

GNEISS
A Fictional Short Film

Honors Thesis

**Presented in Partial Fulfillment of the Requirements
For the Degree of Bachelor of Arts**

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By

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ABSTRACT

GNEISS (pronounced nice) is a 23 min short film. It tells the story of Gneiss and his relocation. Gneiss after spending a nondescript amount of time at his grandmother's house in New Mexico moves with his mother, Mary, to a suburban home in Salem. During the trip Gneiss finds a stone he is inexplicably drawn to. Despite pleas from his emotionally distant mother to connect with him, he instead worships the stone. Missing class and isolating himself three weeks go by then Gneiss has an emotionally charged fight with his Mother about her leaving after his Dad died. As Gneiss packs a bag to run away the stone consumes his attention entirely and Gneiss vanishes.

GNEISS is an adaptation and expansion of a previous work I made. The 20 page script was written over a semester with Kevin Carey as the faculty advisor. Then the following semester I shot the movie with actors Peter Keefe as Gneiss and Macey Jennings as Mary. I edited the movie after filming. A premiere was held April 30th to an Audience of around 30 people.

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ACKNOWLEDGEMENTS

There are many things to talk about concerning this project. It was a lengthy process that tested both my creativity and determination. There are people that helped me along the way and before getting into the technical or reflectory I'd like to thank those individuals.

Thank you to my faculty advisor Kevin Carey. Professor Carey got me into filmmaking. Due to his class Special Topics In Short Film I was able to start exploring filmmaking the exercises in that class were wonderful leaping off points that sparked this creative venture. I would also like to thank Kevin's dedication to the project, over two semesters he continuously seemed fully invested in the project. He was excited and a helpful guide through the entire process. I could not have done it without him.

Thank you to Macey and Peter. My actors, my dedicated and wonderful actors! Having two students (two students busy with their own schooling mind you) come to my aid, working on this project with no incentives other than participation and exposure, was a gift. This short film without actors literally could not have been actualized. I would like to thank Macey and Peter for their dedication to the craft, the film and willingness to get up at 7am two days out of the week. We all know that was the most challenging part.

Thank you to Scott Nowka, chairperson of the honors department. Without the honors department's thesis requirement I would have never had this opportunity. I appreciate the facilitation of the project and I especially am grateful for Scott's Omnipresent and benevolent interest in the progress of the project.

Thank you to the audience. You made a screening of this movie enjoyable and gave the film a further purpose than just a requirement for college. You've made the film more than just a

creative project for me. Cinema lives as it is viewed and **YOU** are just as important of a part as I am.

SECTION 1

Gneiss
Nick Bias
Final Draft

TIME LAPSE

THE SKY TRANSITIONS FROM DAY TO NIGHT

SMOKE RISES FROM STACKS

CARS PASS ON THE HIGHWAY FROM A REST STOP

A BILLBOARD OF A MISSING CHILD DEGRADES IN THE SUN

EXT. NEW HAMPSHIRE, THE ROADS OF THE WHITE MOUNTAINS

TWO HOURS BEFORE SUNSET

WE FOLLOW A CAR

CUT TO

INT. CAR.

GNEISS (pronounced nice) a vaguely distant young man roughly seventeen. In the passenger seat, MARY, his mother, a well caring and resilient woman but who, as of recent, has been emotionally worn, drives. WRAPPERS and COFFEE CUPS are strewn about the front of the car while the back is filled with MOVING BOXES

Gneiss finishes his drink continuing to draw out liquid from a cup that is empty.

SLURP, SLURP.

MARY

I can't believe you drink coffee now. Did
Grandma get you into it?

GNEISS

It's not so much coffee as it is coffee
flavored milk. Doesn't do much to keep me
awake on this ride. I mean all we are
passing is trees.

MARY

Different trees than Albuquerque though!
That's neat right?

GNEISS

I mean yeah but it's all the same *kind* of new. I mean yeah New Mexico had a lot of desert and rocks but I thought it was interesting.

MARY

I'm sure you'll like them soon, you just gotta get used to it.

Mary reassures Geniss with a smile.
Gneiss mocks her.

MARY

You'll start school in a month, you'll make friends, you'll have a good time.

GNEISS

Oh boy, more people to not like me.

MARY

No, that's not true, people like you, you have friends-

GNEISS

I had friends.

MARY

You'll like it eventually. We haven't even got there yet. (SIGH) It's nice, I mean, I like it.

(Beat)

How's about we stop maybe get some food. I have to call your grandmother, anyway. I think there is a nice rest stop in a few miles.

GNEISS

I would love to get out of this car.

The car drives around the hills.

EXT. REST STOP. DAY
AN HOUR BEFORE SUNSET

The car pull into the rest stop.
It's empty except for them.
The area around the stop is thickly wooded. A small grass section is before the woods.
We are watching from a low area in the grass. Getting out of the car Gneiss stretches. Mary surveys the surroundings. Confused, the only food she sees is from a vending machine.
We see Mary speaking to Geniss across the top of the car.

MARY

Oh, I'm sorry Gneiss, I really thought there was something more substantial here. There were sandwiches or a diner something like that. I mean the last time I took this drive after your dad...

The sentence trails off as MARY starts searching around the rest stop. She walks around quizzically inspecting and half remembering an old trip. Gneiss follows hesitantly stopping not too long after he starts. MARY continuing to walk says over her shoulder then whisking around.

MARY

Gneiss, I'm sorry we can get some food at the next stop. That works, you're not too hungry right? Here just grab a snack we can get something later.

Mary rummages through her purse and hands Gneiss a dollar.

GNEISS

Right. I'll just walk around then.

Mary is already walking back to the car still looking through her purse.

MARY

Get some of that fresh New Hampshire air in you!

