

The Orphans
Episode V: Into The Dark

By

Zachary Fortais-Gomm

THE ORPHANS
EPISODE V: INTO THE DARK

Scene 1: Departure

SOUND: THE MORNING SOUNDS OF THE FOREST

GEOFFREY

(NARRATION)

We had planned to leave in the early morning. It was essential to study the Dome for as long as possible to gather the most data. Unfortunately, Richard had insisted upon his joining our group.

VALERIE

Oi, Geoffrey, you guys heading off soon?

GEOFFREY

Yes, we are waiting for Richard to be ready.

VALERIE

He likes to take his time doesn't.

GEOFFREY

He does indeed. Has Nora showed any signs of that thing humans have... ahh...consciousness... yet?

VALERIE

No.

GEOFFREY

It has been several days has it not.

VALERIE

You know it has.

GEOFFREY

Apologies, I am merely gauging your emotional reaction.

VALERIE

Yeah, well don't.

GEOFFREY

Apologies, I am concerned for your well being.

VALERIE

Why me? Nora's the one that's hurt.

GEOFFREY

Because I am aware that you are dealing with the emotional fallout of this incident.

(CONTINUED)

VALERIE

I'm fine.

GEOFFREY

I am unsure of this.

VALERIE

Just get moving.

MUSIC: MUSICAL INTRODUCTION

ANNOUNCER

The Orphans, Episode Five: Into The Dark

Scene 2: The Journey

SOUND: THREE SETS OF FEET

SOUND: ROBOTIC LEGS WALKING

RICHARD

(NARRATION)

We passed the area where the ship used to be, there were huge dark gashes in the ground, but still no ship. Geoffrey and Baz wouldn't stop hypothesizing about where it could have gone. Another hour and they were going on about the plan, about how we were only here to observe. They weren't willing to take any action. That's Baz's problem. He won't take any risks.

BAZ

We have to stick to observation only today. Any more and we risk being exposed. Maybe we can get some clues about what is going on inside there.

RICHARD

Yeah, and what if we get there and nothing happens?

GEOFFREY

We have brought equipment to do readings on it.

RICHARD

What, on a building?

BAZ

Well we don't know what it is do we?

RICHARD

It's a building, it seems pretty obvious to me.

GEOFFREY

I believe Baz is referring to the internal workings of the building. Whether there are any signals coming from it, perhaps any indications of electrical signals.

(CONTINUED)

RICHARD

Yes, I know.

BAZ

Then you'll know that we have to do this.

RICHARD

Yes.

BAZ

Good.

MUSIC: MUSICAL TRANSITION

Scene 3: Waking

SOUND: SWIRLING WATER SOUNDS

SOUND: GUN SHOTS

SOUND: ALARMS

SOUND: BITERS GROWLING

SOUND: CRASHING STRETCHING METAL

SOUND: ROARING DOG

SOUND: NORA GASPS AWAKENS SCREAMING

SOUND: NORA'S SCREAMING INTENSIFIES CRYING

SOUND: RUNNING

OLIVIA

Nora! Nora! It's fine.

SOUND: NORA CONTINUES SCREAMING, TRIES TO SPEAK BUT CAN'T

OLIVIA

Shh. You're safe. Everything's fine.

SOUND: NORA CONTINUES SCREAMING

SOUND: FADE OUT

OLIVIA

She's in shock. She's just sitting there.

WILLIAM

Has she said anything?

(CONTINUED)

OLIVIA

Not a word.

VALERIE

Does she know about her arm?

WILLIAM

Well it's hard to miss isn't it.

OLIVIA

I think you should go in there and be with her Val.

VALERIE

Why me?

OLIVIA

Because you were there, you can be there for her.

VALERIE

I don't know what I'm doing guys. I can't be emotional.

WILLIAM

Just be there for her. Let her talk to you.

VALERIE

Fine.

WILLIAM

Good luck.

SOUND: VALERIE WALKS OVER TO THE TENT

SOUND: UNZIPPING TENT

SOUND: GETTING INTO TENT

SOUND: SITTING DOWN.

VALERIE

Hi. How are you doing? Sorry that's stupid.

SOUND: SILENCE

VALERIE

I tried to save you.

