

A huge mouth, terrifying, maybe only due to its size,
declaims

MOUTH

Something terrible is going to
happen. Something terrible is going
to happen. Something terrible is
going to happen. Something terrible
is going to happen. Something
terrible is going to happen.
Something terrible is going to
happen. Something terrible is going
to happen.

At the same time, an off-screen voice

OTHER MOUTH (O.S.)

何か分からないけど恐ろしい事。何か分からないけど
恐ろしい事。何か分からないけど恐ろしい事。(I
don't know but something awful 3x).

Screen goes black

MOUTH (O.S.)

Something terrible is going to
happen.

EXT. PARK - DAY

A verdant park. BELL FIGURE walks around. They're wearing big
annoying jeans. Their shirt says "BELL FIGURE" on it, half
covered by a big studded jacket.

INT. YACHT - DAY

Lower deck of a private boat, poorly maintained. MALLORY sits
across from somebody. We look around and

EXT. YACHT - DAY

Sky over the water.

INT. YACHT - DAY

MALLORY listens to someone on the phone.

FLEUVE (O.S.)

We're literally related.

MORAL (O.S.)

So? I don't wanna talk to them.

Mallory talks but we don't hear it.

FLORENCE sleeps in one of the bunks.

They hang up the phone.

They shake Mallory.

Their mouth moves but we can't hear it.

They say it again.

MALLORY

Florence wake up it's Halloween.

FLORENCE

You wake up.

MALLORY

You're awake already.

FLORENCE

No I'm not.

MALLORY

You've been sleeping for six days.

FLORENCE

I'm tired. I have a lot going on.

MALLORY

We're literally doing nothing.

FLORENCE

Yeah I don't have energy to put to anything because we haven't been doing anything.

MALLORY

Well we're doing something today.
It's Halloween.

Gunfire muffled by the water surrounding their boat.

FLORENCE

What was that.

MALLORY

Someone getting shot outside.

Mallory gets out their phone.

MALLORY
There was a big thing yesterday.
While you were asleep.

Mallory plays a voice memo. Screaming, an explosion. Chorus of rifles.

FLORENCE
Sounds close.

MALLORY
We're not bothering them.

Florence rolls over.

FLORENCE
I was gonna show you this the other
day before I fell asleep.

They fumble in the blanket for their phone.

A shattered voice memo of a Rachmaninoff piano piece.

FLORENCE
Someone had brought a piano
outside.

MALLORY
I missed that.

FLORENCE
Yeah but I have it right here. So
you didn't miss it.

EXT. PARK - DAY

Music continues. Bell Figure sighs and sits down. Yawns.

FLORENCE (V.O.)
So what were you planning on doing.

MALLORY (V.O.)
You have a costume, right.

INT. STUDIO - DAY

JEAN spins around in an office chair, reciting lines to herself. Her desk has a calendar above it. She differentiates her voice between each line.

JEAN
Why do you assume I have a costume.

JEAN
You always plan one in like August.

JEAN
Well I don't have a costume.

Jean continues to mouth the words spoken by the off-screen characters.

MALLORY (O.S.)
You don't have anything?

FLORENCE (O.S.)
I got tired.

MALLORY (O.S.)
Disappointing. Well I have an extra set of cat ears.

FLORENCE (O.S.)
Oh so you can wear two pairs.

In her normal voice,

JEAN
Boring boring boring. Tired tired tired. My city ends not with a bang but with a yawn. Here we go.

She stops spinning in her chair and gets a trinket out of her desk.

JEAN
I am so deathly upset.

She goes out onto the

EXT. ROAD - DAY

A depopulated road over Jean's shoulder.

EXT. SKYLINE - DAY

Financial district. Tall towers.

EXT. ROAD - DAY

Jean walks up to DORIS who's heading in the opposite direction. She has multiple huge bags of groceries in a wagon. Canned foods, boxes of cereal. She wears a mask.

JEAN
Hey do you hey do you have a
minute.

Doris stops.

JEAN
Where are you going?

DORIS
Home. Locking up.

CUT TO:

EXT. ROAD - DAY

Same path. NOA stands before the camera.

NOA
I'm coming from work. They keep
moving the cafe further and further
from my house. At least that's how
it seems.

JEAN
How do you feel about that.

NOA
Do I feel upset by it? It was kind
of annoying but today's my last
day, so. Gotta get inside and uh
hunker down.

JEAN
What are you going to dress up as
for Halloween?

NOA
Oh this is my costume.

JEAN
Great.

NOA
Are you staying out here? Big end
of the world documentary?

JEAN
What the hell are you talking
about?

Jean walks off and kicks at some big rocks on the side of the
road. She coughs.

JEAN
 Fucking. Oh the city has got me
 down. God.

She keeps kicking at the rock. Doubles over, coughing.

CAMERAPERSON (O.S.)
 Do you want me to turn this off.

JEAN
 No, no.
 (beat)
 Great.

She tries picking up the rock. Too heavy.

Bach's "Komm Heiliger Geist."

JEAN
 What were they talking about?

CAMERAPERSON
 The plastic.

She walks up the road, along the pavement markings. Her
 cameraperson follows, wearing a hazard suit.

Dust floats around them.

CAMERAPERSON
 I told you I have an extra one of
 these suits.

She walks and walks and walks.

TITLE: OCTOBER 28TH.

The cameraperson follows.

INT. YACHT - DAY

FLORENCE
 Let's just get drunk and then I'll
 think of something to dress up as.

MALLORY
 Shake my head.

FLORENCE
 Why do you want Halloween so bad.

MALLORY

One day a year the whole world gets to do it. Be something else.

FLORENCE

If you're not gonna read the news you can't act like you're part of the world. That's hypocritical.

MALLORY

The news isn't the world.

FLORENCE

Well, who's to say. Have you been there.

Florence goes on their phone.

FLORENCE

Jack texted me this thing a few days ago. That person we knew in high school turned into a demon or something.

MALLORY

Who?

FLORENCE

Well they go by Bell Figure now. I'm not gonna deadname them.

MALLORY

I feel like it's normal in this context.

FLORENCE

Okay their nickname was "Trench Coat..."

They gesture at Mallory to finish the nickname.

MALLORY

Ohhhhh.

FLORENCE

That's who's terrorizing our village.

MALLORY

That's why everyone's shooting upstairs?

FLORENCE

God Mallory.

Florence sighs.

FLORENCE

Here is my theory. An epidemic of exhaustion. They're devoting their last bits of energy to the most rapturous thing they can imagine.

MALLORY

I was thinking the leftists finally had something meaningful going.

They pull out their phone.

FLORENCE

Look they're just hanging out in the park.

A vertical phone video of Bell Figure in the park posted on Twitter.

MALLORY

That's Bell Figure?

FLORENCE

Yeah look at the shirt.

MALLORY

Oh I remember them. Is that like an artist name or something.

FLORENCE

I don't know.

The video continues.

JEAN (V.O.)

An epidemic of exhaustion had set in. People didn't really know why. Plastic in the air. No I had a crush on Ellis. But Ellis wore a trench coat a lot too.

MALLORY

Didn't you have a crush on them.

MALLORY

I don't remember Ellis.

(beat)

Wait isn't that Bell's deadname.

FLORENCE

No Ellis was definitely a different person.

MALLORY
Are you sure.

FLORENCE
Yeah.

JEAN (O.S.)
Like people were saying the future
had always been a highly suspect
temporal form. But this was what it
was. We had got it wrong.

MALLORY
They're kind of cute.

FLORENCE
Not my type.

Florence tries to refresh their feed.

FLORENCE
What the hell.

MALLORY
What?

FLORENCE
Look my service is out.

MALLORY
Oh weird.

FLORENCE
Check yours.

MALLORY
Okay.

Mallory gets their phone out. No service.

MALLORY
Huh.

FLORENCE
That's fucked. I can't respond to
Jack.

They look at the ceiling.

FLORENCE
Maybe if I go up on the deck.

MALLORY
And get shot?

