

Over - Pilot

Part One

A Screenplay

James A. Napoli

OVER - Pilot (Part One) (1990s)

EXT. JESSIE'S HOUSE — DAY

A wide shot of Jessie's house, a small cottage on a wooded piece of land. The camera pulls in slowly as we hear Jessie's sister Sarah in a voiceover.

SARAH (V.O.)

I think that something is happening.

CUT TO:

INT. LIVING ROOM — DAY

Inside Jessie's house, Jessie sits on her sofa, holding her iPad in front of her as she talks to her sister Sarah via FaceTime. Her television is turned on as well, although it is muted, a local TV station is in the middle of a news broadcast. Jessie occasionally looks up at the TV. A reporter (identified as Harris Walker by a chroma key font at the bottom of the screen) is standing in front of a local park where a homicide has just occurred. Jenny looks back to her iPad and responds to Sarah's comment.

JESSIE

What are you talking about?

SARAH

Something is up with you and you won't tell me what.

JESSIE

Trust me, nothing is "up" with me. Actually, there is nothing at all going on with me at all. Really.

SARAH

Maybe that's the problem. What have you been doing with your time? I'm serious, what do you do all day?

JESSIE

Now I feel like I'm being interrogated, Sarah.

SARAH

I'm not trying to interrogate you. I'm trying to see if you're okay.

JESSIE

I'm as okay as I can be. As for what I do with my time? I don't know, I go shopping. I work in the yard. I clean the house. Stuff like that. Is that good enough for you?

SARAH

You're being defensive. I'm not judging you. I just think you should be doing something to deal with what happened. I'm just worried you are going to wake up tomorrow and be in a bad place.

JESSIE

Well, don't worry about that. I'm in a good place. My house. And as long as I wake up tomorrow in my house, then I'm going to be just fine.

SARAH

Okay. I'm just worried about you.

JESSIE

I know. And I appreciate your concern. I've got to take things slowly. I have to move at my own pace. If I don't, then that's when I'm going to wake up in a bad place.

SARAH

Okay. Just remember I'm always here for you.

JESSIE

I will. Thanks.

Sarah looks away, and we can hear the sound of a door opening behind her.

SARAH

Hey, Chuck just got home. Can I talk to you later?

JESSIE

Of course.

SARAH

Okay, thanks. But first I forgot to tell you. I sent your resume to a local company. I told them to contact you. Just in case they do. Talk to you later. Bye.

Sarah ends the conversation abruptly after that. Jessie tries to call her back, but it shows that Sarah is no longer available. Jessie puts her iPad down, and turns up the volume on the TV. The reporter is just wrapping up his story. We cut to a close up of the TV.

INT. PARK — DAY

We cut to the park where Harris is reporting from. He is standing in front of the entrance to the park.

HARRIS

And so here at the environmental center there are few answers so far in the murder of Jeremy Bennett. For now

his family and friends can only wait, and hope. This is Harris Walker reporting for Channel 7 News. Back to you in the studio, Christi.

INT. — LIVING ROOM — DAY

Back in Jessie's living room, Jessie picks up the remote as soon as Harris signs off, and she mutes the audio. She puts the remote down next to her phone. She picks her phone up, and taps open the messaging icon. She starts typing a message to Harris. The message reads: "I was just watching your broadcast." She sends the message.

A few moments later Harris replies: "Great. You and 20 other people." Jessie replies: "lol." A few seconds later Harris replies: "Me too. I need to go. I'll talk to you later." Jessie lowers her phone, tossing it onto the coffee table. Her thin smile disappears from her face.

INT. HOUSE — DAY

Jessie gets up and walks to the back of her small house, into the laundry room. We hear what she is thinking.

JESSIE (V.O.)

I don't know why I texted him. I should leave it alone.

(pause)

Leave him alone.

Jessie looks at her backyard for a moment. Then she opens the back door and walks outside.

EXT. BACKYARD — DAY

Jessie walks through her backyard slowly. We hear a few stray thoughts of hers.

JESSIE (V.O.)

I can't believe she gave someone my resume. What if I am just not ready to do anything yet? I can't help myself. How am I supposed to go back to work? How could I help anyone else?

Jessie continues walking farther into the woods behind her house.

JESSIE (V.O.)

There have always been so many people that I don't understand. I don't understand who they are. I don't understand what they are looking for.

Jessie wanders around the woods for a moment, and then starts walking back toward her house.

EXT. FRONT YARD — AFTERNOON

Jessie walks into the front yard and discovers a tall man waiting for her, standing in front of the porch. Jessie cautiously approaches him.

JESSIE

Can I help you?