VALERIE

(NARRATION)

Nora looked up at me. Her expression was soft. She moved over to me, and put her head in my lap.

SOUND: NORA BEGINS TO CRY

SOUND: FADE OUT

Scene 4: Observe and Run

BAZ

(NARRATION)

We were parked on the edge of the forest by the dome for three hours. Nothing went in, nothing went out. We'd been through nearly every test we had and they all come up negative.

BAZ

Anything on the rad detector?

GEOFFREY

Nothing.

RICHARD

Nothing, again. This place is dead guys.

BAZ

I saw the dogs come out of here. There has to be something in here. Something has to come up.

RICHARD

Why are you waiting here when nothing is happening. If you know how to get in, why don't you just go.

BAZ

Because I want to be prepared before we actually attempt any kind of infiltration.

RICHARD

We have barely any food, and no medical supplies. We need to get into that place and find and take what is in there.

BAZ

And what if what is in there doesn't take too kindly to you taking their supplies?

RICHARD

There's nothing in there. Your scans show nothing, we have no proof that anything has come out of here besides the fact that you said it did.

GEOFFREY

Stand down Richard.

RICHARD

I don't answer to you metal man.

BAZ

No, you answer to me, and I'm telling you to stand down.

(CONTINUED)

RICHARD
(SCOFFS)

BAZ
Geoffrey, I want to run the seismograph again. I want to make sure those readings were right.

GEOFFREY
Alright.

RICHARD
You know what... screw it.

SOUND: FEET RUNNING

SOUND: GRABBING METAL

BAZ
Richard, No!

BAZ
(NARRATION)
Richard had grabbed the device we pulled out of the dog and sprinted towards the door. I was half expecting the ground to swallow him. He drew closer and closer and still nothing happened. No alarm, no defenses, just silence.

GEOFFREY
What does he think he's doing? How is this in any way a rational decision.

BAZ
It's Richard, rationality doesn't always come into play.

GEOFFREY
(LAUGHS)
We may as well use this for research purposes.

BAZ
This isn't funny, he's gonna get himself killed.

GEOFFREY
Yes, well if he's determined to do so, then we may as well use the information.

RICHARD
(NARRATION)
I reached the other side out of breath, but feeling vindicated. There was no attack of any kind. No response of any kind.

(CONTINUED)

RICHARD

(CALLING TO BAZ AND GEOFFREY)
Are you coming or what?

GEOFFREY

What an arrogant young man.

RICHARD

Right, so this is a key.

SOUND: METAL CLICKING, SCRAPING, RICHARD HANDLING THE DEVICE

RICHARD

How do you turn this thing on?

SOUND: METAL CLICKING INTO PLACE

SOUND: A QUIET HIGH PITCHED FREQUENCY

SOUND: LARGE METAL SLIDING OPEN

BAZ

No! Richard no! Get away from there!

RICHARD

It's fine, there's nothing. Let's take a look inside.

SOUND: RICHARD WALKING INSIDE

BAZ

(NARRATION)

And with that, Richard disappeared into the Dome.

BAZ

He's such an idiot! I'm going after him.

GEOFFREY

There is so little data available on this structure, we would be going in blind. We cannot go in after him.

BAZ

Then you stay here, but I can't leave him.

SOUND: BAZ RUNNING OFF

GEOFFREY

(NARRATION)

I was not prepared to allow Baz to enter this facility on his own. Despite it going directly against all that my programming told me was necessary for my data's survival, I followed him into the darkness.

Scene 5: Walking

SOUND: FOREST SOUNDS

SOUND: WALKING

OLIVIA

(LAUGHS)

You still have to be careful, you could very easily tear open the wound.

WILLIAM

I know, I know. Thank you for looking after me Liv.

OLIVIA

You're welcome.

WILLIAM

How's Nora doing?

OLIVIA

She's still not said anything.

WILLIAM

Val still in there?

OLIVIA

Yea, they're both sat in there. She's not even sleeping

WILLIAM

Why though?

OLIVIA

Well, she's been through a traumatic experience, we can't expect her to wake up and be the same old Nora.

WILLIAM

You're right.

OLIVIA

She probably won't be okay for-

SOUND: RUSTLING

SOUND: BITER SOUNDS

SOUND: THRASHING

SOUND: GURGLES

(CONTINUED)

OLIVIA
Quiet.