FLORENCE

I guess.

MALLORY

He'll get over it.

Mallory gets up and starts drawing pictures of animals with crayons.

A lapwing.

A crocodile.

MALLORY

My dad is so fucking rich I think he forgot he owns this boat.

FLORENCE

This is your dad's boat?

MALLORY

Like he bought a bigger one and this boat just stopped existing to him.

FLORENCE

Really. That's crazy.

MALLORY

I don't know I never talk to him.

FLORENCE

How much do these things even cost?

MALLORY

How should I know?

EXT. HOSPITAL - DAY

A two-block complex of a hospital.

No one but Jean and her cameraperson walking past it. Her cameraperson wears a hazard suit.

She directs them to point the camera at:

A CLOSED WINDOW

JEAN (V.O.)

No one had been in or out in days.

A SIGN AT THE ENTRANCE, too far to read

A FIRE ESCAPE.

The HOSPITAL DOORS.

JEAN (V.O.)
 Fighter jets over our heads. It was
 hot and we were running out of
 water.

A nest of cubic LIGHT FIXTURES.

JEAN (V.O.)
 I keep thinking a stretcher will
 come out any second, panicked
 orderlies struggling to keep the
 failing body level.

Jean starts coughing incessantly. Her whole face is red.

CAMERAPERSON
 Are you okay?

JEAN
 Yeah I'm fine.

She coughs some more.

CAMERAPERSON
 We really shouldn't even be
 outside.

JEAN
 What is this anyways.

She scratches her arms.

The cameraperson coughs too.

CAMERAPERSON
 I mean the suit helps but it can't
 keep it all out.

JEAN
 What is it though.

CAMERAPERSON
 Plastic. Polyethylene.

JEAN
 That's already in the air.

CAMERAPERSON
 You really didn't know.

JEAN
Know what?

CAMERAPERSON
That's crazy. We're all gonna die.

JEAN
I know that.

Jean sits on the ground.

CAMERAPERSON
I don't know how long we have
really.

JEAN
Wait what the fuck am I doing.

CAMERAPERSON
Making a documentary.

JEAN
Is that the thing to do?

CAMERAPERSON
I told you I have an extra one of
these suits. At the studio.

Jean scratches their face. A clump of their hair falls out.

JEAN
That'll give me more time?

CAMERAPERSON
You seem worse off than me right
now.

INT. STUDIO - DAY

Nobody in.

JEAN (V.O.)
No one really knew where it came
from. Plastic like a cloud of
locusts the size of a city. It
couldn't stretch that far. Or it
did over the whole world. It coated
the telephone wires. We couldn't
find each other. Interfered with
all our wireless. My phone service
had been out for two days.

JEAN (V.O.) (CONT'D)

I had commissioned this videographer last week to shoot some content for my podcast. I was surprised when they showed up on Thursday. I tried to go check on my girlfriend but no one would buzz me into the building and she lived on like the thirteenth floor. There was no one in the lobby. I turned back. We couldn't find each other.

The chair spins of its own accord. A window left open.

JEAN (V.O.)

What was I even doing podcasting? Useless fucking format.

The door opens. Jean walks through with the cameraperson.

A dying woman, ARI, on the floor, covered in marks from scratching herself.

JEAN

Fuck fuck fuck fuck fuck.

She jumps back out and almost knocks over the cameraperson. She slams the door shut.

JEAN

Who the fuck is that.

CAMERAPERSON

I don't know.

Scratching from behind the door.

CAMERAPERSON

Doesn't seem like a threat.

JEAN

Are you going to attack me if I open the door?

She waits for a response.

JEAN

Fuuuuck. God. What the fuck.

She pulls at her face.

CAMERAPERSON

We shouldn't spend more time out here than we have to.

Jean opens the door.

Ari lays in the same place.

ARI
I thought no one was here.

JEAN
This is my studio.

ARI
I'm sorry. I can't breathe outside.

JEAN
Okay but this is my place.

ARI
Says who? You?

The cameraperson sets the camera on a desk. They walk through the studio and disappear into the back.

JEAN
Wait, wait don't leave me alone.

ARI
I can't move.

They look at each other.

ARI
You need to shut that door.

Jean looks back.

She shuts the door.

Camera Person comes back in with a big metal jug of water, a mug and a folded hazard suit. They set the suit on the chair.

They pour out some water in the mug and set it by Ari.

Ari rolls over. She drinks some and chokes on it.

Camera Person puts some more in the mug.

JEAN
Where did that come from?

CAMERAPERSON
I brought it with my stuff.

Ari drinks it.

JEAN

You're not going to leave?

ARI

I can't move. I'll be dead in a day.

CAMERAPERSON

She's not hurting you.

JEAN

What if it's not just the plastic but some disease attached to it. I read an article last year.

CAMERAPERSON

You read an article?

JEAN

Yeah it said microplastics are a great vector for disease. Maybe it's a bioweapon too.

Camera Person checks the camera.

CAMERAPERSON

You only have an hour of battery left on here.

They turn off the camera.

CAMERAPERSON

I'm not helping you drag a dying woman out there.

JEAN

Whatever.

She tosses the suit on the floor and goes to turn on her laptop. She stops.

She spins in the chair.

CAMERAPERSON

Yeah I have plenty of cards. Last charge we'll ever have on that laptop, so we shouldn't waste it transferring footage.

ARI

Only a few days before you look like me too.

Jean looks at Ari and starts putting on the hazard suit.

Camera Person leans down next to Ari.

CAMERAPERSON

Is there anything else you need?
Can you eat? Do you want a pillow?
Blanket?

ARI

A pillow would be nice.

They go to the coatrack and take down a couple jackets. They fold one up into a neat roll.

CAMERAPERSON

If you really thought she had some
kind of contagion wouldn't you put
her in the suit.

Jean trips over the suit. She zips herself up. Camera Person puts the rolled jacket under Ari's head and drapes the other one over her.

ARI

Thank you.

CAMERAPERSON

No problem.

Jean sits back down in the chair.

CAMERAPERSON

Well, ready to go back out.

EXT. YACHT - DAY

Sun over the water.

JEAN (O.S.)

Give me a minute. Fuck.

INT. YACHT - DAY

Florence and Mallory sit on the floor surrounded by crayon drawings. Their faces look inflamed.

FLORENCE

Look at my piano. It's a pumpkin
playing it.

A pumpkin playing a piano.

MALLORY

You should dress up as that. I have this weird orange foundation.

FLORENCE

You literally want me to be so ugly.

Florence scratches their face.

They get up and look at their reflection in a porthole.

FLORENCE

Does my face look kind of red to you?

MALLORY

A little. Probably flushed from too much sleep.

FLORENCE

I don't know. It itches.

MALLORY

Do I look normal?

Florence squints at them. They cough.

They walk closer and look.

FLORENCE

Sorry I don't have my glasses on. You look like you have a fever.

MALLORY

Shut up. You have a fever. You actually look like it. Are you okay?

FLORENCE

Yeah I'm just tired. I think I'll go back to bed.

MALLORY

It's Halloween. I'm gonna be so bored if you go to bed. Think of me.

They get out a can of caffeine pills and hold one out to Florence.

FLORENCE

Whatever.

They take it.

Mallory gives them their hydro flask.

EXT. PARK - DAY

Bell Figure sits on a bench. They try to get comfy.

Bach's Kyrie Eleison.

They roll about on it and fall into the grass.

They look up.

JEAN (V.O.)

People who ran into Bell Figure trying to get back inside thought they must have encountered a demon because Bell was totally unaffected by the plastic. This was where Florence and everyone else got the idea that they were an evil spirit. Dying people always came to the same conclusions, independently.

EXT. PRESIDIO HEIGHTS - DAY

Lavish estates. The Marie Antoinette House.

JEAN (V.O.)

If everyone lived a week longer they would have come to the conclusion that Bell Figure was God.

EXT. HOSPITAL - DAY

Both Jean and Camera Person wear their hazard suits.