We follow GENISS as he passes by the VENDING MACHINE paying it no mind, he kicks around dirt and ultimately wonders around. After a bit he goes back to the CAR and sees MARY on the phone, she is distracted in conversation.

MARY

-Thanks Mom... It's just, he's being so snippy... I wasn't gone for too long.. Well was he like this for you? ... I mean I still couldn't take him with me it was hard for me too.

Gneiss stops eavesdropping wide eyed he walks to the bathroom.

INT. Rest stop restroom

Warm Toned and clean, completely devoid of anything interesting.

Geniss goes directly to the sink and turns on the water. He doesn't do anything he just watches the sink fill up and empty. He does this mundanely and with purpose.

All of a sudden he splashes water in his face and breaths heavy. Looking at himself in the mirror.

Cut to

EXT. the outside of the bathroom door.

Geniss exits the restroom and looks over to his mother who is still on the phone rested against the car.

GENISS Walks the other way and searches for a distraction.

We hear a distant hum as he walks.

While walking head down he comes across some ants. Watches the cars as his face dries, looks at the dead grass.

We see an egg sized STONE on top of a pile of smaller pebbles. The hum is growing louder but stays subtle. GNEISS moves passed it but the camera stays focused on the STONE Gneiss comes back into frame after a few seconds.

He kneels by the STONE. He holds it to his ear and the sound doesn't waver or increase. He plays with it in his hand and then looks into it.

Time starts to pass quicker.

We flick back and forth between Gneiss and The STONE The hum increases in intensity Gneiss feels safe. The hum stops as we hear Mary.

MARY

Gneiss, are you listening? I'm all set if
you want to get going.

Gneiss Calls over his shoulder.

GNEISS

I'm coming!

Gneiss looks back at the stone hears nothing. He puts it in his pocket and goes back to the car.

MARY

Your Grandmother said hi, says she misses
you.

GNEISS

Wish I could have stayed with her.

MARY

Six months is a long time, didn't you miss
your mother. I know we are moving but i
think it will be-

Gneiss enters the car after rolling his eyes cutting off Mary.
She sighs and taps the hood of the car.

Mary
Good for us.

The car pulls off down the exit.

CUT TO

INT CAR. DUSK

Mary is talking at Gneiss.

MARY

I think you'll end up liking the new house,
I have gotten pretty used to it. Living
there the past couple months. It's not as
big, but it's quaint. You know how it's near
the woods and mountains I think there are
even some hiking trails around the area. Or
a park, some hills, you can find more
wandering around like you like to do than I
could on the internet. We just need your
stuff and it'll feel like home.

GENISS

Looked great from what I saw.

Gneiss fiddles with the stone, it occupies most of his
attention, as Mary tries to talk to him.

MARY

We can get food at the next stop okay? I
know you like pizza.

GENISS

You know. I'm actually pretty tired.

MARY

The walk didn't wake you up at all?

GENISS

No, not really, it actually made me sleepier. Maybe it was all that new New Hampshire air. If you want to wake me up when we stop that would be okay.

MARY

Okay that works for me. Sleep well hun.

GENISS lays his face against the window supported by the seatbelt and closes his eyes. Twiddling with the stone he falls asleep. We hear the hum and faint orchestral strings.

EXT. NIGHT

SIDE OF HIGHWAY

The car is stopped with the hazard lights on.

Mary is leaning against the car looking deep through her PURSE. She digs a pack of cigarettes out and smokes outside the car. After she crushes the butt under her foot and retires back into the car. We see a few other butts. And watch the car drive off.

EXT. MORNING

The car is parked on the side of a residential road in front of a yellow colonial style house.

The light is streaming onto GNEISS face and from outside he is awoken by a boisterous and proud "TADA" looking up bleary eyed and out the window sees MARY arms outstretched introducing him to the new habitat.

From a tight grip he Slips The STONE into his pocket He opens the door and steps out to greet MARY.

MARY

Don't you love it Gneiss!?

GENISS

I mean it's better than the photos.

MARY

Right? Look around with me!

MARY leads GNEISS into the house and around the rooms like a realtor. GNEISS unenthusiastically follows but is still trying.

INT HALLWAY

MARY

This is the hallway, leads to all the rooms.

INT DINING ROOM

A Table and Cabinets are the only noteworthy objects.
Mary hides an ash-tray.

MARY

This is where we'll entertain.

INT BEDROOM

Furnished room

MARY

This is my room.

INT. BEDROOM

Another Unfurnished bedroom

MARY

And this is yours!

Gneiss looks at the empty room.

MARY

It'll look a lot better with all your stuff
in it. Come on.

EXT. HOUSE

MARY leads them out of the house and back to the car.

GNEISS

Wait, did you drive through the whole night?
Did we stop at all?

MARY

Oh, you just looked so sound asleep I didn't
want to wake you up.

I'm sorry. Are you hungry now? We can go eat
after we take things from the car. Or we can
go now if-

GNEISS

No, I'm okay.

MARY

-You're hungry.

GNEISS

I'm sure I'll be in a little bit, probably
still full off of all the coffee, or like
because I just woke up. Let's just unpack
for now. I want to try to get my room setup.

MARY

That works for me I can whip something up
after I take out all the kitchen stuff.

GNEISS

Okay, thanks mom.

CUT To

INT. HOUSE

Boxes Litter the main room.

Geniss and Mary are take boxes from around the house. Stacking
them in the respective rooms.

We see Geniss walk past the kitchen where MARY is unpacking pots
and pans. He continues onto his room.

INT. BEDROOM

GENISS slowly and meticulously sets up the items in his room.
Placing the Laptop on his desk, and the sheets on his bed.

Carefully folding. Putting clothes in the closet. Various BOOKS and TROPHIES go on shelves as well as knick-knacks.