JOE

My name is Joseph DeAngelo. I am an independent human resources recruiter. Your sister Sarah kindly forwarded your resume to me. I'm here to attempt to contract your services on behalf of my client. On a temporary basis at first, of course.

JESSIE

Just who is it that is trying to "contract my services"?

JOE

I'm sorry to be vague, but suffice it to say that your services are being contracted by someone you do not really know. So it should be of no consequence to you who they are.

JESSIE

What if I'm not interested in having my "services contracted"?

JOE

I think that you will find this the most fulfilling work that you have ever been offered. And I assure you that your service will be rewarded quite handsomely.

JESSIE

Okay, I'll consider the offer. But why is this "person I don't really know" interested in "contracting me"? I haven't had that many jobs — rewarding or otherwise.

JOE

As I mentioned your sister sent us your resume. And I must say your qualifications for this position are quite impeccable.

JESSIE

Just what will I be doing?

JOE

It's a tad complicated. Let me give you an example. At your last job — I believe your boss was named Larry? Do you remember that Larry wanted to take a three-week cruise, but in order to do so he asked you to perform his duties while he was away? I would compare it to that situation. Does that explanation make sense?

JESSIE

I don't know. What are you saying? I'm going to be the boss?

JOE

No. But you are going to do the boss's job. But don't let it go to your head!

JESSIE

How could I? I don't even know who I'm working for or what I will be doing.

(pause)

You know, Joe, all of this sounds great but the fact is that I'm not really looking for a job at the moment.

JOE

Well, this job is looking for you. Give it a shot. You can always quit. That seems to have worked out well for you in the past.

JESSIE

I think my sister might just have shared a little too much information about me.

JOE

Information is a commodity, Jessie. And there are many ways of obtaining it. But I really must be going for now. And my final duty is to inform you that your term of service with your new employer begins tonight at midnight.

JESSIE

I have not accepted this position. And I absolutely cannot begin working tonight at midnight.

JOE

No worries. You can start tomorrow, okay? I have your phone number. I will text you the directions to the address where you will start work tomorrow.

JESSIE

Can I quit now?

JOE

Let's not go down that path just yet, okay? If you do not show up for work tomorrow we will assume you are really not interested in the position.

JESSIE

Okay. Sounds good.

JOE

As for all of the other details, rest assured, they shall reveal themselves shortly.

JESSIE

I just hope that I don't let the boss down.

JOE

I will leave you with this. In my experience most people succeed, unless they convince themselves that they don't want to.

JESSIE

I must tell you that is easily the least inspiring thing that anyone has ever said to me. Ever.

JOE

Good luck, Jessie.

As Joe starts to walk down the driveway. Jessie asks him a question.

JESSIE

You didn't drive here?

Joe turns around for a moment.

JOE

I parked a few blocks away. I didn't want to arouse any attention. Good afternoon.

Joe starts walking away, and Jessie turns toward the front door. A second later she looks back, but Joe has disappeared.

EXT. HOUSE — DAY

Outside her house, we see Jessie walk into the carport and get into her car. She starts the engine, backs out of the driveway into the street, and drives off.

EXT. STREETS — DAY

Jessie is driving through town. As she drives, she begins to notice boarded up houses, businesses that are closed down, and homeless people standing by the side of the road, holding signs asking for money. She turns her car around and drives back to her house.

EXT. HOUSE — DAY

Jessie turns back into her driveway and parks her car under the carport.

INT. LIVING ROOM — DAY

Jessie enters the house, closes the front door, and plops on the couch, throwing her keys on the coffee table. She turns her television on. She begins flipping through the channels and she doesn't care for any of the images she sees displayed. She picks up her iPad. Sarah is calling her via FaceTime. After thinking about it for a moment, she answers the call. Sarah's smiling face appears on the screen.

SARAH

Jessie? How are you doing, sis?

JESSIE

Well let's see... the independent human resources recruiter who you forwarded my resume to paid me a visit.

SARAH

Really? How did that go?

JESSIE

I don't know how to describe it. He offered me a job. I tried to turn it down. But he wouldn't take no for an answer.

SARAH

So you took the job?

JESSIE

I suppose so. But I'm not really happy about it.

SARAH

But it will be good for you.

JESSIE

How do you know that? And when do I get to decide what's good for me?

SARAH

You always get to make your own decisions, Jess. But I really think it's time you got back out into the world.

JESSIE

I know that everything you do is in my best interest. But I need you to understand something: It's not a good idea for me to be forced into anything again.

SARAH

Nobody will ever force you into anything, Jess. I really was just trying to help you.

JESSIE

I can help myself. I think I've proven that.

SARAH

Listen, I can tell you are upset. I think I should go. I'll talk to you later.