Jean stops walking and sits down. She coughs into her mask.

JEAN

God.

CAMERAPERSON

Are you sure you want all this sound of you coughing.

JEAN

I don't need to hide it. Well wait
also I don't really want any sound.
Except those first few interviews.

CAMERAPERSON

Oh, what.

JEAN

Did I not say that.

CAMERAPERSON

I don't think so.

JEAN

Well you can get sound but I think
it's all going to be silent.

CAMERAPERSON

Your call.

EXT. COLUMNS - DAY

A circle of truncated columns behind the hospital.

The camera sits on a tripod.

In camera, Jean walks up a railed pathway to the columns and
inspects them.

Camera Person sits next to the camera, jotting things down in
a tiny notebook.

They stare at one of the pages.

On it, an address.

INT. STUDIO - DAY

Ari lays on the floor, wrapped in the jacket.

Jean and Camera Person lug their gear inside.

They shut the door.

They set everything down.

JEAN

Oh she fell asleep.

Jean puts the camera back on the desk and takes out the SD
card. She puts it next to her laptop.

CAMERAPERSON
Here's the other cards.

They put the other cards with the first one.

Jean stacks them on top of each other while Camera Person picks up the water jug and drinks some. Jean unzips her front some.

CAMERAPERSON
You should drink some water.

JEAN
Okay.

She takes the water jug. She tries to waterfall it and gets it all over her face.

JEAN
Fuck.

CAMERAPERSON
It's fine if you just drink it.
It's not gonna change anything on my end.

JEAN
Okay.

She drinks some. She puts it back down and it clangs.

Jean looks at Ari. Still looks asleep.

CAMERAPERSON
I know we're not all the way finished yet but how am I getting paid.

JEAN
Oh right. Uh I keep all my money in cash mostly. Your day rate is like about a thousand right.

CAMERAPERSON
It's nine. But with the kit fee it's an even thousand. And I know it's not what we agreed on but given the price of all the gear specific to this I think I'm gonna have to raise the kit fee to three hundred. So twelve.

JEAN
Jeez. Okay.

She spins her chair.

JEAN

What are you even gonna do with it?

CAMERAPERSON

I took this gig so I could go get this new camera. I'm supposed to go pick it up in Antioch in two days.

JEAN

You think they're still gonna be there?

CAMERAPERSON

I'm saving up to get this new camera.

JEAN

Okay, whatever. I'll pay you the twelve a day in cash.

CAMERAPERSON

Sounds good. Sorry I just had to check.

JEAN

Have you seen her move?

CAMERAPERSON

I haven't been looking.

Jean gets up and walks over to Ari.

JEAN

Hey are you okay.
(beat)
Hey.

Jean taps her with her shoe.

Ari's eyes fly open and she convulses forward. Agog.

Jean trips and falls backward.

ARI

Actually I find these summer reruns quite enjoyable!

Her eyes dim. Her head falls back down.

JEAN

What the fuck.

CAMERAPERSON

I think she might have just died.

JEAN

Holy fucking shit. I thought she was gonna kill me.

Camera Person waves a hand in front of Ari's face. They touch her neck. Nothing.

CAMERAPERSON

Yeah she's dead.

Jean doesn't get up.

JEAN

Fuck.

Jean lies down and moans.

She moans for a while.

She zips her suit all the way back up and keeps moaning on the floor. She turns over.

JEAN

Drag her outside please. Take her out.

CAMERAPERSON

I'm not doing that.

JEAN

Okay fuck you I'll fucking do it.

She stays on the floor.

JEAN

Her body's probably exuding plastics or something right you have to take her outside. I didn't even know her name.

CAMERAPERSON

If you want her out you can do it. It doesn't make much difference to me.

JEAN

I'm gonna fire you.

CAMERAPERSON

No you're not.

JEAN
You're fucking fired.

Camera Person puts the cap back on the water jug.

Jean goes back to moaning, more quietly.

INT. STUDIO - LATER

Ari's face, quarters on her eyes.

Camera Person sits on a Pelican case.

CAMERAPERSON
Did you have any other locations
you wanted to shoot?

JEAN
Yeah I think one or two more.

CAMERAPERSON
Where?

JEAN
I'll figure it out tomorrow.

CAMERAPERSON
It's your money.

JEAN
What else am I gonna do with it.

EXT. PARK - NIGHT

Bell Figure sits in the grass. They shiver and get up.

They find a tree to lay under.

EXT. LOT - NIGHT

ALEC sits in his car, writing in a notebook. He listens to
jungle music off his phone plugged into the console.

EXT. BEACH - NIGHT

A car on the beach turns its headlights on and off.

JEAN (V.O.)

The amount of gas, electricity, in their tanks gave the people who owned cars that much extra light, warm air, music. Whatever shows or pornography they had downloaded. The air conditioning systems didn't work like people thought they would. It didn't occur to them to drive away.

EXT. LOT - NIGHT

A Tesla drives in circles around Alec's car. Jungle music leaks out of his car.

He stares down at his notebook.

EXT. BEACH - DAY

Mussels clustered on a rock.

JEAN (V.O.)

I was making my movie for my siblings. My sister and her twin.

EXT. LOT - DAY

The Tesla, driving in the same circles. Music still playing. Alec sleeps with scratches on his face.

JEAN (V.O.)

I was getting tired. They didn't really look like twins.

EXT. PARK - DAY

Jean walks through woods in her hazard suit. Camera Person follows.

CAMERAPERSON

You don't need any of this, right.

JEAN

No not until we get to the windmill.

They make sure the battery is turned off.

JEAN
Are you tired. I am.

CAMERAPERSON
Yeah but let's just get this scene.

Jean coughs. The two of them stop walking.

Camera Person stands.

JEAN
I don't know. Okay.

She starts up again.

CAMERAPERSON
We need to get everything today,
okay. Cause I'm gonna need a day to
edit.

JEAN
Okay, okay.

CAMERAPERSON
And I'm supposed to go to Antioch
on the first. And I have to cross
the bay bridge on foot now.

JEAN
You're being unprofessional.

CAMERAPERSON
Do you even know what you're
making.

JEAN
Yeah I guess it's like an
experimental thing about my family.

Camera Person laughs.

They keep walking.

Bell Figure ahead of them, playing with a squish mallow.

JEAN
Oh get this I guess.

Camera Person turns on the camera.

In camera, Jean approaches Bell Figure. She coughs.

Bell looks at her.

JEAN

Hello.

They look at her.

JEAN

Uh my name's Jean. What's your name.

Bell pulls their jacket a little to show their shirt.

JEAN

Cool. Do you have any family.

BELL

I think so. Actually yeah I have a lot.

They pull out a box of snus pouches and gum one.

BELL

Do you want one of these.

JEAN

Okay.

She takes one from the tin.

BELL

Mint flavor. I ordered a lot online a while ago. Save money. Get rich quick.

She spits it out. She coughs.

JEAN

Where is your family. Do you have siblings?

BELL

They live with my aunt in Concord.

JEAN

That's cool. Do you ever see them.

BELL

They come visit me when there's raves in the city sometimes.

JEAN

That's cool.

Jean looks at them for a while.

JEAN

Great.

She looks back at Camera Person.

They gesture the numbers three and zero.

In camera, closer on Bell Figure.

JEAN

Uh are you excited for Halloween.

BELL

It doesn't seem like anyone's doing anything. No rave.

JEAN

You could throw one.

BELL

Yeah then I could make some money. But all the power's out. Everyone's sick. I feel like it would be insensitive.

JEAN

So you're not gonna do anything.

She coughs.

BELL

Yeah but I'm having fun. I feel fine, so.

JEAN

Great.

BELL

You know you can buy a soda machine and leave it on like a street corner and you'll profit like two hundred dollars a month if you just fill it with sodas you buy in bulk.

Camera person's cough racks them. The camera shakes.

Jean looks back. She gives a quizzical "OK?" sign.

JEAN

We don't really need any more.

They turn the camera off.

BELL
What's that for.