INT HALLWAY

GNEISS goes down the hallway and peers into the kitchen, MARY is looking at a photo album and softly murmuring to herself distressed. Only a few boxes are unpacked. The kitchen is half way dressed.

GENISS
(softly)
You okay?

MARY starts to look up. Eyes slightly wet.

INT BEDROOM

GNEISS retreats back to his room.
The hum returns.

Anxiety sets in.

He starts to look at all the things in his new room. Eyes dart around the room and his chest heaves. He remained quiet though. Touching and slightly maneuvering objects into different positions. He picks out The Stone out of his pocket. The hum almost like a chant follows GNEISS as he slowly slides to the ground. Leaning against the bed. His breathing increases looking around the room his eyes well up with tears. But then he looks into the Stone he calms down slightly. As if the stone was taking the pain away. Drowning into it, we start to hear a faint whisper of the name, It gets louder and we can hear MARY in her chipper voice. Unfocused at first the HUM drowns it out but after a couple times.

MARY
Gneiss, I made some food.
Gneiss honey! How's your room?

GENISS wipes the tears from his eyes and quiets down quick.

GNEISS

I'm Coming. I'll be out soon.

GENISS comes out to the kitchen and everything was put away and on a tablecloth there is a full plate of food. HE looks confused.

GENISS sits down slowly.

MARY

You were unpacking for a long time
everything work out okay?

GENISS

Yeah It was okay, I was just trying to make
things feel like home, um, and then I just
kind of laid down for a bit, how was
unpacking the Kitchen.

MARY

Thank you for asking, It went okay! I just
got all the pots and pans in, some uh living
room stuff that made it's way here, not
pointing any fingers.

MARY Laughs nervously.

MARY

But, yeah, It went okay, then I just went to
the store and bought this stuff. It's
actually super close and on the way home
from your school, so if you ever are in need
of a snack or any last minute stuff, you
could go off there. Isn't that quaint?

GNEISS

Yeah, it's great. You mentioned a park or
trails around here somewhere, right?

MARY

Yeah! Maybe after this we can go out and see what happening! Now that we are almost all moved in.

GNEISS

I was just going to go see if there is a faster way to school or something.

MARY

Oh, okay, that works.
Listen Gneiss I'm sorry about leaving, things got hard for me.

GNEISS only after finishing half his plate gets up.

GNEISS

I'm actually going to do that now.

MARY

You barely ate.

GENISS hastily whisks away.

MARY

You know you can talk to me about anything right?

MARY is talking to the air.

MARY

Stay safe make sure to be back before it gets too dark.

GENISS goes to his room and we stay with MARY she eats her food slowly and carefully.

We see GENISS with a light coat, backpack, and earbuds, hastily walk out the door, spinning the STONE in his right hand.

MARY

I love you.

CUT

EXT. Midday.

GNEISS is leaning against the door

Taking a few deep breaths he walks hastily away.

The STONE's drone returns and continues into the next scene.

CUT TO BLACK

Time lapse in the woods.

Birds chirp

Days pass.

EXT. Wooded Trail

Daytime.

PUSH in on Gneiss back facing the camera

In different clothes Sitting on a stump, in the woods.

We push past the shoulder and pan down

Gneiss is staring deeply into the STONE. He seems content and the world around him moves fast.

A phone alarm breaks him out of the trance.

Gneiss resumes running through the trails, With his small backpack and earbuds, He runs gripping the STONE tightly in his hand.

Passing through the trails and breathing heavily but at a consistent pace. He goes off the trail and changes from his sweat covered shirt and into a clean one.

In his bag we see the leftovers of some food, and different shoes. He changes out of the mud covered shoes into others.

Cut.

EXT. The house.

Gneiss walks up to his home's door. He hesitates for a second breaths in and opens the door. We follow him in to see his mother, sitting on the couch, smoking looking through photo albums on the couch.

Mary is frustrated.

MARY
How was school?

GNEISS
Oh yeah, it was fine.

MARY
Did you learn anything? Make friends yet?

GNEISS
Nothing super fun, it was just regular. You
know school stuff.

MARY
Right. I'm glad you enjoyed it. Want
anything particular for dinner? Or did you
just pick something up from the store again?

GNEISS
Oh yeah, sorry If you had a plan. I just got
some microwave stuff.

Mary, concerned but still aggravated. Almost pleading.

MARY
You know you could bring a friend here or
something, I could make you guys something
fun or order a pizza.

GNEISS
Yeah, I'll see if anyone wants to come over.
I was actually going to head out again after
I eat though.

GENISS grasps the stone and anxiously starts looking for a
way out of the conversation.

MARY
It's Tuesday, don't you have homework? Where
are you going? We could just hang out for a

little I feel like I haven't seen you in
weeks.

GNEISS

I don't think I have time to hang out. I'd
rather just leave.

MARY

The schools called a couple times about your
attendance they say you haven't been showing
up.

Gneiss starts to walk away.

MARY

Would you just sit and talk to me?
Are you okay? What is happening.

Gneiss gets slightly aggravated.

GNEISS

No, okay, I want to leave. I don't have time
for this, it's annoying.

MARY

Annoying I'm trying to talk to you. You
don't talk to me, you're barely around we've
lived here for three weeks and have had two
meals together. I'm worried about you!

GENISS

Oh?! Now you're worried about me that's
rich. Well maybe don't just mope around all
the time. Try a little harder to be a
parent. Every Time I've seen you you've just
been pouring over those old photos. It's
depressing. Did leaving for six months after
dad killed himself not give you enough time
away from me? You're always do that cheery
fake bullshit where you ask "Oh how was
school" "Oo Gneiss don't you want to have

any friends over. It's annoying, like I hate it here. There is nothing around, I have no friends. We're out here for no reason nothing is here!

