

THE CALL OF THE VOID - 302

"MOLOTOV ON THE ROCKS"

Written by

Michael Alan Herman  
& Josie Eli Herman

**EPISODE TWO - MOLOTOV ON THE ROCKS**

SCENE ONE

EXT/INT. RUNDOWN TRAILER - YUMA, ARIZONA - NIGHT

*SFX: The desert at night. We hear a pounding on a trailer door, followed by an old banjo within.*

TERA

Y'all dead in there or what?

*SFX: The pounding gets harder.*

TERA

HEY!

*SFX: The banjo music stops.*

ZEKE

(From within) Ivy! Somebody's knocking at the door.

IVY

(From within) Well, get up and get it then.

*SFX: The trailer door opens.*

ZEKE

What do you want?

TERA

The Void will Reign, brother.

ZEKE

Tera.

TERA

Zeke...Ivy.

IVY

Hell you doing here?

TERA

You gonna let me in or what?

*SFX: Door swings open as Tera enters.*

TERA

Who you all got back here? You cooking something over there, Beau?

*SFX: Sounds of sizzling on a stove.*

BEAU

Fresh cut today off the 95.

*SFX: Distant muffled whimpering.*

BEAU

(To the prisoners) Shut it! Or I'm carving you next, ya hear me!?

*SFX: Beau kicks a door. Ivy swings a baseball bat around the room.*

TERA

You wanna stop swinging that bat at me, Ivy?

IVY

I ain't swinging it *at* you, you just got to get out of the way.

*SFX: Tera sits down.*

TERA

Listen. I found the priestess.

ZEKE

She's out here?

TERA

Y'all ever been to Murphy's? That's where I found her.

IVY

What are you making up? There's no way she'd be out this way.

TERA

You listen to me, it was her. And I felt the darkness when I got close to it. We gotta get it out.

*SFX: Muffled struggling from prisoners in a backroom.*

BEAU  
HEY!

*SFX: Beau opens the back door and steps inside the other room. He begins to scream at and beat the prisoners as Tera continues.*

TERA  
We gotta rip her open and pull those snakes out. That's the only way we gonna make them believe. I know...I always known I was chosen special. I felt that in my heart the moment I came to The Darkness and to our Prophet. And I see it now. I see all of this was to bring me to her. I am the Deliverance. To make the Prophet's words come true. And you...y'all the Chosen to help me. We are the Last of the Chosen. Remember that. Y'all got lighter fluid? And some bottles?

IVY  
Out back.

TERA  
Good. We're going to make Etsy Delmen a little cocktail.

### TITLES SEQUENCE

SCENE TWO  
EXT. DE SOTO NATIONAL FOREST - DAY

*SFX: Phone RINGS.*

SIMONE  
Topher?

TOPHER  
Hey....

SIMONE  
I just got your text. What happened?

TOPHER  
(On phone) Okay, first and foremost, I am perfectly fine.

SIMONE

Where are you?

TOPHER

(On phone) I'm in an ambulance right now.

SIMONE

An ambulance?

TOPHER

(On phone) The back of an ambulance. It's not moving. I'm just sitting here.

SIMONE

Should I drive to you right now?

TOPHER

(On phone) It's 6:00am. Don't you have your site visit today?

SIMONE

I have my car keys in my hand.

TOPHER

(On phone) Simone. I'm fine. It was a little scary, but I'm fine.

SIMONE

It was another one of those...creatures from the Dark City?

TOPHER

(On phone) A Night Gaunt.

SIMONE

How is that possible?

TOPHER

(On phone) I don't know.

SIMONE

What exactly happened at the cemetery?

TOPHER

(On phone) Nothing. It just kind of buried me alive.

SIMONE

Like, it pulled you under the ground?

TOPHER

(On phone) Yeah. I mean, Fargo got me out though, so...

SIMONE

I can be home in two hours.

TOPHER

(On phone) Simone. Really. I wanted to make you aware of the situation, but I don't want you to worry. I'm fine. I'm sitting here with a coffee. They gave me a blanket.

SIMONE

They give blankets to people when they've gone into shock.

TOPHER

(On phone) Oh. That makes sense.

SIMONE

Well, I'm coming home tomorrow, alright?

TOPHER

(On phone) That sounds great. We'll catch up then.