JEAN
My movie.

Bell sits back down with their squish mallow.

BELL
Are you gonna give my character a name.

JEAN
I was just gonna use yours.

BELL
Okay.

JEAN
Great.

In Camera Person's viewfinder, the tops of trees move through the frame.

One bar left on the battery.

They turn it off.

Black screen for a few moments.

EXT. WINDMILL - DAY

Jean stands before the windmill and looks at it.

Tulip beds.

JEAN (V.O.)
Florence and Mallory got sicker and sicker. God. They were totally out of the loop.

Jean coughs.

JEAN
Mallory what the fuck is going on with my face. And my skin.

Camera Person gets out their tripod and sets up their camera.

They find a frame.

JEAN

Whatever's happening to mine. I don't care I still wanna do Halloween. We can do like gore makeup now. Can I rip your shirt. Yeah whatever. Yeah can you rip it now it actually hurts to have my skin touching clothes. Okay.

She looks up at the windmill.

Jean sits on the wall. She slumps.

CAMERA PERSON

This is the last thing you want right.

JEAN

Yeah I think. I can't think of anything else. I can't think. Tired tired tired. Boring boring boring.

In camera,

The WINDMILL BLADES

A STONE WALL

POWER LINES

JEAN (O.S.)

The interviews weren't going like I thought they would. But then those parts weren't essential to the movie.

THE SUN

EXT. PARK - DAY

Bell Figure sits in a tree.

EXT. WINDMILL - DAY

In camera, a wide of Jean before the mill.

CAMERA PERSON

Is this our last shot? I have maybe five minutes of battery.

JEAN

I think so unless you think we need anything else.

CAMERA PERSON

Martini martini martini. If you're happy I'm happy. Okay I'm rolling.

Jean's face changes slightly.

She stands for a while like a scarecrow.

She walks back and forth a little.

Low battery indicator on the viewfinder.

She looks up at the windmill, then at the camera.

JEAN

Oh fuck right shit wait come over here there are still like two minutes left right.

CAMERA PERSON

Are you sure?

JEAN

Yeah keep rolling keep rolling.

CAMERA PERSON

Okay.

The frame approaches Jean. The focus goes out. We follow her around the windmill to the other side of it, where she stands near a small alcove.

JEAN

We hid from each other in here.

CAMERA PERSON

You wanna get this?

JEAN

Yeah right here. I don't have to be in it.

The camera stabilizes on the alcove. Sharpens.

Jean comes around and looks at the camera.

JEAN

Can I see?

Camera Person switches to the tiny monitor. Glare on it.

JEAN
Ooh yeah that looks good.

Back in camera,

The ALCOVE

CAMERA PERSON
Okay I have to turn the camera off
now.

JEAN
Okay.

Jean looks at Camera Person as they turn off the camera.

JEAN
We did it.

CAMERA PERSON
Yep you're wrapped. That's a wrap
on Winter Coat.

JEAN
I'm happy.

Camera Person sets down the camera.

JEAN
Can I give you a hug?

They hug.

CAMERA PERSON
Congratulations.

They pack up the camera.

JEAN
We can go home now. Tired.

CAMERA PERSON
Yeah I'm tired too.

They snap the locks on their case shut.

Jean lies down on the ground. Camera Person sits next to
their case.

JEAN
Happy happy happy. I can show my
sister.

CAMERA PERSON
What's your sister's name.

JEAN
Fleuve. And her twin Moral. They're fraternal twins.

CAMERA PERSON
I'm a twin.

JEAN
Really?

CAMERA PERSON
Yeah but I'm identical.

JEAN
Identical.

INT. STUDIO - DAY

Camera Person arranges their gear around Ari's body.

They put the last card on the desk.

CAMERA PERSON
This is all of them.

Jean, flopped in the chair, hazard suit around her ankles.

JEAN
Epic.

Camera Person takes a big roll of gaff tape and starts covering the edges of the window frames.

JEAN
She smells horrible.

CAMERA PERSON
It is what it is.

JEAN
I can pay you whenever. If you wanna be paid in advance.

CAMERA PERSON
Oh that would be nice.

She gets the rest of the way out of the suit and walks over to the closet. She opens it and takes out a shoebox.

Full of money.

She brings it back to the desk and sits down.
Counts out twenties and stacks them on the table.

JEAN
Okay this is thirty six hundred.

Camera Person seals the edges at the door.

CAMERA PERSON
Sweet thank you.

JEAN
You can have more if you want.

CAMERA PERSON
I just need what we agreed to.

JEAN
Well it's here.

Camera Person finishes up and surveys their work.

JEAN
Is that going to help.

CAMERA PERSON
I feel like at least a little. I
don't know I might still keep the
suit on.

JEAN
It's so stuffy.

CAMERA PERSON
I know.

They unzip theirs a little.

CAMERA PERSON
You can turn on the computer.

Jean turns on the laptop.

CAMERA PERSON
Actually I can just do all the
importing.

JEAN
Oh okay. Do you want to sit down.

CAMERA PERSON
Yeah sure.

Jean cedes the seat.

She looks at Ari's body.

JEAN

I need to lay down. I can't lay
down in here.

She walks out of the room.

Camera Person moves everything from SD card to hard drive,
ejecting and re-inserting cards one by one.

The sun shines through the window.

INT. LIVING ROOM - DAY

Jean lays on the couch. The windows are taped up.

A pile of Camera Person's gear.

Water jugs. A disaster food bucket.

Bach's Komm Heiliger Geist.

She tries to turn on her phone.

She scratches at her face.

INT. STUDIO - DAY

Camera Person labels footage and imports it.

INSERTS: A HALF-CONSTRUCTED BUILDING

A PARKING STRUCTURE

Camera Person pulls their hood down and scratches their head.
They put the hood back on.

They chew on one of the SD cards absentmindedly.

INT. YACHT - DAY

Mallory looks out a porthole. Their face really is fucked up.

Florence sleeps on the floor in a loose, ripped up T-shirt.

Mallory looks at their fingernails in the light from the
porthole. Dried blood.

They feel the scratches on their face.

A muffled but deafening BOOM

MALLORY
God. What the hell.

JEAN (V.O.)
The plastic weighed down the supports of the skyscrapers. The wind carried it all to one side. On the last day they all started to list until they sank like Spanish galleons.

MALLORY
Did you hear that.

FLORENCE
I'm sleeping.

They roll over. They pull at their shirt.

FLORENCE
What was that.

MALLORY
I don't know. We have to finish our costumes.

FLORENCE
Okay yeah I'm gonna be a person with a ripped fucking shirt for Halloween.

MALLORY
I hate you.

A HAND slams the porthole from the other side.

Mallory jumps.

MALLORY
Fuck.

FLORENCE
What.

MALLORY
Florence look.

FLORENCE
Ugh what.

The hand slips off and out of view.

MALLORY
Nevermind.

They climb into a bunk.

MALLORY
What am I supposed to use for
blood.

FLORENCE
I don't know. You need blood?

Mallory fumbles around in the sheets till they find two of
cat ear headbands.

MALLORY
I think it would look cool.

EXT. STUDIO - DAY

Halloween decorations outside Jean's place.

INT. STUDIO - DAY

Jean's clothes are disheveled. She coughs into her sleeve.
She walks into the

INT. BATHROOM - DAY

And gets out her makeup bag. She finds some white eyeshadow
and smears it all over her face.

She keeps going until everything but her eyes and mouth are
caked.

She sneezes.

Jean starts coughing and doubles over on the sink.

JEAN
God.

She shakes her head. Walks back into the

INT. LIVING ROOM - DAY

And sits on the couch.

She gets up and finds two granola bars in the food bucket.

She brings them out to the room where Camera Person sleeps in the chair.

Jean reels from the smell. She covers her face with her sleeve before walking back in.

JEAN

Wake up.

She taps Camera Person.

JEAN

Wake up. It's Halloween.

She shakes them by their shoulders.

JEAN

Hey wake up.

Camera Person starts. They scream.