WILLIAM
It's up ahead.

OLIVIA
We need to go back.

WILLIAM
No, let's take a look.

OLIVIA
Are you crazy?

WILLIAM
We need to see how many there are. Get low.

SOUND: TWO PEOPLE CRAWLING ON THE GROUND

SOUND: BITER SOUNDS GET CLOSER

OLIVIA
(NARRATION)
We crawled closer to the biter. It was about 10 feet in front of us. It was on the ground thrashing and growling on the ground. Foam was coming out of its mouth.

WILLIAM
What's it doing.

OLIVIA
It's seizing.

WILLIAM
I'm gonna take it out.

OLIVIA
No, wait!

WILLIAM
That thing is gonna call more of its kind!

OLIVIA
I want to study at that thing. If we find out more about them, we can defend ourselves against them. Just sever its spinal chord.

WILLIAM
That's dark.

OLIVIA
Just do it.

WILLIAM
(SIGH)
Fine.

SOUND: WILLIAM GETS TO HIS FEET

SOUND: KNIFE UNSHEATHED

SOUND: FLIPPING BODY

SOUND: BITER THRASHING

SOUND: KNIFE PUNCTURE

SOUND: THRASHING STOPS

WILLIAM
Alright. That's it!

OLIVIA
Great

Scene 6: Into the Dark

SOUND: FOOTSTEPS IN A LARGE CAVE

SOUND: DEEP PULSING SOUND THROUGHOUT SCENE 6

BAZ
Richard?

GEOFFREY
He seems to have gone further ahead.

BAZ
Idiot. I could kill him. Can you turn on your torches,
I can't see a thing.

GEOFFREY
Yes, of course.

SOUND: LIGHT ACTIVATING

BAZ
(NARRATION)
We were in a dark cavern. It looked like a hallway. It stretched out so far ahead of us, that neither of us could make out the end. Lining the walls were large metal doors. Each of which had a control panel beside of it.

(CONTINUED)

BAZ

Look at these. Bring the light.

GEOFFREY

One would presume it controls the door.

BAZ

Let's find out what's behind it then.

SOUND: BUTTONS BEING PRESSED

COMPUTER

Access Granted

SOUND: METAL DOOR SCRAPING OPEN

GEOFFREY

(NARRATION)

As the door slid open lights illuminated a large figure.

BAZ

(NARRATION)

A huge dog loomed over us, it took me a second to realise that it wasn't moving. It was being supported by a giant metal frame. There were tubes and wires coming in and out of it all over the body.

GEOFFREY

This must be where they store the dogs.

BAZ

This one seems bigger. What are these little tubes?

GEOFFREY

They appear to be feeding directly into the biological heart.

BAZ

What, Biological upgrades?

GEOFFREY

It appears to be.

BAZ

Well, can we take this one out of operation?

GEOFFREY

With pleasure...

SOUND: RIPPING ELECTRONICS

GEOFFREY

Less pleasurable then initially anticipated...

BAZ

Right. Let's find Richard and get out of here.

MUSIC: MUSICAL TRANSITION

RICHARD

Are there no lights in this bloody place?

SOUND: RUSTLING AROUND

SOUND: CLATTERING

RICHARD

Shit

SOUND: RUSTLING MORE

SOUND: SWITCH FLICKING

RICHARD

Finally. Woah.

RICHARD

(NARRATION)

I hit the jackpot, I was in a huge med-bay. The walls were stacked with drugs, bandaging. Everything we needed.

RICHARD

This is perfect.

SOUND: RICHARD RAIDING THE MEDICAL AREA.

RICHARD

(NARRATION)

I didn't find much after that, I just wandered around a bit more and ran into Geoffrey and Baz.

SOUND: SOUND OF METAL BOTTLE CLINKING, CONTINUED RAIDING.

RICHARD

They're gonna love this.

SOUND: GLASS CRASHING

RICHARD

Huh?

STELLA

Sorry, didn't mean to bother you there. Just cleaning, don't mind me.

RICHARD

Um...Hi?

STELLA

(GASPS)

Wait a minute, what is you doing in here? No one's meant to be in here.

RICHARD

I was just.

STELLA

(GASP)

You're one of them ain't ya? A human!