SIMONE

*(Sigh)* So. This was you and Fargo's investigation?

TOPHER

(On phone) Yeah.

SIMONE

Can you wait to investigate anything else until I get back?

TOPHER

(On phone) I will try my best.

PROFESSOR FULTON

Simone? Can we begin?

SIMONE

If you feel like you have whiplash or any other repercussions...let me know immediately.

TOPHER

(On phone) Sounds good. I'll talk to you later.

*SFX: Phone call ENDS.*

SIMONE

Sorry, Professor Fulton.

PROFESSOR FULTON

Alright. Today is all about observation. We're not trying to be brave little soldiers here, we're gathering intel. You will be pairing off and fanning out a few feet apart, then moving forward in a line through these 600 meters. Questions? (Beat). Let's suit up.

*SFX: The students begin to suit up.*

ELI

Aesthetic.

SIMONE

What?

ELI

The hazmat suits. It's just a good look.

SIMONE

Oh. Sure.

ELI

This one's yours, Riley.

RILEY

Does it concern anyone else that we're wearing the same suits people wear around plutonium?

ELI

I think it's just a legal thing. It's bad face for Princeton if a student gets hurt in a sanctioned intensive.

RILEY

I will most likely be that student.

*SFX: Eli laughs.*

PROFESSOR FULTON

We'll be reading the wavelengths with these handheld infrasound detectors. Each team will need to record their own findings as well as your exact location every 20 meters. 20. I cannot stress this enough, precision and accuracy are key here, folks.

*SFX: The handheld devices beat as the class disperses.*

Simone, right?  
ELI

Yeah.  
SIMONE

I'm Eli. I think we're assigned together. You want to read the device or record?  
ELI

I'll read.  
SIMONE

*SFX: Footsteps in the woods.*

Have you ever read the Whisperer in the Darkness?  
ELI

My brother has read everything by Lovecraft.  
SIMONE

Well, there's this planet called Yuggoth. It was a gathering place for the elder gods. It's actually supposed to be Pluto. Anyway, it's this desolate place ravaged by gods and monsters, set in eternal dusk.  
ELI

You're saying this looks like it?  
SIMONE

Yeah. (Beat) We're among a few dozen people that are able to see this site.  
ELI

The white plant life is interesting. Do you think it's lost the ability to photosynthesize?  
SIMONE

*SFX: Phone clicks.*

You just took a picture.  
SIMONE

It looks really cool.  
ELI

(BEAT) We're at 6.423 hertz.  
SIMONE

*SFX: Writing on paper.*

ELI

6.423 hertz.

SIMONE

And we're 20 meters from our entrance point.

ELI

Got it.

*SFX: Footsteps continue.*

ELI

Have you signed up for fall classes?

SIMONE

Yeah.

ELI

What are you taking?

SIMONE

Molecular Thermodynamics, Applied Quantum Mechanics II, Photonics and Lightwave Communications, and Computational Physics of Solids and Fields.

ELI

Nice.

I petitioned to join that class before our third year.

ELI

So did I. So you're taking 4 classes then?

SIMONE

Yes.

ELI

I'm taking 6.

SIMONE

How is that possible?

ELI

Everything you're taking plus Particle Physics and Astronomy.

SIMONE

Why are you taking astronomy? That's not a requirement.

ELI

Yeah, but it's freaking sweet. The FitzRandolph Observatory has a 36" reflecting telescope.

SIMONE

I did not know that.

ELI

Like, did you know that after the New Year, there's going to be one of the most expansive meteor displays in the last 12,000 years?

SIMONE

Why would I need to know that?

ELI

It's going to look like the sky is raining stars.

SIMONE

We're now at 40 meters .(Beat) 5.917 hertz.

ELI

You said 5.917?

SIMONE

Wait. No, now it's 2.746

ELI

That dropped. Okay, so at 40 meters from our entrance....should I write 5.917 or 2.746?  
(Beat) Simone?

*SFX: Eli takes another step, scanning the forest. Eerie music rises.*

ELI

Hey! Simone? Riley?

THE WHISPER MEN

Hey.

ELI

Hello? Professor Fulton?

THE WHISPER MEN

Hey. You don't have to leave. (Beat) You don't have to leave. I'll make it clean for you.

ELI

I'm not supposed to be here.

THE WHISPER MEN

Your friend can come too. I'll make it clean for both of you.