They roll back the chair. Ari's body stops it.

JEAN

It's Halloween.

CAMERA PERSON

Get away from me. Don't touch me.

They pull a knife out of their suit and click it open.

JEAN

What the fuck chill out.

They walk a little towards Camera Person.

CAMERA PERSON

Don't.

JEAN

What it's me.

Camera Person brandishes the knife.

JEAN

It's Jean. I'm a ghost. For Halloween.

CAMERA PERSON

That's not funny.

JEAN

It's supposed to be scary.
Halloween's supposed to be scary.

Camera Person closes their eyes.

JEAN

Whatever do you want anything for
breakfast.

CAMERA PERSON

Okay.

JEAN

Come eat in here the smell is
killing my appetite.

INT. LIVING ROOM - DAY

They sit across from each other eating their granola bars.

Camera Person shakes instant coffee around in a jar with some
water.

They offer some to Jean.

Jean takes a sip and gives it back.

They eat their granola bars.

Jean gets some on her face and wipes at the crumbs, messing
up their makeup.

CAMERA PERSON (V.O)

Halloween's tomorrow.

JEAN (V.O.)

Oh really.

CAMERA PERSON (V.O.)

Yeah one day to edit and one day to
walk to Antioch. That's my
schedule. So today's the thirtieth.

JEAN (V.O.)

Oh right.

CAMERA PERSON (V.O.)

Honestly your footage looks pretty
good. I didn't have high hopes.

JEAN (V.O.)

Why not.

CAMERA PERSON (V.O.)

I don't know I'm probably just too
tired to think about it.

Camera Person looks in the food bucket.

CAMERA PERSON
You can have another granola bar if
you're still hungry.

JEAN
Sure.

They both eat another granola bar.

INT. FLEUVE AND MORAL'S HOUSE - BEDROOM - DAY

FLEUVE and MORAL, fraternal twins, sit cross-legged in the
house wrapped in multiple blankets each. Banging at the door.

Over their door a layer of duct tape and a layer of plastic
wrap.

FLEUVE
Tomorrow.

MORAL
Tomorrow.

FLEUVE
Tomorrow.

MORAL
Tomorrow.

MILLICENT (O.S.)
Hello!!! I live here.

MORAL
You're contaminated.

INT. FLEUVE AND MORAL'S HOUSE - HALLWAY - DAY

An armoire blocks the door. The knob turns and shakes.
Coughing behind the door.

MILLICENT (O.S.)
Let me in. It's my house.

FLEUVE
Aren't you tired. We're tired. Go
to sleep.

MORAL
Go to sleep.

MILLICENT (O.S.)

It's my house.

FLEUVE

Let's play them a song.

MORAL

Okay sis.

Fleuve picks up a guitar and checks the tuning.

Moral turns on a battery powered keyboard.

Millicent continues beating on the door.

Fleuve picks a few chords and starts playing.

FLEUVE

*A wild pack of family dogs came
runnin' through the yard one day/My
father got his gun, shot it up,
they ran away OK/*

Moral counts themselves in and joins.

FLEUVE & MORAL

*A wild pack of family dogs came
runnin' through the yard one
day/And as my own dog ran away with
them I didn't say much of anything
at all/I didn't say much of
anything/I didn't say much of
anything at all*

Crashing noises at the door. Moral hacks and coughs between verses.

FLEUVE & MORAL

*A wild pack of family dogs/Came
runnin' through the yard one day/As
my little sister played/The dogs
took her away/And I guess she was
eaten up OK, I guess she was eaten
up OK/My mother's cryin' blood dust
now/My mother's cryin' blood dust
now/My mother's cryin' blood dust
now.*

Moral plays a little solo on the keyboard.

INT. STUDIO - DAY

Jean sits on the floor next to Camera Person's chair. Her suit zipped all the way up.

CAMERA PERSON
How do you want all this sequenced
anyway. Come look.

She stands up with some effort.

JEAN
It should be in the order we shot
it.

CAMERA PERSON
Really.

JEAN
No the opposite.

CAMERA PERSON
Why.

JEAN
Well it should either be the order
we shot or the opposite of that.
But it can't be all mixed up.

CAMERA PERSON
Do you have like a reason for that
or.

JEAN
Yeah.

She wobbles. She unzips her suit down to her neck.

JEAN
Is that water jug empty now.

CAMERA PERSON
What oh yeah. I finished it
earlier.

JEAN
Cool.

She leans down over it and vomits into it.

She wipes her face and coughs.

CAMERA PERSON
You okay.

JEAN

Sorry it just smells so fucking bad.

CAMERA PERSON

I know.

JEAN

Yeah the only thing really is to get rid of the wonky bits in each clip and put the clips for each scene in a smoother order.

CAMERA PERSON

Okay heard.

She throws up again. Camera Person clicks around on the laptop.

CAMERA PERSON

That sounds good actually cause I don't know if we have enough battery to do a more complicated thing. So wait did you want them in the original order or reversed.

Jean walks out.

Camera Person puts the computer in sleep mode.

Jean comes back with a toothbrush in her mouth.

Camera Person rubs their eyes.

They're bloodshot. They blink violently.

They turn the computer back on and unlock it.

CAMERA PERSON

It's kind of hard to see.

JEAN

Oh no.

CAMERA PERSON

Yeah which order did you want them in.

JEAN

I can take over for a little.

CAMERA PERSON

Sure that might be good.

JEAN

I did some stuff on Premiere in college.

CAMERA PERSON

Why aren't you just editing it.

JEAN

I figured you would do a better job.

Jean looks at the footage.

JEAN

Yeah maybe reverse order.

She coughs.

JEAN

You should lie down.

CAMERA PERSON

I'll stay in here.

They sit on the bed.

CAMERA PERSON

You're not gonna put any sound.

JEAN

No.

CAMERA PERSON

Whatever I'm not gonna ask.

She clicks on stuff and drags it around. It's hard to tell if she knows what she's doing.

JEAN

Okay the idea is that whatever we say to each other while we watch it is the sound track. And whatever music we listen to together while we watch it. If we listen to music.

She drags one clip all the way to the end.

JEAN

It's for my siblings.

Camera Person looks up at the ceiling.

CAMERA PERSON

Tomorrow. Tomorrow. Tomorrow.

They get up and walk out.

CAMERA PERSON (V.O.)
I'm trying to get my new camera.
I'm going to be a traveler for
Halloween.

Jean keeps working.

CAMERA PERSON (V.O.)
I'm going to be a traveling
skeleton for Halloween.

They come back in eating a granola bar. They're holding
another one for Jean.

They set it on the desk.

Gunfire outside.

Flashing in the window.

CAMERA PERSON
Jeez.

They get up and look out the window.

We don't get a closer look.

CAMERA PERSON
What do you think that was.

JEAN
Here do you think this looks good
for the first scene.

They watch it. Maybe thirty seconds long.

CAMERA PERSON
The first shot goes on for a while
but I think the flow is nice.

JEAN
I want it to go for a while.

CAMERA PERSON
Then I guess it works.

They lie back down.

CAMERA PERSON
Is it called seven roses.

JEAN

Yeah.

CAMERA PERSON

How'd you pick that.

JEAN

It's a song we used to listen to.

More gunshots.

JEAN

Oh my god shut up.

CAMERA PERSON

They're gonna keep going all night.

JEAN

Yeah I know.

She coughs blood and wipes her face with her sleeve.

JEAN

It's crazy having a screen to look at.

CAMERA PERSON

Is it?

JEAN

There's sixty four percent of the battery left.

CAMERA PERSON

Do you still need me here to edit.

JEAN

I mean I'm paying you for the day. I would like to get the day.

CAMERA PERSON

That's fair. Sorry that was really unprofessional of me.

JEAN

It's okay.

EXT. UNIVERSITY - DAY

An empty-looking dormitory building.

INT. FLEUVE AND MORAL'S HOUSE - DAY

Still beating on the door.

MORAL

Let's pray for them. It's almost
six.

