSY

I just have to move again...

JONAH

Etsy.

SFX: Etsy stops walking and turns towards Jonah.

ETSY

What?

JONAH

Stop this.

ETSY

Stop what?

JONAH

Running. From me. You're tired of it. There's only one way for this to end, and you know that.

SFX: Etsy continues to walk.

ETSY

You're just in my head. Stop talking.

JONAH

Only one.

ETSY

Get out of my head!

JONAH

I'm in your veins, Etsy. There's no stopping what we've begun. The darkness flows through you....

SFX: Etsy begins to cry.

ETSY

(Beat) I hate you.

JONAH

I am you. (Gently) Come here. Let me hold you. I'm the only one who can.

SFX: Etsy cries as they hold each other.

CREDIT SEQUENCE