MARY

What is wrong with you? Don't you have any respect for me? I moved too. Jesus, I'm doing all this for you and you can't even appreciate it. You're always doing nothing. If you're depressed let me know. I'm your mother, I want to help.

GENEISS

Oh yeah you can help?! Are you even listening? What the fuck do you know about me. You shipped me off to grandma's as soon as Dad died because it was "hard for you" Well it was a lot fucking worse for me.

GENEISS leaves storms off to his room.

MARY slinks into the couch and while crying.

We hear a SLAM

Cut to GENEISS stuffing a bag full of clothes that were previously laid out, he removes PLASTIC BAG full of TOILETRIES. He's throwing things into his bag. He goes to put the Stone in and pauses. We hear the hum of the stone and wide eyed GENEISS stands there wide eyed and peers into the stone. And the stone seems to peer back. We cut back and forth between the stone and GENEISS and when we go to cut back to GENEISS he's gone. The Stone falls onto the bed next to the bag. The hum ever so loud cuts out drastically.

We hear MARY at the door.

MARY

Gneiss, Gneiss, Can we talk? I'm sorry, You've been in there for a while, can I come in.

MARY opens the door and sees no one. She looks around and worries.

MARY

Gneiss? Geniss! Where are you?

MARY searches around the room and then leaves, Coming back periodically. She searches the house. We stay with the Stone.

She appears back in the doorway with a phone,

MARY

Hello officers...I need help, my son...

INT. BEDROOM

Mary continues to look around the room.

She looks through the bag the prepared supplies fall out.

She sees the stone on the bed and grasps it.

OPERATOR

Miss? Miss? Are you still there?

Falling on to the floor Weeping. Time starts to pass faster and faster.

Red and blue flashes start to fill the screen through the windows, we hear the sirens less and the hum starts to take over the audio. Increasingly in volume. MARY is crying but we cannot hear her.

The Hum turns to a chant and suddenly stops as we

CUT TO BLACK

THE END

SHOT LIST

Shot List for GNEISS

V2

1/29/18

1. Exterior Time Lapse (x2) (Establish Travel, Location)
2. Exterior Establishing Shot Following a Car on Highway
(Route 1A or MA128North) - MORNING
3. Interior Car Conversation Between Gneiss and Mary (Route 1A
or MA128North) - MORNING
4. Exterior Following a Car on NH Highway (Route 1A or
MA128North) - MORNING
5. Exterior Rest Stop Establishing Shot (Forest River Park)-
AFTERNOON
6. Exterior Gneiss and Mary parked at Rest Stop (FRP)
AFTERNOON
7. Exterior Gneiss Walking around Rest Stop Seeing Mary on
Phone (FRP) AFTERNOON
8. Exterior Gneiss entering Restroom (FRP)AFTERNOON
9. Interior Restroom (FRP or TBD)AFTERNOON
10. Exterior Gneiss exploring reststop (FRP)AFTERNOON
11. Exterior Gneiss finding Stone (FRP)AFTERNOON
12. Exterior Stone Finding Gneiss (FRP)AFTERNOON
13. Exterior Gneiss Going back to car and talking to Mary
with stone (FRP) AFTERNOON
14. Interior Car Conversation (Route 1A or
MA128North)AFTERNOON - EVENING
15. Exterior Car pulled off on side of road (Fish Flake
Park) - EVENING
16. Exterior Car outside of house (15 Leach) MORNING
17. Interior Car Gneiss Exiting Car and Entering House (15
Leach) MORNING

18. Interior Hallway (15 Leach) MORNING
19. Interior Dining Room (15 Leach) MORNING
20. Interior Bedroom (15 Leach) MORNING
21. Interior Bedroom (unfurnished) (15 Leach) MORNING
22. Exterior Of house Mary and Gneiss getting boxes from
car (15 Leach) MORNING
23. Interior House With Boxes (15 Leach) MORNING
24. Interior Gneisses bedroom unpacking.(15 Leach) MORNING
25. Interior Hallway Gneiss looking into kitchen (15
Leach) EVENING
26. Interior Gneiss' Bedroom (15 Leach) EVENING
27. Interior Kitchen Gneiss and Mary meal (15 Leach)
EVENING
28. Exterior Gneiss Leaning against door (15
Leach)AFTERNOON
29. Exterior Woods Establishing Timelapses (FRP)AFTERNOON
30. Exterior Woods Gneiss with the Stone on a Log (FRP)
AFTERNOON
31. Exterior Gneiss outside door of house (15
Leach)AFTERNOON
32. Interior House main room (15 Leach)AFTERNOON
33. Interior Gneiss' room (15 Leach)AFTERNOON
34. Interior to Exterior pull out window (15
Leach)AFTERNOON

SECTION 2

PROGRESS INFORMATION

This creative endeavor spanned two semesters. The first semester was dedicated to crafting the script and the second was all about shooting the script. A set up, and a punchline.

During shooting issues of weather, illness and time management ran rampant. However writing was a far less turbulent experience. At the beginning of that first semester a timeline was established. Regular progress updates with the addition of couple table reads, and revision periods that miraculously culminated in a script of 20 pages. What follows was a week by week plan of attack for writing developed by myself and Kevin Carey.

Week	Plan
1	Syllabus
2	Short Plot Summary Due
3	Meeting for content and Check up
4	8-10 Page Rough Script Due
5	Writing and Editing
6	15-30 Page Rough Draft Due
7	Full Rough Draft Due
8	Editing Meeting
9	Table Read
10	Editing
11	Final Draft
12	Table Read
13	Editing
14	Full Ready-to-Shoot Final Due

The schedule was stuck with thanks to Kevin Carey's stern yet welcome emails and regular meetings. I'm pretty sure I heard him say "Get those pages to me" more than there were pages in the script.