ELI

Don't touch me.

THE WHISPER MEN

Nobody's going to know. Hey....

ELI

I'm not supposed to be here.

THE WHISPER MEN

I don't want you to leave.

ELI

Please. Please...

THE WHISPER MEN

I want you to stay with me. And we'll have a conversation. You don't know what it's going to feel like. Hey. Hey. You get to stay here. Stay. With. Me.

ELI

NO!

*SFX: The Whisper Men unravel.*

*SFX: Eli screams in horror.*

*SFX: Resuscitation noises. Medic murmurs.*

MEDIC

Clear.

*SFX: Eli is resuscitated. He breaths heavily.*

MEDIC

Welcome back. You're going to be alright.

ELI

Where is he? Where did he go?

MEDIC

Can you hear me?

SIMONE

Oh my god.

RILEY

Is he okay?

MEDIC

I'm going to check your pulse, alright? You were unconscious.

ELI

Yeah.

PROFESSOR FULTON

He's conscience.

MEDIC

Just try to relax, okay? You're alright.

*SFX: Mysterious music transition.*

SCENE THREE

INT. MISSISSIPPI STUDENT HOUSING - NIGHT

*SFX: Footsteps down a hallway.*

*SFX: Knocking on a door. The door swings open.*

SIMONE

Hi.

ELI

Hi.

SIMONE

I noticed you weren't at dinner. They had me bring you some food.

ELI

Oh.

SIMONE

It's meatloaf. And there's a baked potato inside the aluminum. It's actually pretty good.

ELI

Thanks for bringing it up.

SIMONE

Yeah.

ELI

(Beat) Was there something else?

SIMONE

You said something at the site today. "Where is he?" Was that...?

ELI

Listen, my mom's a therapist, so...I appreciate your concern, but I don't really need to talk about my feelings right now.

SIMONE

Oh. No. I don't want to talk about your feelings.

ELI

(Beat) Okay.

SIMONE

I'm interested in cataloging for the De Soto site.

ELI

Alright.

SIMONE

Officially, your incident has been classified as a diabetic seizure.

ELI

They told everyone I was diabetic?

SIMONE

Yeah. But it happened at the same time there was a major frequency drop. So I'm not entirely sure it was an isolated event.

ELI

You think I passed out because of the frequency dropping.

SIMONE

It's a theory. Within the last two years, I've witnessed some things that...in a classical universe are incomprehensible. But in quantum it is possible for them to be understood, classifiable and even...governable. If what happened to you was connected to the anomaly site, that is a significant finding. It could be essential to figuring this out. (Beat) Was it a diabetic seizure?

ELI

No. (Beat) It was like...I stepped back into a memory. One second, you were there, and Professor Fulton, and the other students. And then...it was just me.

*SFX: Notebook shuffling and writing.*

ELI

Are you writing this down?

SIMONE

Is that okay?

ELI

Sure.

SIMONE

Was there any kind of physical displacement in that moment? Did you feel yourself feeling sick, or tired, or anything?

ELI

No, it was like...like I was just somewhere else.

SIMONE

Where?

ELI

I don't really...

SIMONE

Anything you remember is helpful.

ELI

I was in a room. But it wasn't...there was furniture from the room but the forest was still there.

*SFX: Writing.*

SIMONE

You said it was a memory, so it was a familiar room?

ELI

Yeah.

SIMONE

What about it was familiar?

ELI

There was a...man.

*SFX: Writing.*

SIMONE

You knew this man?

ELI

Yeah. But there was something...there was something wrong about his face. He had this...smile. It split his face, from ear to ear and there were...teeth. Long, not human. And he was moving around me. I couldn't keep him in view.

SIMONE

Was the man someone you've seen recently?

ELI

No. Not in years...

SIMONE

You're sure?

ELI

Yeah. Look, it's not really... (Beat) This isn't really something I'm...good at talking about, but... When I was 14 we had an apartment in Brooklyn. And it turns out our neighbor was a registered offender, so....

SIMONE

Oh.

ELI

So, yeah, that's who the guy was, in case that is...scientifically significant or whatever.

SIMONE

I'm so sorry. I didn't... (Beat) I didn't realize...I wouldn't have...

*SFX: Simone puts her notebook away.*

ELI

It's fine.