JESSIE

Okay. But this time I'll call you, okay?

SARAH

If that's what you want. I'll talk to you then. Bye.

Jessie doesn't say anything as Sarah abruptly ends the call. Jessie puts her iPad down, and turns up the volume on the TV. Harris is reporting again.

EXT. PARK — DAY

Harris is doing another report from the park.

HARRIS

Earlier this hour our sources received some previously unreleased information concerning the death of Jeremy Bennett. One of our trusted sources has revealed to Channel 7 News that Mr. Bennett appears to have been the victim of a ritual sacrifice. Our source has told us that a substantial amount of evidence was discovered at the scene that points toward the conclusion that Jeremy Bennett was killed as a result of a ritual sacrifice. As soon as we receive new information we will bring it to you. But for now back to you, Christi.

CUT TO:

INT. LIVING ROOM — DAY

Back in Jessie's living room, Jessie sits on the couch watching Harris. After Harris goes off air, Jessie looks at her phone sitting on the coffee table. But she turns away and gets up. As soon as she does her phone dings, receiving a text. The text is from Harris and it reads: "What are you doing?"

Jessie doesn't do anything for a moment, cradling the phone in her hands. But then she responds, texting back to him: "Just cleaning up." A few moments later he texts back. "I'm around the corner from your house. Can I stop by?" Jessie just stands there with the phone in her hand.

DISSOLVE TO:

EXT. DRIVEWAY — AFTERNOON

Jessie is sitting on the porch as a car pulls into the driveway and stops in front of her. Harris gets out. Jessie approaches him.

HARRIS

It's nice to see you.

JESSIE

Why don't we sit outside?

HARRIS

Sure, that sounds good.

Jessie walks through the carport to the deck on the back side of her house. She walks to the back side of the deck, and Harris follows her.

JESSIE

Can I get you a beer or something?

HARRIS

No, I'm fine, thank you. So how have you been?

JESSIE

I've been good. Trying to stay busy. Someone offered me a job today.

HARRIS

That's great. What are you going to be doing?

JESSIE

I have no idea. I guess I'll find out tomorrow. If I should decide to show up. How are you?

HARRIS

I'm okay. One day I cover a homicide, the next day the lead story is about the price of school lunches is going up ten cents.

JESSIE

The anniversary of the day that we met is approaching. I know that I shouldn't think about it, but I do.

HARRIS

Well, you're right, you shouldn't. It's just another day. The most important thing is that you're okay. Are you okay?

JESSIE

I am what I am. I can't decide if that's okay.

HARRIS

That doesn't sound good, Jessie. You are not moving forward. You're still where you were when we met. I can't

help you. I'm worried about you. If something happened to you, I don't know if I could live with that.

JESSIE

I'll be fine. I need people to stop worrying about me.

HARRIS

I hope so. But I think we should take a break until you make the next step. This job sounds like a good idea. Let's see how it's going in a few weeks.

JESSIE

So you want me to stop bothering you?

HARRIS

I want you to give me some time. And some room.

JESSIE

Okay. I guess that is all the news I need to know. Thanks for stopping by. See you again — never?

Harris moves closer to Jessie for a moment.

HARRIS

I hope this job works out for you. I'll be in touch.

Harris walks toward the driveway, but Jessie does not follow him. She says quietly to herself:

JESSIE

And that leaves Jessie completely alone in the world.

DISSOLVE TO:

EXT. DECK — EVENING

As the sun goes down, Jessie is sitting on her deck drinking wine while listening to the radio. She doesn't say anything, she just continues drinking.

DISSOLVE TO:

EXT. DECK — MIDNIGHT

Several hours later Jessie has fallen asleep on the deck. Her cell phone is sitting on a table in front of where she is sleeping. A close up of the LCD screen of her cell phone reveals that its 11:59 p.m. A moment later the clock turns to 12:00 a.m. A light suddenly appears in the woods behind the house. Jessie quickly awakens and grabs her cell phone, looking toward the mysterious light in the woods. Jessie grabs a LED lantern light off the deck, turns it on, and then heads into the backyard.

EXT. BACKYARD — MIDNIGHT

Jessie walks into the woods behind her house, holding the lantern up as she slowly makes her way. There is a white light that is hanging about ten feet off the ground that she slowly makes her way toward. As she does she begins to hear an unidentified voice in her head, saying things that cannot quite be understood. Jessie climbs on top of a sewer drain, as the voice in her head continues to speak. She looks up into the light above her, but doesn't see anything inside it.

Jessie becomes overwhelmed by everything, and suddenly collapses to the ground.

CUT TO BLACK.

ROLL END CREDITS.