FLEUVE

Okay.

Fleuve and Moral get into twin mattresses on the floor next
to each other.

MORAL

Night sis.

FLEUVE

Tomorrow.

MORAL

Tomorrow.

INT. LIVING ROOM - NIGHT

Hardly any light. One emergency candle. A flashlight.

Jean and Camera Person eat bowls of cereal with soy milk.

She has the stacks of money next to her along with the
shoebox.

Jean slides the money across the floor.

JEAN

You can count it if you want.

CAMERA PERSON

Maybe after I eat.

JEAN

Are you gonna leave after we eat.

CAMERA PERSON

No I'm too tired to start now.
Twenty four hours is plenty of time
to get to Antioch. I'm just gonna
walk across the bridge.

JEAN

You should take the rest of this.

CAMERA PERSON

I said I just want what we agreed on.

JEAN

What if you need it. Maybe there's like government checkpoints when you get out of the city and you need to bribe an official. We could be under like a quarantine.

CAMERA PERSON

I doubt it.

JEAN

I still feel like it's super localized.

CAMERA PERSON

Maybe.

JEAN

One city over it's totally normal.

CAMERA PERSON

I don't know.

JEAN

My theory is that the government was trying to test a weapon and their targeting systems went awry.

CAMERA PERSON

Just the path we were on.

JEAN

I have no idea what that means.

CAMERA PERSON

Neither do I.

EXT. ROAD - DAY

In camera, Noa.

NOA

My theory is that some other country bombed us with this stuff. No I don't know what country. I don't want to speculate.

In camera, Doris.

DORIS

My theory is that we're all gonna die.

INT. ALEC'S CAR - NIGHT

Alec's notebook open in his lap. No music.

Keys hanging in the ignition.

His notebook reads:

WELL I HALF JOKED WITH MYSELF ABOUT MY UNEMPLOYMENT'S CAUSING A PSYCHIC LIBERATION, A WAKING UP AND OPENING UP OF MY LIFE. I HALF JOKED ABOUT IT AND I GOT THAT FEELING ONE GETS, OR I GET, FROM A MOTIVATIONAL SPEECH. THE IMMEDIATE SENSATION OF MOTIVATION TO BE FOLLOWED BY A SUBSEQUENT AMNESIA. I FELT A SLIGHT HOPE. I FELT A BIG HOPE SIMULTANEOUS WITH THE EXPECTATION OF ITS DISAPPOINTMENT. I THOUGHT THIS MIGHT OPEN MY LIFE UP A LITTLE. I THOUGHT PROBABLY IT WILL BE MOSTLY THE SAME. I HOPED BUT DIDN'T BELIEVE. BUT SO FAR, AND I DON'T WANNA JINX IT, AND IT'S STILL THE WEEKEND. SO FAR I FEEL, AND I DON'T WANNA JINX IT. MY VICE IS FAST FORWARDING THROUGH TIME, MUCH LIKE ADAM SANDLER IN CLICK. TODAY I FELT THAT SLIP AWAY A LITTLE. LIKE I JUST DIDN'T FEEL LIKE IT. I WENT TO THE BOOK STORE AND I GOT EXCITED ABOUT BOOKS.

Maybe he reads it aloud.

INT. ABANDONED BUILDING - NIGHT

We track through an empty half-constructed house.

The unfinished BATHROOM,

The pile of rocks in the FOYER,

The severed electrical hookups in the KITCHEN.

JEAN (V.O.)

Well I'm all finished with the edit.

CAMERA PERSON (V.O.)

Are you happy with it.

JEAN (V.O.)

Yeah I think so. Well I have to keep the battery above 30% so I can show it to them when I get to their house.

CAMERA PERSON (V.O.)
Do they live in the city.

JEAN (V.O.)
Yeah but I haven't talked to them
in a long time.

CAMERA PERSON (V.O.)
But you know they still live here.

JEAN (V.O.)
Yeah I feel like I'd know if they
left. Especially now I feel like I
would be able to tell if they were
gone.

CAMERA PERSON (V.O.)
Yeah maybe.

INT. LIVING ROOM - NIGHT

Camera Person waves their flashlight around.

CAMERA PERSON
Should go to sleep.

JEAN
Yeah.

Bach's Komm Heiliger Geist.

JEAN
I should wash my makeup off.

CAMERA PERSON
Do you want to borrow the
flashlight.

JEAN
No I'm not gonna do it anyways. Too
much work.

CAMERA PERSON
Are you sleeping on the couch.

JEAN
I can take the floor. I don't wanna
make you sleep in there with the
body.

CAMERA PERSON
Okay.

JEAN
We could try to share it.

CAMERA PERSON
I don't know.

JEAN
Do we just go to sleep. We could
fuck or something.

CAMERA PERSON
That's okay. We can go to sleep.

JEAN
I'll sleep on the floor.

INT. BURNING HOUSE - DAY

A house burns on a ring camera.

Flames lick at the walls.

CAMERA
Smoke detected. Smoke detected.

Black clouds billow outside the windows.

Eventually, one cracks.

High beeping.

Fire fills the house.

The camera speaks in a robotic voice.

CAMERA
Smoke detected. Smoke detected.

The drapes burn.

The camera goes out.

TITLE: OCTOBER 31ST.

INT. YACHT - DAY

Florence sleeps in one of the bunks.

Mallory shakes them awake.

MALLORY
Florence wake up it's Halloween.

Florence turns over. They don't open their eyes.

FLORENCE
You wake up.

MALLORY
You're awake already.

FLORENCE
No I'm not.

They repeat their earlier conversation. We don't hear their dialogue.

JEAN (V.O.)
I fell into step. I fell into step.

Water through the porthole.

INT. FLEUVE AND MORAL'S HOUSE - DAY

Moral and Fleuve sit up at the same time.

They split a loaf of bread.

MORAL
What song are we going to sing today.

FLEUVE
_____ (TBD song)

MORAL
Yep.

FLEUVE
Millicent finally went to sleep.

MORAL
Good for them.

FLEUVE
These are our costumes.

MORAL
Okay.

FLEUVE
Just once we get the blankets on.

MORAL
Okey doke sis.

INT. LIVING ROOM - DAY

Jean, different makeup painted over her face from the day before, her hair tied up differently.

She finishes painting a jawbone and the other skull details onto Camera Person's face.

They twitch. She coughs and her brush jolts, giving them a huge streak of white by their mouth.

She sighs and yawns.

She eats a granola bar.

She gets back and scrubs off most of the streak.

Jean shakes their shoulder.

JEAN

Wake up wake up wake up. I'm gonna fall back asleep if you don't wake up.

They start to roll their face toward the pillow and Jean stops them.

CAMERA PERSON

What okay I'm awake I'm awake.

They open their eyes.

JEAN

It's me it's me. It's Halloween.
Look.

She looks around on the floor for something reflective and finds a CD. She shows them the back.

JEAN

Look.

They look at their face in the CD.

CAMERA PERSON

Oh whoa.

JEAN

You said you wanted to be a skeleton.

CAMERA PERSON

Wow cool.

They squint.

CAMERA PERSON

Epic.

She hands them a granola bar and slides the lid back over the food bucket.

JEAN

Happy halloween.

CAMERA PERSON

Yeah fucking like trick or treat.

They take bites of it gingerly, lying on their side.

JEAN

Sorry I pushed you I didn't want it to get messed up. Okay I'm so tired now.

CAMERA PERSON

Well it's really sweet of you.

They chew, slow.

CAMERA PERSON

What time is it.

JEAN

I don't know.

Jean coughs blood.

CAMERA PERSON

Jeez.

They cough too.

CAMERA PERSON

Fucking nature valley bar.

They keep coughing until some blood comes out of their mouth.

JEAN

It works I think.

Camera Person looks up.

CAMERA PERSON

God.

JEAN

Do you want to see the film.

CAMERA PERSON

Didn't you show it to me last night. Did you change anything.

JEAN

No but you don't have a copy to take with you so I thought you might want to see it again.

