

GHOST TOWN Ep. 2: "Life's a Bitch"

Dr. E. Worm

Scene: Ghost Town, Exterior, Day

Shot opens on KEVIN looking at his surroundings in the Ghost Town. As always, everything in the environment is colored green, with an ashen ground. There is a dirt road going from the gate to a small circular area with some park benches, and then on to a medium-sized two-story corporate-looking building. On each side of the road, closer to the gate than the benches, is a cluster of small cottages. Surrounding the entire town are high metal walls. There are a few people, including SMITH, walking around. PRAEDONUS walks up from behind KEVIN and pats him on the back.

PRAEDONUS: I never got the chance to thank you for saving us all back on the train. I promise you we'll do everything we can to ensure this doesn't happen again.

KEVIN (*pointing to SMITH, who is sulking and pacing in the distance*): Tell that to him...

PRAEDONUS *looks at SMITH, sighs, turns back to KEVIN and nods his head before walking away. JEAN walks up to KEVIN and opens her mouth to talk, but KEVIN interrupts.*

KEVIN: Please, spare me the thanks. I'm sick of everyone treating me like some kind of hero.

JEAN: Well, aren't you one?

KEVIN: I did what anyone else would've done if they had a gun. I saw those freaky-looking bastards and I shot them. It was instinct.

JEAN: I think there may be something a little more honorable behind that. You, for some reason, just don't think you deserve the praise.

KEVIN: Yeah? If you know so much, explain that. (*Pointing at FORD exiting his cottage and yawning*) How come we don't need to eat or drink, but we still gotta sleep?

JEAN: I suppose it's because we still have to dream, you know, to stay sane.

KEVIN: ...Yeah, maybe.

FLASHBACK ZOOM-IN

Scene: Large House, Interior, Night

A middle-aged man in his pajamas is sitting in the kitchen of a large, wealthy home. It is dark outside. The doorbell rings and the man walks to his front door and opens it. Standing in the doorway is KEVIN, holding a pizza box and wearing a generic pizza-place uniform.

KEVIN (*smiling*): Evening, sir.

MAN: Ah, thanks. Just bring it into the kitchen and I'll pay you.

They walk into the kitchen, where KEVIN places the box on the kitchen table. He looks around while the man fumbles through some drawers looking for money.

KEVIN: Nice place you got here. You must be some kind of corporate big-shot, eh?

MAN: Yes, I suppose.

KEVIN: You know, I'd be careful if I were you. I hear about a lot of uh, shady business in the corporate world nowadays. Some of these guys are even getting mixed up with *mobsters*, ya know, in case there's some people they need...out of the picture. You seem like an honest guy, though, you wouldn't do any of that, would you?

MAN (*slightly nervous*): N-no, of course not.

The man opens the pizza box and takes a few bites.

KEVIN (*as he speaks, the man gets increasingly freaked out*): But some of these guys, (*laughs*) they do all this...questionable stuff, and then they don't even pay the money they owe the thugs! Now, I don't know what the American legal system makes of all this, (*he leans in close to the man and half-whispers*) but my client believes that this is a crime punishable by death.

MAN: Who the hell ar-

The man stops speaking and collapses, dead, on the floor. KEVIN picks up the pizza box.

KEVIN *(sniffs the pizza, then smiles)*: Hmmmm, this doesn't smell right. I'll make sure no one else eats it.

KEVIN *chuckles slightly to himself and pulls a cell phone out of his pocket. He dials a number and puts the phone to his ear.*

KEVIN: It's done. I expect payment within the week.

TITLE SCREEN

Scene: Tartarus Main Building, Interior, Day

The scene opens on the inside of the main building of the Ghost Town. There is a room with a reception desk. Standing behind the desk is a young woman in a dark blue uniform, NANCY, who is typing something on a computer on her desk. To the right of the reception area is a closed large double-door. Behind the reception area is another large double-door, this one open with a hospital area visible inside. Running through the front entrance of the building is HALEY, who is grabbing onto NATHAN'S hand and dragging him along. They go up to the reception desk. NANCY looks up at them and smiles.

NANCY: Hello, Haley. Who's this?

HALEY: He's my dad.

NATHAN *(waves and smiles)*: I'm Nathan.