ELI

But I'd appreciate it if you didn't, uh...

SIMONE

It's confidential.

ELI

Cool. Yeah.

SIMONE

So, a traumatic memory from your life resurfaced and...entangled itself with the present reality. And the drop in the frequencies might have been responsible for some of the visual distortions.

ELI

That's an interesting theory.

SIMONE

Thank you. That was immensely helpful.

ELI

No problem.

SIMONE

I'll...I'll leave you to your meatloaf.

*SFX: Simone walks away. The door closes.*

SCENE FOUR  
INT. FARGO'S HOUSE BOAT - DAY

*SFX: Topher rides a bike through a swamp. Phone rings and goes to Mason's Voicemail.*

TOPHER

Hey, Mason. Uh, this is Topher Sommers. I'm not sure if you heard about what happened in the cemetery, but...I just wanted to follow up. And I don't want to say I told you so, but I think it's safe to say that it's a little more than graveyard vandalism. So yeah, uh, let me know when you're free. I'd love to help out in anyway that I can to help defeat the Night Gaunts. Okay. I'm going to hang up now.

*SFX: Topher breaks on his bike and kicks up the kickstand. Phone clicks off.*

*SFX: Bull frogs and swamp noises in the background.*

TOPHER

Fargo! Are you home?

*SFX: The door to Fargo's House Boat swings open suddenly.*

FARGO

We are two illustrious pioneers, my friend.

TOPHER

Okay.

FARGO

Good to see you out of prison.

TOPHER

I was never in prison, Fargo. I was in an ambulance for 30 minutes.

FARGO

Alright. So...what do we know?

TOPHER

About what?

FARGO

Our footage in the cemetery is groundbreaking scientific evidence of inter-dimensional life in the cosmos, man. The cat is out of the bag.

TOPHER

Uh-huh.

FARGO

Check it out, we're playing on 4 different stations.

*SFX: FLIPPING THROUGH TV stations, various clips of Topher Screaming, Fargo laughing, and the Night Gaunt screeching.*

TOPHER

Wow. Okay, great. So, what do we know?

FARGO

What we know is...the sky demon is not from our world. And it does not like people above ground.

TOPHER

Simone and I saw one of them in the Dark City last year. But that was a place between realities. I have no idea why they would be appearing here now.

FARGO

They?

TOPHER

Well. Lovecraft's Night Gaunts are a cryptid species that dwells in this place called the Dreamlands.

FARGO

So there could be more of these little bastards?

TOPHER

What we saw has a lot of similarities to the descriptions in the books, so if it's similar at all, there could possibly be a countless number of them. (Beat) Are you okay?

*SFX: Fargo gathers up stacks of paper.*

FARGO

We got to get down to business, my friend.

TOPHER

We'll triangulate the data. Any information we've gathered from our interviews could be helpful.

*SFX: Fargo clicks on a speaker and 80s synth music plays.*

FARGO

Settle in, my friend. This is going to take a long time.

TOPHER

Okay.

SCENE FIVE

INT. MOVIE THEATRE - NIGHT

*SFX: The Tale of Seven Strangers plays in the background. People eating popcorn. Interior footsteps as Topher makes his way through a movie theater aisle.*

TOPHER

(Whispered) Sorry. Excuse me. Sorry....

*SFX: Topher sits down.*

TOPHER

Hey, Dani. Hi. Sorry. Did I miss anything?

DANI

Basically the first twenty minutes.

TOPHER

Did anything important happen?

DANI

In the first twenty minutes. Yeah.

TOPHER

I'll catch up.

*SFX: The Tale of Seven Strangers continues to play.*

DANI

(Beat) I saw you on the news today.

TOPHER

On the news?

DANI

WNOL. They were doing coverage on what happened in the cemetery.

TOPHER

Oh. Yeah. Sorry. That happened yesterday. (Beat) What's wrong?

DANI

I had to see it on the news, Topher. That's how I found out you almost died.

TOPHER

I'm so sorry.

DANI

What are we even doing right now?

TOPHER

I don't know. What conversation are we having?

DANI

You were out there in the middle of the night.

TOPHER

I was trying to...

DANI

(Beat) I'm really curious about the end of that sentence.

TOPHER

I had to look into something.

DANI

You're getting worse at lying.

TOPHER

I'm not lying.