CAMERA PERSON

It's okay I backed up the project on this hard drive I have in my backpack. So I can watch it.

JEAN

Oh okay.

CAMERA PERSON

And I have all the footage too for my reel or whatever.

JEAN

Okay.

CAMERA PERSON

You should save the battery for when you show your siblings.

JEAN

Yeah true.

Jean slides the lid back off the food bucket.

JEAN

Can I take a few of these.

CAMERA PERSON

Yeah of course. Take a water bottle too.

JEAN

Thanks.

She pulls out a handful of bars and tosses them on the floor.

She latches the bucket back shut.

JEAN

Yeah I filled my water earlier so.

CAMERA PERSON

My stuff is so heavy. Maybe I'll leave some.

JEAN

Do you need all of it?

CAMERA PERSON

Yeah, I'm not coming back here so.
It's like all my shit.

EXT. PARK - DAY

Camera Person, in their hazard suit, drags bags and a wheeled case through the park. They cough incessantly.

They stop walking.

They unpack the food bucket and sit down with it.

They drink some water and open up the bucket.

Maybe a third of the food left, and a pile of money at the bottom. A few of the twenties have "THANK YOU" scrawled on them in red sharpie.

Bell Figure walks around behind them.

Camera Person looks at the money.

They take out one of the drawn-on bills and eye it. They look around.

Bell walks up and sits by Camera Person. They peer into the money bucket.

BELL FIGURE

Hey good job.

CAMERA PERSON

Thanks.

BELL FIGURE

I like your costume.

CAMERA PERSON

Yeah me too.

BELL FIGURE

Yeah Jean did a good job.

Bell gets up.

BELL FIGURE

Happy halloween.

They walk away.

Camera Person eats a granola bar and puts the wrapper back in the bucket.

INSERT: TOPS OF TOWERS

JEAN (V.O.)

I took a nap before heading out.
The money was a meaningless gesture
but that didn't stop me from doing
it.

INT. STUDIO - DAY

Jean sits on the floor, hazard suit halfway on, across from Ari's body.

JEAN

Here is my theory.

EXT. TREES - DAY

Jean walks through a park in her suit, wearing a backpack.

EXT. APARTMENTS - DAY

Jean stands before an imposing apartment building.

JEAN (V.O.)

I thought I would check again to
see if my girlfriend was around. Or
I could wave to her in the window
if she was sitting up there.

Shaded glass, no lights on in the windows.

Planes fly overhead. Birds fly overhead.

JEAN (V.O.)

I thought I'd heard some of them
crashing, navigation systems all
shot. Maybe I was mistaking birds
for planes.

INT. YACHT - DAY

Mallory and Florence draw bloodstains on their faces. Mallory wears the cat ears.

They smear it on their shirts.

Florence points at a boil under a hole in Mallory's shirt.

FLORENCE
Oh that one looks so fucked up.

MALLORY
I know these costumes are turning
out good.

FLORENCE
Okay I'm excited for Halloween now.

MALLORY
Yup.

FLORENCE
Do you have any music downloaded on
your phone.

MALLORY
Yeah I have Black Kray.

FLORENCE
Okay!!

Florence keeps working on their costume while Mallory turns
on "Spaz Wit Them Bands."

FLORENCE
Okay I think mine is done. Plus I'm
tired.

MALLORY
Me too. I only have enough battery
for like three songs.

FLORENCE
That's okay.

MALLORY
Do you think mine's done.

Florence coughs blood.

MALLORY
I feel like it's close.

FLORENCE
Sorry yeah I think almost.

They wipe their face.

FLORENCE

Maybe a little on your chin or like
near your mouth would be good.

They rub their finger in some of the blood they coughed on
the floor and wipe it on the corner of Mallory's mouth.

FLORENCE

There I think that's good.

They slide back to look at their work.

FLORENCE

I'm not wearing the stupid ears.

MALLORY

Okay.

INT. FLEUVE AND MORAL'S HOUSE - DAY

Fleuve and Moral sit wrapped in their blankets, facing the
window.

MORAL

If this isn't nice what is.

INT. YACHT - DAY

Florence's eyes flutter. They wake up and look around.

Mallory pops up behind them, teeth bared.

MALLORY

Boo.

FLORENCE

What the hell Mallory.

MALLORY

I scared you. Yup I scared you.

JEAN (V.O.)

I had stopped and looked at the
apartments for a while. Maybe
someone would come out like my
girlfriend like stumble out in a
daze but it was like every other
building empty from the outside.
She was still my girlfriend. You
were still my sister. You were
still my sibling. It got dark so
fast in October.

EXT. TREES - DAY

Jean walks through brush. A little dusky. Hard to see.

JEAN (V.O.)
Still the world.

Bits of a shoulder, a profile, a branch catch fragments of light.

Scratching and rustling.

Jean keeps walking.

Labored breathing noises.

Jean, more clearly, passing between trees.

Something drips on the top of her suit.

She puts her hand to the nylon and feels it.

Blood.

She looks up.

A BODY slung over a branch like a blanket, mouth lolling.

Impossibly long strand of saliva stretching from it.

Jean looks at it for a while.

The bloody rope of saliva reaches the ground. It forms what you might be able to call a puddle, but really it's a big droplet.

The moon moves in its reflection.

She keeps walking.

Her suit swishes.

A rattling GASP.

Jean stops.

She starts again.

Her pace quickens, transitions into a run.

Feet crushing leaves.

A THUNK as Jean falls over.

She lands on her face.

Hissing and wheezing behind her.

SEAL lies half-buried in twigs.

SEAL
Trying to sleep. Let me sleep
please.

Jean's breath all comes out of her, She coughs.

Scrabbles back up and starts running, half-crawling at first.

LEE
Let her sleep.

A shape we can call LEE runs on all fours after Jean.

Further off a clicking sound.

JEAN
Fuck okay okay my bad.

She runs full bore, her backpack swinging.

Lee's shadow is faster but not that much.

JEAN
Fuck off fuck off fuck off.

Lee gains on her until they reach a

EXT. CLEARING - NIGHT

Totally empty.

Jean walks out to the middle.

Concrete ground. A parking lot in the middle of the woods.

Jean looks back and can't see anything but trees.

JEAN
Hello?

Black, for a few seconds.

Jean stands in the same place looking the same way.

JEAN

Sorry. Sorry. Sorry. Sorry. Sorry.
 Sorry. Sorry. Sorry. Sorry. Sorry.
 Sorry. Sorry. Sorry. Sorry. Sorry.
 Sorry. Sorry. Sorry. Sorry. Sorry.
 Sorry. Sorry. Sorry. Sorry. Sorry.
 Sorry. Sorry. Sorry. Sorry. Sorry.
 Sorry. Sorry. Sorry. Sorry. Sorry.
 Sorry. Sorry. Sorry. Sorry. Sorry.
 Sorry. Sorry. Sorry. Sorry. Sorry.

She raises her voice.

JEAN

Sorry!!! I'm sorry.

Coughs.

JEAN

I'm very tired too. Sorry. SORRY.
 SORRY. SORRY.

She walks off frame.

JEAN (V.O.)

You were psyching yourself out. You
 were making up a monster because
 you couldn't see what had killed
 you last week. You were counting
 your money in your last moments.
 You were out of juice. You were
 juiced the fuck up. That's okay.
 There was so much brand new stuff.

EXT. STREET - DAY

Cracks in the pavement.

JEAN (V.O.)

You could imagine it caving in. You
 wanted to see some evidence. I
 found an unlocked car and drove the
 rest of the way.

EXT. BAY BRIDGE - DAY

Camera Person, missing half their equipment, trudges to the
 foot of the bridge.

They look at it.

They breathe out and walk down to an area underneath it.

Black for a second or two. Water crashes.

Camera Person lays down with the sun falling behind them.

CAMERA PERSON (V.O.)

Lie down and dream of a new camera.
How still the world. We couldn't
find each other.

They roll over.