NANCY: Nancy. Did you just get here?

NATHAN: Yeah...So uh, you work here or something?

NANCY: I'm a receptionist. Exciting, I know.

A phone on the desk begins to ring. NANCY picks it up.

NANCY: 13-T. One moment, please. *(She covers the phone with her hand and looks at NATHAN.)* I'm sorry, I have to take this.

NATHAN: Yeah, go ahead. I'll uh, see you aroun-

HALEY (*pulling on NATHAN'S arm again and dragging him towards the hospital*) C'mon, Dad, I want you to meet Joe.

NANCY (*smiling*): Bye, Nathan.

NATHAN (*turning his head around to see her just before HALEY takes him out of the room*): Bye!

NANCY (*putting the phone to her ear again*): Sorry about that...Yes, he's here...You're sending one in a week? I'll let General Domes know.

Scene: Ghost Town, Exterior, Day

ORPHEUS and PRAEDONUS are walking down the main road between the cottages, both with their hands in their coat pockets.

PRAEDONUS: I'm getting more than a bit worried about one of our new tenants.

ORPHEUS: I assume you're talking about Scetz.

PRAEDONUS: I just think he could become a serious threat to our safety. He started a fight at the train station, not to mention the fact that he had a gun on him when he died. He's arrogant, quick-tempered, and highly unstable.

ORPHEUS *stops walking and PRAEDONUS stops with him. ORPHEUS looks at him.*

ORPHEUS: We can start worrying when he *stops* acting like that.

ORPHEUS *begins walking again. PRAEDONUS stays where he is, looking down and slightly shaking his head.*

Scene: Different Part of Ghost Town, Exterior, Day

KEVIN *is walking into some corner of the Ghost Town, near the walls, where FORD and SMITH are in the middle of a conversation.*

SMITH (*half-heartedly hopeful*): What's the worst they could do to him, right? I mean, it's not like they can kill him again.

FORD: I don't know. I was talking to Praedonus on the train, and I think he might've implied otherwise.

KEVIN (*stopping near them*): Plus, I killed those ghosts, didn't I?

FORD: Since when are they ghosts?

KEVIN: You said it yourself. 'Freakin' green people with no feet.' Sounds like ghosts to me.

SMITH: Guys!

FORD: Sorry.

SMITH (*sighs*): I just wish they'd tell us something, anything, about this goddamn place. Who knows what my brother could be going through now?

KEVIN (*sarcastic*): Well, I think it's safe to say we're all a little curious, because a lot seems to have gotten lost in translation when it comes to the afterlife.

SMITH (*laughs bitterly*): No clouds and angels.

KEVIN: Actually, I was thinking about fire and brimstone.

FLASHBACK ZOOM-IN

Scene: Dark Room, Interior, Night

KEVIN, *in death-clothes, is standing by a table in a dimly lit, windowless, dingy-looking room. The room has a single light hanging from the ceiling. A middle-aged man, presumably a mobster, is sitting in a chair on the other side of the table, his face partially concealed by shadow. Standing near him throughout the room are two large, thuggish looking men, with part of them concealed by the shadows.*

MOBSTER (*in a thick Eastern European accent*): Thank you for showing up, Mr. Scetz. I have another job for you.

KEVIN: As long as you pay up, I'll finish 'em off. Do we got a file for this guy?

MOBSTER: Unfortunately, no. This was a spur-of-the-moment decision by our client. I don't think you'll have much trouble finding her, though. Apparently, your target has stolen something of great value, and the police wish very much to get to her before you do.

KEVIN (*smirks*): Well, for her sake, I hope they do.

MOBSTER: Go now, Mr. Scetz. You don't have much time.

KEVIN (*leaving the room*): Yeah, thanks.

KEVIN *exits the room and is now in a well-lit bar. For a split-second, NATHAN, in death-clothes, can be seen exiting the bar. The bar is entirely empty, except for the bartender and a large man, SAM, sitting at the bar. He swivels his seat around to face KEVIN, and a large grin forms on his face.*

SAM (*in a Southern accent*): Well, if it isn't Kevin Scetz. How've ya been, buddy?

KEVIN (*nodding his head in greeting at SAM*): Sam.