DANI

How are we suppose to make this work if you spend so much energy trying to keep things hidden from me?

I don't...

TOPHER

Shhh!!!

MOVIE PATRON

(Beat) What?

DANI

There are people trying to watch the movie...

TOPHER

We don't talk.

DANI

I tell you everything. I...

TOPHER

You don't tell me anything.

DANI

Can I talk?

TOPHER

By all means. This is a wide open forum for you, Topher.

DANI

Thank you for being condescending.

TOPHER

Maybe tell me why you're late to everything? Or never in the same damn room as the person that's speaking to you? Do you want to talk about that?

DANI

There's...things I have to...

TOPHER

Okay.

DANI

Things I can't talk about.

TOPHER

(Beat) With me.

DANI

TOPHER

I'm sorry I didn't tell you where I was.

DANI

This has nothing to do with where you were, or why you were there, or what was going on, and if you don't understand that...if you can't comprehend what this is really about, I don't think I can explain it to you.

TOPHER

(Beat) Can you try?

DANI

You need to pick something in your life, Topher. Anything at all. Because this middle ground shit is pathetic.

TOPHER

Wow.

DANI

Just wow?

TOPHER

Pathetic?

DANI

Yeah.

TOPHER

Says the girl with the serial killer kink.

DANI

Excuse me?

MOVIE PATRON

There's a movie going on right now.

DANI

Okay. And nobody gets to understand the great mystery that is Topher Goddamn Sommers. Star of his own shitty neo-noir.

TOPHER

I'm always there for you. Every time you....

DANI

(Beat) Every time I what?

TOPHER

This isn't the time to talk about this.

DANI

No. Finish that sentence, Topher. Every time I *what?*

TOPHER

I talk you of hurting yourself! Because that's what you need me for. That's what this whole damn relationship is built on.

*SFX: Dani is silent. The Tale of Seven Strangers continues to play in the background.*

TOPHER

That was too far.

DANI

Yeah.

*SFX: Dani gets up to leave.*

TOPHER

Dani...

DANI

You know what...I get it. You have to fix everyone you see.

TOPHER

I'm not trying to fix...

DANI

But one day you're going to wake up and see that you are just as broken as the rest of us. (Beat) Enjoy the rest of the movie. They all die in the end.

*SFX: Footsteps as Dani leaves the theater.*

TOPHER

Dani....

MOVIE PATRON

Hey idiot, you want to sit down and stop blocking the screen?

*SFX: Topher sits down.*

SCENE SIX  
INT. GREENHOUSE - DAY

*SFX: A sprinkler system. Squeaky wheels of a cart rolling over dirt.*

GIBBY

Yo. Comin' through.

ETSY

What are those?

GIBBY

The shipment of produce for WinCo.

ETSY

They look kind of withered.

GIBBY

Not my chair, not my problem.

ETSY

Are you doing shipments yet?

GIBBY

Brian told me to work the floor with you.

ETSY

Oh. Are you being punished?

GIBBY

Probably.

ETSY

I watered most of the back half but this whole area still needs work.

GIBBY

These are what, like cucumbers?

ETSY

No idea.

*SFX: They spray plants to water them.*

GIBBY

So, that lady last night...did you say something about her mom, or...

ETSY

Oh, at the bar?

GIBBY

Yeah.

ETSY

Yeah, I don't know. She wasn't making any sense.

GIBBY

That was weird. Did she called you something? Like another name?

JONAH

Etsy.

*SFX: Etsy walks away and works.*

ETSY

Oh. I...I don't know.

JONAH

You're trying to push me out.

GIBBY

But you're like good, right?

ETSY

Yeah.

GIBBY

I just wanted to...you know if you ever need anything, Fry and I are always around.

JONAH

You can't push me out, Etsy.

GIBBY

Like if someone's bothering you, let me know.

ETSY

I appreciate that.

GIBBY

I know you don't own a cellphone, but...yeah.

ETSY

I'm actually, uh...this is my last week here, so...

GIBBY

Oh. The season doesn't end for another couple months.

ETSY

I'm just moving on somewhere else.

GIBBY

You're not in trouble, right?

ETSY

No. I'm good.

GIBBY

Does Brian know you're heading out?

ETSY

Yeah. I let him know this morning.

GIBBY

Do you want to head out tonight for drinks, or...just hang out somewhere else?