Wide. The bridge, far enough away that it's barely more than a shape.

EXT. PARKING LOT - DAY

Alec's car sits in the same place it was. The Tesla isn't moving anymore; the driver's side door is open.

An ARM hangs out of it.

BELL FIGURE (V.O.)

And He rained down bullets too
small for us to see; And that the
house we had built in our imitation
of His works could not deliver us
from. And our weak throats and
flesh tried to banish His grace
from the bodies that we forget He
governs. Mercy. And he would take
only our forms that we might look
down upon what we left and thank
him for revealing to us our
squalor. Mercy. And still the
world.

JEAN (V.O.)

I'd arrived but I was trying to
find a place to park. I didn't know
which order to progress in. I drove
around in circles for like fifteen
minutes. There was a CD in the car.

INT. CAR - DAY

"Fallin" by Diana starshine blasts in the car.

JEAN (V.O.)

I didn't really like it.

She turns it off and parks the car in the middle of the road.

JEAN (V.O.)
There were like five more CD's but
I wasn't in the mood to try
anymore.

INT. YACHT - DAY

Florence and Mallory draw pumpkins and skeletons with crayons
and hang the pictures all over the room.

Florence blinks, tries to keep their eyes open.

EXT. FLEUVE AND MORAL'S APARTMENT - DAY

Millicent slumped against the door holding a video game
controller. A broken monitor in front of them on the ground,
a Playstation plugged into it.

Jean walks up to them with labor.

JEAN
Okay.

She taps Millicent on the shoulder. Their body slides down
the door.

JEAN
Okay.

She knocks on the door.

JEAN
Hello?

FLEUVE (O.S.)
Did you hear that that sounds like
Jean.

JEAN
Oh my god you guys are alive. Thank
god. Okay.

She rests her forehead on the door.

JEAN
Uh hi Fleuve hi Moral this is your
guys address right.

FLEUVE (O.S.)
Is that Jean.

MORAL (O.S.)
Who's there.

JEAN
Jean.

MORAL (O.S.)
We love you Jean but we are not
talking to you.

FLEUVE (O.S.)
You know where we live?

JEAN
Yeah.

She waits for a response for a while.

JEAN
Mom gave me your address like a
year ago.

MORAL (O.S.)
Now's not a good time.

Jean unzips her backpack.

JEAN
Uh is this your roommate.

FLEUVE
They were contaminated.

JEAN
Well I made this movie. You know
how I was talking about making a
movie when I was in middle school.
But it was a joke because I
would've never made one. Anyway I
made a movie about you guys.

FLEUVE (O.S.)
You made a movie about us?

Moral coughs behind the door.

FLEUVE (O.S.)
Are you okay.

JEAN
Yeah it's like all these places
that I associate with you. There's
no soundtrack. It's called seven
roses. Like that song.

She sits down with her laptop and opens it up.

JEAN
Can I show you guys.

MORAL
Contaminated.

JEAN
What do you mean.

MORAL
You.

JEAN
You can't get away from it. It's in
your house. It's in everyone's
house.

MORAL
Still.

JEAN
Fleuve?

FLEUVE
I don't know I don't think we can
let you in. Like Moral said.

MORAL
We open the door we let more of it
in.

JEAN
You can't do that. Can't do this.

They don't say anything.

JEAN
Okay you can just come out and
watch it with me then it's like ten
minutes long. And then I'll leave.
I'm not gonna try to come in it.

MORAL
We just can't. We go outside we
lose more time. You want us to go
faster? You wasted enough of our
lives no I'm sorry I don't mean
that. I don't hold any grudges
against you but. Contaminated. It
is no longer personal. We have to
pray now.

FLEUVE

We had one more song we wanted to finish.

She hits the door a few times.

JEAN

You know seven roses that song we used to listen to. We can just watch my movie. Please.

JEAN

Please?

She hits the door a few more times.

JEAN

Guys please.

Jean makes a high-pitched noise.

JEAN

Guys. Guys I'm really sorry for not coming before. I'm sorry for whatever. Please.

She groans.

Fleuve starts playing guitar.

Muffled by the door,

FLEUVE & MORAL

Is she ever with intent/when she likens herself to a crow?/ Will she crow and say bingo/ I'm a believer she tells me/

The armoire.

FLEUVE & MORAL

*But is she ever gonna cry/
When the directors bark/ From
out there in the dark/ Fly
sister vibrate/You were
automatically free/ The
moment you came to me/*

JEAN

I don't get it.

Jean coughs more blood. Fleuve keeps playing guitar and Moral starts on the keyboard.

Jean pries the game controller from Millicent's hands.

She slams it on the ground a few times. She fiddles with the buttons.

JEAN

Whatever whatever whatever.

She turns on her computer.

JEAN

I'm watching it if you guys want to watch it with me.

She logs into her computer and opens Premiere.

She picks the game controller back up and pretends like she's controlling the computer with it. The guitar tapers off and it becomes Moral's keyboard drone piece.

We watch Jean's film,

starting with the WINDMILL.

JEAN

See the windmill we came to for Mom's birthday because she loved tulips and dad wouldn't buy her any.

The shaky footage of the ALCOVE

JEAN

And this place that you hid in from her when we were playing police.

CAMERA PERSON (V.O.)

Your life doesn't flash before your eyes. Someone has to show it to you.

The PARK

JEAN

And we walked around here and you didn't have any water. We couldn't find each other. Until it got dark. You're still my sister still my sibling.

FLEUVE & MORAL

Is she ever coming back for me/ Is she ever coming back for me/ Say it loud/ And we shall see/ Is she ever coming back for me.

Jean standing in front of some trees.

JEAN

I was shooting all these interviews too and then I realized this movie didn't really have anything to do with the world or anyone other than you guys. They were so stupid I sounded so stupid.

The COLUMNS

JEAN

See where we had lunch when Mom was having that surgery. When we were in high school and you were on acid when she said she had to get surgery and you thought she had cancer and she was gonna die. The hospital looks so weird empty. With no one going in and out. I like your song Moral.

The front of the hospital. Coverage of its little details.

The LAMPS

Jean coughing.

The SECURITY CAMERAS

The CLOSED SIGNS

The LOCKED DOORS

JEAN

Remember that picture of you guys holding me outside after I was born like you were like trying to stretch me like a laffy taffy. Like you had my arms Fleuve and Moral had my legs. And Mom would take us to each other's checkups.

A wide of the whole place. Jean's throat makes horrible noises when she tries to breathe.

JEAN

I can't talk anymore.

INT. FLEUVE AND MORAL'S HOUSE - DAY

Fleuve and Moral lay dead in their beds, instruments fallen across them.

INT. YACHT - DAY

Florence and Mallory yawn.

FLORENCE
Okay the costumes look so epic
honestly.

MALLORY
I told you.

They spit blood on the floor.

MALLORY
I guess we should go out huh.

FLORENCE
Yeah let's go out.

JEAN (V.O.)
They reminded me soooo much of my
siblings.

Florence tries to walk up the stairs and trips. They stop and
crawl instead. Mallory follows.

EXT. YACHT - DAY

The deck of the yacht.

Florence and Mallory emerge from below. Broad day. Glowing
sunlight.

They look around.

FLORENCE
What the hell.

MALLORY
Happy halloween.

They collapse.

PEOPLE milling about, working on their boats, talking to each
other.

A WORKER upbraids his colleague about some rope.

Cars drive past the docks, boats come in and leave.

A STOCKBROKER makes a deal standing on the deck of a
speedboat docked across from Florence and Mallory.

JEAN (V.O.)
We couldn't both be right.

EXT. FLEUVE AND MORAL'S HOUSE - DAY

Jean lies on the concrete in front of her computer as the video plays out.

We go back to Jean's movie:

Jean in front of the fence blocking off the hospital's entrance.

A row of SHRUBS

The unlit PARKING STRUCTURE

A SECURITY CAMERA with its wiring exposed.

A FENCE

A BOARD over a window.

TITLE: BLOOD RELATIVES