SAM: What, I ain't seen ya in three years and all I get's a nod of the head?

KEVIN: You abandoned me, Sam. After working together for four years, you just abandoned me.

SAM: C'mon, now, Kev. You know you were becomin' a liability. You were gettin' sloppy. I had to cut ya loose or it woulda been both our heads!

KEVIN: Could I help it?!? What would you do, if you went through what I did?!?

SAM (*standing up*): Oh, for God's sake, Kev, look at you! Still gettin' all teary eyed.

KEVIN: Get out of my way, Sam; I've got a job to do.

KEVIN *walks past SAM to leave the bar.*

SAM: Kev! (KEVIN *turns around and faces SAM*) If I were you, I'd grow a pair and get over that bit-

KEVIN *punches SAM in the face, knocking him over onto his hands and knees. As soon as he punches him, KEVIN pulls out his gun and shoots SAM in the back of the head. SAM falls dead to the floor of the bar. KEVIN puts away his gun and turns his head to face the bartender.*

KEVIN: Get rid of him. You know what happens if you tell anyone.

KEVIN *walks out of the bar.*

FLASHBACK END

Scene: Tartarus Main Building Hospital Wing, Interior, Day

NATHAN *is walking around a small hospital room, following JOE, a tall, rough-looking old man, who is walking around the room checking on various pieces of equipment. HALEY is running around in front of them.*

NATHAN: Uh, excuse me, Mr. Young?

JOE (*without looking up*): Joe.

NATHAN: Sorry, Joe. Uh, why exactly do you need all this stuff?

JOE (*still working without looking up*): What do you mean?

NATHAN: I mean, we're already dead. It's not like we can-

JOE *turns to NATHAN and punches him in the arm.*

NATHAN: Ow! What the hell?

JOE: Does that answer your question?

NATHAN (*rubbing his arm*): You could've just said 'you can still get hurt,' y'know.

JOE *grunts and goes back to his work. NATHAN looks at HALEY, who shrugs and continues to run around.*

Scene: Ghost Town, Exterior, Day

LINK *is sitting on one of the benches around the Ghost Town with her head in her hands and an exasperated expression on her face.* JEAN walks up to her and sits down next to her.

JEAN: Something wrong?

LINK (*sighs*): No matter how hard I try, I can't remember a single thing about my life.

JEAN: Well, that doesn't have to be such a bad thing. Now you have the chance to start a new life.

LINK: What life? If you hadn't already noticed, our lives are over. We're dead!

JEAN: Really? (*She stands up*) It doesn't feel like it. (*She begins to walk away, but turns back toward LINK*). Link?

LINK *looks up at her.*

JEAN: I wouldn't worry too much about your memory. I've found that these kinds of things...tend to work out for themselves.

JEAN *walks away, as LINK looks at her, confused.*

Scene: Tartarus Main Building, Interior, Day

At the reception desk, FORD, leaning against the desk, is in the middle of a conversation with NANCY.

NANCY: So you died in a car accident, too?

FORD (*talking fast*): Well, kind of. I mean, a whole thing happened while I was at the hospital, I would've made it out alive otherwise, but you know, it's complicated, never mind. So, why exactly did you choose to be a receptionist? I always thought death was supposed to be kind of like early retirement.

NANCY (*laughs*): I don't know. When I first came here, they said something about 'extra time later.' (*She shrugs*) General Domes said he'd explain everything, but it doesn't look like that's happening any time soon.

FORD: Yeah, these guys are big on patience, small on answers, aren't they?

NANCY (*laughs*): I guess so.

NATHAN *walks out of the hospital wing door and towards the building's exit, dragging HALEY behind him.*

HALEY: Why do we have to go?

NATHAN: Because that guy creeps me out. What's his deal, anyway?

HALEY: You just have to get to know him, Dad..

As they exit the building, KEVIN walks in, walking up to the reception desk.

KEVIN: Excuse me, miss, but do you think you can answer a few questions?

NANCY: Like what?

KEVIN: Well, for starters, why haven't we been told anything about this place?

NANCY: Well, I guess you're supposed to be reflecting on your own lives and not worrying about things that don't matter much in the long run.

KEVIN: You don't really believe that, do you?