ETSY

I have to pack. I really appreciate you guys. You've been really nice... I just...

JONAH

You don't belong here.

ETSY

(Beat) I don't belong here.

GIBBY

Alright. Well. We'll see you down the road then.

ETSY

Yeah. (Beat) Thanks Gibby.

SCENE SEVEN  
EXT. ARIZONA DESERT- LATER

*SFX: A backpack zipper and scuffle noises. Interior footsteps as a television plays. Etsy turns off the TV, takes a breath, and steps outside the trailer.*

*SFX: Crickets and desert night noises. The crackle of a fire and the chatter of a small crowd of people.*

TERA

Etsy Delmen, right? We met at Murphy's the other night. I like your place. You got a real nice fire-pit here.

*SFX: Tera kicks the fire-pit harshly.*

ETSY

I don't know who you are.

TERA

Maybe I didn't make enough of an impression. I'm Tera Grace Reinhart. This here's some of my friends. Some of the old family coming out to meet ya.

ETSY

I think you have the wrong person.

TERA

Oh, I don't think so. Face like yers. I'd never forget.

*SFX: Footsteps on sand.*

ETSY

Alright. Well, I have to head out. You can take the trailer if you want.

TERA

We don't want your shit, girl!

BEAU

You're what we came here looking for.

IVY

The Priestess.

*SFX: Etsy's footsteps stop.*

ETSY

(Beat) You were part of Necromon's cult.

TERA

You got a darkness inside you. I'm here to set it free.

*SFX: Tera throws a Molotov cocktail at Etsy's trailer.  
Explosion.*

TERA

Trailer can burn in a number of minutes if you catch it right. There ain't much on this earth like fire. Not much...

ETSY

What do you want from me?

TERA

You. Just you, Etsy Delmen. Plain and simple.

ETSY

You don't know what you're talking about.

TERA

Oh, I think we do. Now. We're a reasonable group of folks here. But we got visions of what the world should be. So you're gonna make it easy for us, or what?

BEAU

I can get her.

ETSY

You have to stay away from me.

TERA

Tick, tock, Delmen.

IVY

Get her, Beau.

BEAU

(Animalistic intimidation) Woof! Woof, woof!!

*SFX: Etsy gasps, afraid.*

ETSY

Okay...Okay, Beau? That's your name? Beau, listen to me, you can't touch me or you're going to die, okay?

BEAU

What's that, girl? You said I can't touch you?

ETSY

Seriously, you have to stay back.

*SFX: Beau laughs.*

BEAU

Bet I can touch you. Come here.

*SFX: Beau grabs Etsy.*

BEAU

Let's see how much I can touch....

ETSY

No!

*SFX: They struggle. Beau pulls at Etsy's clothing.*

*SFX: Etsy punches Beau and he gasps and hits the ground. Etsy breathes heavily.*

*SILENCE*

ETSY

Shit.

*SFX: Beau's bones crackle as if being repurposed. A wind sweeps over him.*

ZEKE

What's wrong with him?

IVY

She hit him.

ETSY

I'm sorry, I...I didn't mean to touch him.

ZEKE

Beau? You alright?

IVY

Beau?

*SFX: Cosmic dissolve.*

BEAU

(Void voice) ETSY...

ETSY

No....

BEAU

(Void voice) This is what happens when you touch someone else. We swallow them.

ETSY

No, no....

BEAU

(Void voice) Through your hands I will rip asunder the veil between my world and this. All will be emptiness! All will be death!

ETSY

NO!!

*SFX: Etsy screams. An explosion.*

*SFX: Etsy breathes heavily and cries.*

ZEKE

What did you do to him?

TERA

You killed him.

ETSY

I didn't to kill him....I didn't mean to. I didn't mean to....

TERA

He's beautiful. (Beat) It's so beautiful.

ETSY

I'm sorry, I'm sorry...

*SFX: Etsy CRIES.*

TERA

We gotta get those snakes out again.

ETSY

I will kill you if you come any closer. You understand me?

TERA

We were chosen to bring the darkness to the ends of the earth. We gotta rip you open and let that darkness reign.

*SFX: Etsy starts to run.*

ZEKE

Where you going?

TERA

Ivy, get the truck. (Beat) She ain't getting away from us.

**CLOSING SEQUENCE**