During winter break a shot list was developed. A shot list is as the name implies a ordered list of shots needed to film the whole script. The most important things for a shot list is order and location so you know when and where to shoot. As well as what you can film together.

Now at the start of the second semester I finalized the shooting schedule with Macey and Peter. Working around the schedule of two busy theater students and myself all of which have jobs was nothing short of a nightmare. We settled on the early mornings of Mondays and Thursdays with the exception of a couple necessary afternoon and night shoots.

We planned on shooting initially for 10 or so weeks (20 times in total) but there were at least five times rescheduling was necessary due to anything from illness to a full blown blizzard. These are the issues that we have to roll with however and ones that were expected. So for roughly two hour segments over the span on 12 or so weeks rehearsing and then filming we probably shot a conservative estimate of 200~ hours of footage. (12,000 Minutes)

Then using editing I compiled and distilled those many takes over roughly three weeks into a short film that lasts about 20 min. Editing is a pain by the way. Don't get me wrong it's necessary and somewhat enjoyable to fine tune a movie, but I had to see the same shots and hear the same sections of dialogue an innumerable amount of times.

After all the grueling editing the film was ready to show. I advertised extensively for two weeks, with posters, constant Facebook posts and several people shouting me out at different conferences.

The short premiered at Vets Hall Salem State University at 8pm on April 30th to a crowd of roughly 35 people made of my friends, colleagues, and family.

I shot exclusively using a Nikon D5500, 3 lenses were used: Nikon AF-S FX NIKKOR 18-35mm f/3.5-4.5G ED, Nikon AF-S FX NIKKOR 55-300mm f/3.5-4.5G ED, AF-S DX NIKKOR 55-300mm f/4.5-5.6G ED VR and Nikon Nikkor AF-S Lens for Nikon F 50mm, F/1.8. I edited entirely on Adobe Premiere.

CONTEXTUAL INFORMATION

This is an adaptation and expansion of a previous project. The original was a 8 frame narrative B&W film piece for my Intermediate dark room class, where a kid stumbles upon a single grain of wheat in a field is entranced by it and disappears. That work was inspired by tenets

of Daoism and various Hindi philosophies of becoming ‘one with everything.’

This short was of a different mentality. The rock is something that Gneiss uses as an escape from his current reality, one of moving. In a reality of change the rock tends to be a stagnant. It’s comforting thing Gneiss can be with instead of being a part of that real world issue. I intended the rock to be a metaphor for depression or suicide but it can also be a stand in for drug abuse, too many video games or other forms of escapism. Readers choice.

Unfortunately due to the nature of filmmaking somethings had to hit ‘the cutting room floor.’ Scrapped ideas were that of Gneiss’ father being a central character and then dying, which would flow into the film as it is now. An introductory shot of Gneiss’ dad leaving or running away from the family. Gneiss’ homelife at the Grandmother's house. There was also initially going to be the reveal at the end of the stone Gneiss is drawn to being owned by the dad. I really was a fan of the last bit and was sad it was never actualized.

Works that inspired this one are obviously my previous work that I have built upon but further than that outside creative influences are the following directors. Stanley Kubrick specifically *2001: A Space Odyssey*. The Monolith is a truly captivating character, which is surprising be it that it is just a large black obelisk. David Lynch’s surrealist work is always an inspiration. Surreal work allows us to tell stories that are meaningful otherwise impossible in

other realms of fiction or storytelling in general. I also have philosophical influences, namely Daoism as previously stated and Albert Camus works on suicide and freedom.

REFLECTIONS

I am happy with what the work is, but I do believe I could have done better. Given the circumstances it is a great short film. Those circumstances being, it was my first short film over 5 min, I had many other obligations including other classes (5-6 per semester), I work 40hrs a week, and film is not my primary field of study. Film studies is my third minor during the production of this movie I was involved as president of the philosophy club, interning/developing a philosophy conference, and doing two semester long photography projects. Basically I wish I had more time I could have devoted to this. However people always say you're your greatest critic and that's true with no one more than it is with me.

SECTION 3
PREVIOUS SCRIPT ITERATIONS
WITH NOTES FROM MYSELF AND KEVIN CAREY

SECTION A

Harsher Attention grabbing intro - (Store character V. 5)
Make it more funny? not funny enough?

~~intro~~

Missing posters

Gness is severely depressed we need to show that more

Relationship between Gness mother & Dad
He should be more snappy

Don't like Mary's phone call

It's a little melancholy ~~existential~~

She needs to respond to Gness with interest when he talks with a passion

Too much exposition at the beginning

Is it too drab? Dry - Bleau?

Act 1 → 2 Match cut

If it is this dry it should be quicker.

Hate that seventh grade line

Mom Gness more of an asshole
~~More Gness Mary~~
More agitated

He should start to panic at the realization he is leaving

More sense of just Mary

Desaturate color when out of store ^{time lapse} → bring color back in
= Is Gness too much of a pussy?

Work on car convo/call & response

Act 3 end he should spend more time outside

House should be dirtier

Second floor is too much

More time to play out over the 3 weeks

The first two acts seem boring

Mary should be involved in the store

He should maybe be involved with the store and have

SECTION B

Shot lists - List by convenience

Nick
Bias

A
1
2
3

B
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C
7
8
9

Due by end of Thanksgiving

To Be Determined
BY: Nicholas Bias
v6.0

Page
Numbers

Maybe he could grab it as they leave ???

THE SKY TRANSITIONS FROM DAY TO NIGHT
SMOKE RISES FROM STACKS
CARS PASS ON STREETS
TIME LAPSE

} We see a timelapse
involving the store
here

EXT. NEW HAMPSHIRE, THE ROADS OF THE WHITE MOUNTAINS
TWO HOURS BEFORE SUNSET
WE FOLLOW A CAR

CUT TO

INT. CAR.