NANCY (*sighs*): No, not really.

KEVIN (*smiles*): Good. Then I'll ask you an easy one. (*He looks to the large, closed double-door.*) What's in there?

NANCY: Oh, I'm afraid I'm not authorized to tell you.

KEVIN: Alright then, I'll find out for myself.

KEVIN *begins to walk towards the double-door.*

NANCY: Don't go in there! Please!

KEVIN *puts his hand on the doorknob.*

ORPHEUS (*from off-screen*): Kevin.

KEVIN *turns to face ORPHEUS, who is standing in the doorway.*

KEVIN: Who're you?

ORPHEUS: My name is General Orpheus Domes. Come with me, Kevin. There's a few things I'd like to discuss.

KEVIN *sighs and walks out of the building with ORPHEUS.*

FLASHBACK ZOOM-IN

Scene: City Street, Exterior, Night

KEVIN *is standing at the side of a street outside the bar he exited in the last flashback. It is raining. He looks down the street and sees a dark human shape, clutching to it a shadowy lump that looks like a large infant, sprinting down the street and into a dark alley. Sirens are heard, and suddenly three police cars come barreling up the street and past KEVIN. He quickly glances at the police cars, which are now leaving view, and sprints across the street and into the alley, following the dark shape.*

KEVIN *chases down his target, who still looks like just a shadow. She throws garbage cans down in front of KEVIN'S path. He stumbles around them, pulls out his gun, and resumes the chase, firing off wild shots that clang all around the shadow. The shadow turns a corner which leads back out into the street, and KEVIN follows her, still firing off shots. He chases her down the open street. She stops for a second, and she turns her head, which is still obscured by distance and darkness, from one side of the street to the other, looking for a place to escape. She quickly darts to the left and into another alley. KEVIN follows her and reaches a dead end, where he sees both the shape of the target and the lump she was carrying huddling into an overturned cardboard box. KEVIN stops and points his gun at the shapes.*

KEVIN: You should've turned right.

KEVIN *unloads the rest of his clip onto the two shapes, which fall lifeless onto the ground. We see KEVIN from the*

same angle as in the first scene of the series, indicating that his death is imminent.

FLASHBACK END

Scene: Ghost Town, Exterior, Late Day

The sky is beginning to get darker around the Ghost Town as the day ends. KEVIN and ORPHEUS are standing on top of the wall around the town, leaning against the supports and looking out on the wasteland.

ORPHEUS: Is there anything you'd like to ask me, Kevin?

KEVIN: ...What were those things that attacked us?

ORPHEUS: Who, not what. We call them 'Lost Souls,' and they were once people just like you and me.

KEVIN: What happened to them?

ORPHEUS (*sighs*): There's no place for them in our system. No fate.

KEVIN: I'm not gonna get much more than that, am I?

ORPHEUS *looks at KEVIN, then back out at the wasteland.*

ORPHEUS: Do you have any other questions?

KEVIN: Alright, then. If that's what they are, then...what are we?

ORPHEUS: Well, technically, we're souls that have moved on to a different plane of existence than that which we lived on. Really, though, nothing's changed about us. We can still be injured, we can still be 'killed,' in a way. Everyone thinks of life as merely a two-stage process, but when you died, Kevin, that wasn't the end. It was just the beginning of a new stage. 'Dying' here will have the same effect.

KEVIN: Why are you telling me all this?

ORPHEUS: Like I mentioned before, Kevin: fate. Everyone has a role to play in shaping the future. Some do their part in life, others, like you, in the afterlife.

KEVIN: What's my role?

ORPHEUS *ignores him.*

KEVIN: Fine. If you won't answer that, then just tell me this. What's in that room with the big double-doors?

ORPHEUS (*sighs, then looks at KEVIN*): You know, Kevin, there's an old saying that I've always lived by, and I think it applies to this situation.

KEVIN: Oh yeah? What's that?

ORPHEUS: Patience is a virtue.

KEVIN *rolls his eyes, and then looks at ORPHEUS.*

KEVIN: There's an old saying I live by, too, Orpheus. Life's a bitch, then you die...I guess death's a bitch, too, eh?

ORPHEUS: ...Depends on what you make of it.

ENDING SCREEN + CREDITS