RICHARD

Well, yes. Aren't there humans here?

STELLA

Oh no, we haven't had your kind round here in fucking ages.

RICHARD

Well what are you doing here then.

STELLA

Cleaning! Of course.

RICHARD

Right.

STELLA

What's your name then?

RICHARD

Richard.

STELLA

Oh, Richard...what a lovely name. I've always been fond of the Richards.

RICHARD

What's yours?

STELLA

Well, I'm Stella, version four cleanliness drone at your service.

RICHARD

Nice to meet you. Where is everyone, Stella?

STELLA

Oh, they went a long time ago.

RICHARD

Why did they leave?

STELLA

Oh, I'm afraid I can't tell ya that.

RICHARD

Well, why not?

STELLA

Not allowed. Can't tell even if I wanted to.

RICHARD

Is there anyone else here Stella?

STELLA

I'm afraid I can't tell you that either. I've got very strict security protocols.

RICHARD

Well you're no help. Do you have no information at all?

STELLA

Well, I can't tell you, but maybe I can show you.

RICHARD

Alright, show me.

STELLA

Follow me.

Scene 7: Dissection

SOUND: FLESH PEELING

SOUND: BODILY FLUIDS

SOUND: WILLIAM WALKING OVER

WILLIAM

Hey, how's it- oh wow.

OLIVIA

Oh, get a hold of yourself, it's just a little dissection. You've seen worse.

(CONTINUED)

WILLIAM

Yea, seen. I don't know about smelt though.

OLIVIA

That would be the rot.

WILLIAM

It's rotting already?

OLIVIA

No, the skin's been rotting since before we got to it.

WILLIAM

That's disgusting.

OLIVIA

I don't think this is actually another species at all.
I think it's human.

WILLIAM

How'd you come to that?

OLIVIA

Look at the brain.

SOUND: SKULL BEING PULLED BACK

WILLIAM

Oh come on Liv!

OLIVIA

Suck it up. Just look at it, it's a human brain plus...
a whole lot of fungus.

WILLIAM

Fungus?

OLIVIA

Yeah, it's attached itself to the brain.

WILLIAM

What, so the brain's rotting like the skin?

OLIVIA

Maybe, but I don't think so.

WILLIAM

Why not?

OLIVIA

Well, the brain is healthy. It's a normal colour. The
fungus is just leaching off of it. I think whatever
this is, the fungus is the cause, not a side effect.
You said they were on the ship?

(CONTINUED)

WILLIAM

Yeah, we found one of them dead, and then a whole load of them chased us out of there. You think that could have been the crew?

OLIVIA

Exactly. I think there was some massive shipboard exposure to this, and it went down.

WILLIAM

Why weren't we affected then?

OLIVIA

We were in the tanks. They couldn't get us.

WILLIAM

I wonder how they got on board.

OLIVIA

We may never know.

VALERIE

(CALLING ACROSS CAMP)
Hey, guys!

WILLIAM

Yeah?

VALERIE

Nora wants to talk to you guys.

OLIVIA

She's speaking?

VALERIE

Yeah. hurry up.

SOUND: TRANSITION

SOUND: TENT OPENING

SOUND: PEOPLE GETTING INTO TENT

WILLIAM

Hey Nora.

OLIVIA

How are you doing?

SOUND: SILENCE FROM NORA

OLIVIA

Sorry, that was a stupid question.

WILLIAM

We found one of the biters today. Liv's been dissecting it.

VALERIE

Maybe not the best topic of conversation.

WILLIAM

Oh...sorry.

NORA

Why did you do it?

OLIVIA

Do what?

SOUND: SILENCE FROM NORA

WILLIAM

Do what Nora?

NORA

Why didn't you let me die?

WILLIAM

What!?

NORA

Why didn't you just let me die!?

OLIVIA

We... we could save your life...so we did?

NORA

And did you never stop consider that maybe I don't want to live the rest of my life as some invalid?

OLIVIA

Any life is better than no life at all.

NORA

Rich, really rich.

OLIVIA

Nora, we just wanted to keep you-

NORA

Go away.

WILLIAM

Nora, please, you-

NORA

I don't want to talk to you anymore.

OLIVIA

Okay, we'll go.

(END)