GNEISS (pronounced nice) a vaguely distant young man roughly seventeen. In the passenger seat, MARY, his mother, a well caring and resilient woman but who, as of recent, has been emotionally worn, drives. WRAPPERS and COFFEE CUPS are strewn about the front of the car while the back is filled with MOVING BOXES

Gneiss finishes his drink continuing to draw out liquid from a cup that is empty.

SLURP, SLURP.

MARY

I can't believe you drink coffee now.

GNEISS

*I picked
it up when
you were
gone*

It's not so much coffee as it is coffee flavored milk. It still doesn't do much to keep me awake on this ride. I mean all we are passing is trees.

MARY

Different trees than Albuquerque though! That's neat right?

GNEISS

~~At least here in NM~~

I mean yeah but ^{It's} they are all the same kind of new. ~~At least in New Mexico I had a lot same ol' things to look at.~~ there was so much more variety in NM

I mean there was a lot of ~~It was all dry rocks in NM but at least I liked it.~~ I thought they were interesting

MARY

I'm sure you'll like them soon, you just gotta get used to it.

MARY reassures GENISS with a smile.
GENISS MOEMS her

MARY

You'll start school in a month, you'll make friends, you'll have a good time.

GENEISS

Oh boy, more people to not like me.

MARY

No, that's not true, people like you, ~~your Grandmother likes you, I like you,~~ you have friends-

GENEISS

I had friends.

MARY

~~I'm sorry. I think,~~ you'll like it eventually.

We haven't even got here yet ^(Beat)

Mary breaths exasperated (It's hard to deal withicans)

How's about we stop maybe get some food and ~~I can call your grandmother, maybe she can visit after we get settled in.~~ ^{maybe keep}

I think there is a nice rest stop in a few miles.

GENEISS

I could use some time to stretch. ~~Being in this car this long would m~~ ^{with a}

I would have to get out of this car

The car drives around the hills

EXT. REST STOP. DAY
AN HOUR BEFORE SUNSET

The car pull into the rest stop.
It's empty except for them.
The area around the stop is thickly wooded. A small grass section is before the woods.
We are watching from a low area in the grass. Getting out of the car Gneiss stretches. Mary surveys the surroundings. Confused, the only food she sees is from a vending machine. We see Mary speaking to Geniss across the top of the car.

MARY

Oh, I'm sorry Gneiss, I really thought there was something more substantial here. ~~I used to come here a lot.~~ There were sandwiches or a diner something like that. ~~It must have been longer than I remembered.~~ I mean the last time I took this drive, ^{after} with your father... I could have sworn...

when I drove up here after your dad

The sentence trails off as MARY starts searching around the rest stop. She walks around quizzically inspecting and half remembering an old trip. Gneiss follows hesitantly stopping not too long after he starts. MARY continuing to walk says over her shoulder then whisking around.

MARY

Gneiss, I'm sorry we can get some food at the next stop. That works for you right? You're not too hungry?

Her grab a snack from the vending machine.

GNEISS

After rummaging through her purse Mary hands gneiss A dollar

~~Yeah, that works for me. I'm just going
to grab a snack from the machine and
walk around a little.~~

Right, I'm going to walk around a bit.

MARY

Alright honey, get some of that fresh
New Hampshire air in you!

We follow GENISS as he passes by the VENDING MACHINE paying
it no mind, he kicks around dirt and ultimately wanders
around. After a bit he goes back to the CAR and sees MARY
on the phone, she is distracted in conversation.

MARY

-Thanks Mom... ~~Thank you... I know but...~~
but, I would be anxious too,
~~but... yeah, just like his father... right
being snippy and distant... Well... I
don't know where he went, but he left
right? So I shouldn't really care he
left me! I just want to get away from
where he was.~~

was he like this with
you? ... I know,
I just couldn't tame me
with him, it was
too hard for me.

Stops eyes down
Gneiss ~~wide eyed~~ steadily walks to the bathroom.

INT. Rest stop restroom
Warm Toned and clean, completely devoid of
anything interesting.

Geniss goes directly to the sink and turns on the
water. He doesn't do anything he just watches the
sink fill up and empty. He does this mundanely
and with purpose.

All of a sudden he splashes water in his face and
breaths heavy. Looking at himself in the mirror.

Cut to

EXT. the outside of the bathroom door.

Geniss exits the restroom and looks over to his mother who is still on the phone rested against the car.

GENISS Walks away ^{He other way} ~~and~~ searches ~~listlessly~~ for a distraction.

We hear a distant hum as he walks.

He walks on and While walking head down he comes across some ants. ^{Dead} Looks at the grass, ^(watches the cars as his face dries. Is still damp)

We see an egg sized STONE on top of a pile of smaller pebbles. The hum is growing louder but stays subtle. GNEISS moves passed it but the camera stays focused on the STONE

Gneiss comes back into frame after a few seconds. ^{looks at it curiously the sound didn't change}

He kneels by the STONE and looks into it, investigating. He holds it to his ear ^{and plays with it in his hand} But then he looks at it.

We flick back and forth between Gneiss and The STONE The hum increases in intensity Gneiss feels safe The hum stops as we hear Mary. ^{calling for gneiss} ^{we see the world pass around him}

^{are you listening? gneiss!} MARY
Gneiss, ^{are} I'm all set if you want to get going, ~~your grandmother says hi!~~

Gneiss Calls over his shoulder.

GNEISS
→ ~~Alright...~~
I'm coming!

Gneiss examines the stone once again ^{no hum} ~~hearing a drone like bees.~~ He puts it in his pocket and goes back to the car.

MARY

Your Grandmother said hi!

~~She misses you, She thinks moving is a good idea too~~

GNEISS

~~I hope she's well. I'm sure she's going to miss us.~~

Wish I miss her too. Have kept staying w/ her.

MARY

~~Yeah, we are moving far, but I think a change of pace will be good for us.~~

~~Getting away after your Dad left..you know=~~

Six months is a long time didn't you want to see her more though. I think moving will be ...

Mary says.

Gneiss enters the car abruptly cutting off Mary.

~~After a beat she follows.~~

She taps the hood of the car sighs and enters.

The car pulls off down the exit.

CUT

INT CAR. DUSK

Mary is talking at Gneiss.

MARY

I think you'll end up liking the new house, ~~I have been looking online for a while now and I fell in love with this place when I saw it.~~ It's not as big, but it's quaint. You know how it's near the woods and mountains I think there are even some hiking trails around the area. Or a park, some hills, you can find more wandering around like you like to do than I could on the internet.

I've gotten pretty used to it moving boxes here the past couple months. Now we just need your stuff and I'll be at home. Real

GNEISS

~~It~~ looked great from what I saw.

Gneiss fiddles with the stone, it occupies most of his attention, ~~and~~ As Mary tries to talk to him.

MARY

We can get food at the next stop okay?
Does that work for you some McDonalds,
Taco Bell? Or would you rather try to
find something more substantial? I know
you like pizza.

GENISS

~~I don't know, anything pretty much
works for me.~~

You know. I'm actually pretty tired.

MARY

The walk didn't wake you up at all?

GENISS

No, not really, it actually made me
sleepier. Maybe it was all that new New
Hampshire air. If you want to wake me
up when we stop that would be okay.

MARY

Okay that works for me. Sleep well hun.

GENISS lays his face against the window supported by the
seatbelt and closes his eyes. Twiddling with the stone he
falls asleep. We hear the hum and faint orchestral strings.

EXT. NIGHT

SIDE OF HIGHWAY

The car is stopped with the hazard lights on.

Mary is leaning against the car looking deep through her
PURSE. She digs a pack of cigarettes out and smokes outside
the car. After ~~smoking~~ she crushes the butt under her foot
and retires back into the car. We see 3 other butts crushed on the ground.

EXT. MORNING

The car is parked on the side of a residential road in front of a yellow colonial style house.

The light is streaming onto GNEISS face and from outside he is awoken by a boisterous and proud "TADA" looking up bleary eyed and out the window sees MARY arms outstretched introducing him to the new habitat.

From a tight grip he Slips The STONE into his pocket He opens the door and steps out to greet MARY.

MARY

Don't you love it Gneiss!?

GENISS

it's new
~~it's great.~~ Better than the photos.

MARY

Right? Look around with me!

MARY leads GNEISS into the house and around the rooms like a realtor. GNEISS unenthusiastically follows but is still trying.

INT HALLWAY

MARY

This is the hallway, leads to all the rooms.

INT DINING ROOM

A Table and Cabinets are the only noteworthy objects

Mary hides an Ash tray

MARY

This is where we'll entertain.

INT BEDROOM

~~Unfurnished~~ room

furnished

MARY

This is my room.

INT. BEDROOM

Another Unfurnished bedroom

MARY

And this is yours!

Gneiss looks around the empty room

EXT. HOUSE

MARY leads them out of the house and back to the car.

*MARY
I'll load a lot better with all your stuff in it
come on*

MARY

~~We should probably start moving things
in soon. We don't want to just leave
everything in the car. Make sure you
unpack everything, I'm sure I still
have one from the seventh grade when we
moved.~~

GNEISS

~~I know Mom. Wait, did you drive through
the whole night? Did we even get food?~~
Did we stop at all?

MARY

Oh, you just looked so sound asleep I
didn't want to wake you up.
I'm sorry. Are you hungry now? We can
go eat after we take things from the
car. Or we can go now if-

GNEISS

No ~~actually~~, I'm okay.

MARY

-You're hungry.

GNEISS

I'm sure I'll be in a little bit,
probably still full off of all the
coffee, or like because I just woke up.
Let's just unpack ~~for a bit~~^{though}. I want to
try to get my room setup.

MARY

That works for me I can whip something
up after I take out all the kitchen
stuff.

*I'll go to the store and grab something
while you unpack*

GNEISS

Okay, ~~thanks mom~~

CUT To

INT. HOUSE

Boxes Litter the main room.

Geniss and Mary are take boxes from around the house.
Stacking them in the respective rooms.

We see Geniss walk past the kitchen where MARY is unpacking
pots and pans. He continues onto his room.

INT. BEDROOM

GENISS slowly and meticulously sets up the items in his
room. Placing the Laptop on his desk, and the sheets on his
bed. Carefully folding. Putting clothes in the closet.
Various BOOKS and TROPHIES go on shelves as well as
knick-knacks.

INT HALLWAY

GNEISS goes down the hallway and peers into the kitchen,
~~MARY is looking at a photo album and softly murmuring to~~
herself distressed. Only a few boxes are unpacked. The
kitchen is half way dressed.

*7.??
Geniss explores
the house finds
a note saying
"went to the store
be home soon"*

GENISS

*Maybe
Genie in*

(softly)
You okay?

~~MARY starts to look up. Eyes slightly wet.~~

INT BEDROOM

GNEISS retreats back to his room.

The hum returns.

Anxiety sets in.

He starts to look at all the things in his new room. Eyes dart around the room and his chest heaves. He remained quiet though. Touching and slightly maneuvering objects into different positions. He picks out The Stone out of his pocket. The hum almost like a chant follows GNEISS as he slowly slides to the ground. Leaning against the bed. His breathing increases looking around the room his eyes well up with tears. But then he looks into the Stone he calms down slightly. As if the stone was taking the pain away. Drowning into it, we start to hear a faint whisper of the name, It gets louder and we can hear MARY in her chipper voice. Unfocused at first the HUM drowns it out but after a couple times.

*The hum
Vroom*

MARY

Gneiss, I made some food.

Gneiss honey! How's your room?

GENISS wipes the tears from his eyes and quiets down quick.

GNEISS

I'm Coming. I'll be out soon.

GENISS comes out to the kitchen and everything was put away and on a tablecloth there is a full plate of food. HE looks confused.

GENISS sits down slowly.

MARY

You were unpacking for a long time
everything work out okay?

GENISS

Yeah It was okay, I was just trying to
make things feel like home, um, and
then I just kind of laid down for a
bit, ~~how was unpacking the Kitchen?~~ *Yeah*

MARY

~~Thank you for asking, It went okay!~~ *Yeah* I
just got all the pots and pans in, some
uh living room stuff that made it's way
here, not pointing any fingers.

MARY Laughs nervously.

MARY

But, yeah, It went okay, then I just
went to the store and bought this
stuff. It's actually super close and on
the way home from your school, so if
you ever are in need of a snack or any
last minute stuff, you could go off
there. Isn't that quaint?

GNEISS

Yeah, it's great. You mentioned a park
or trails around here somewhere, right?

MARY

Yeah! Maybe after this we can go out
and see what happening! Now that we are
almost all moved in.

GNEISS

I was just going to go see if there is
a faster way to school or something.

MARY

Oh, okay, that works.
Listen GNEISS I'm sorry about leaving ... things got
GNEISS only after finishing half his plate gets up. ^{where hard for me}

GNEISS

I'm actually going to do that now.

MARY

You barely ate.

GNEISS hastily whisks away.

MARY

You know you can talk to me about
anything right?

MARY is talking to the air.

MARY

~~Stay safe make sure to be back before
it gets too dark~~

GNEISS goes to his room and we stay with MARY she eats her
food slowly and carefully. ^{Mary} fuck, God damn it She chokes ^{the food}

We see GNEISS with a light coat, backpack, and earbuds,
hastily walk out the door, spinning the STONE in his right
hand.

MARY

~~By Honey, Be careful,~~ I love you.

CUT

EXT. Night.

GNEISS is leaning against the door

Taking a few deep breaths he walks hastily away.

The STONE's drone returns and continues into the next scene.

Time lapse
CUT TO BLACK

EXT. Wooded Trail
Daytime.

PUSH in on Gneiss back facing the camera
In different clothes Sitting on a stump, in the woods.
We push past the shoulder and pan down
Gneiss is staring deeply into the STONE. He seems content
and the world around him moves fast.

A phone alarm breaks him out of the trance.
Gneiss resumes running through the trails, With his small
backpack and earbuds, He runs gripping the STONE tightly
in his hand.
Passing through the trails and breathing heavily but at a
consistent pace. He goes off the trail and changes from his
sweat covered shirt and into a clean one.
In his bag we see the leftovers of some food, and different
shoes. He changes out of the mud covered shoes into others.

Cut. *the house*
EXT. ~~Gneiss' new home.~~

Gneiss walks up to his home's door. He hesitates for a
second breaths in and opens the door. We follow him in to
see his mother, sitting on the couch, smoking looking
through photo albums on the couch.
Mary is frustrated.

MWS
MARY
~~How was school?~~ *help*
~~Did you go to school?~~
GNEISS

Oh yeah, it was fine.

MARY

Did you learn anything? Make friends
yet?

GNEISS

Nothing super fun, it was just regular.
You know school stuff.

MARY

Right. I'm glad you enjoyed it. Want
anything particular for dinner? Or did
you just pick something up from the
store again?

GNEISS

Oh yeah, sorry If you had a plan. I
just got some microwave stuff.

Mary, concerned but still aggravated. Almost
pleading.

MARY

You know you could bring a friend here
or something, I could make you guys
something fun or order a pizza.

GNEISS

Yeah, I'll see if anyone wants to come
over. I was actually going to head out
again after I eat though.

GENISS grasps the stone and anxiously starts looking
for a way out of the conversation.

MARY

It's Tuesday, don't you have homework?
Where are you going? We could just hang
out for a little I feel like I haven't
seen you in weeks.

GNEISS

I don't think I have time to hang out.
I'd rather just leave.

MARY

The schools called a couple times about
your attendance they say you haven't
been showing up.

Gneiss starts to walk away.

MARY

Would you just sit and talk to me?
Are you okay? What is happening.

Gneiss gets slightly aggravated.

GNEISS

No, okay, I want to leave. I don't have
time for this, it's annoying.

MARY

Annoying I'm trying to talk to you. You
don't talk to me, you're barely around
we've lived here for three weeks and
have had two meals together. I'm
worried about you!

Now you're worried? that's rich.

GENISS

~~Well maybe don't just mope around all
the time. Every Time I've seen you
you've just been pouring over those old
photos. It's depressing. And I
definitely don't want to anyone here.
Look at this place.~~

*for six months
Wyma
Did leaving me
after dad killed himself
not give you enough
time away from me?*

~~Gneiss motions around the house, it looks lived in
scattered with half unpacked boxes.~~

GENISS

You're always do that cheery fake bullshit where you ask "Oh how was school" "Oo Gneiss don't you want to have any friends over. It's annoying, like I hate it here. There is nothing around, I have no friends. We're out here for no reason. ~~nothing is here! You just wanted to run away from our old house because dad left you.~~

You just wanted to take me away. you're selfish.

MARY

What is wrong with you? Don't you have any respect for me? I moved too. Jesus, I'm doing all this for you and you can't even appreciate it. You're always doing nothing. If you're depressed let me know. I'm your mother, I want to help.

GNEISS

Oh yeah you can help?! ~~What the fuck~~ *are you even listening*
what are you going to do, what the fuck do you know about me. I've been like this for weeks and you haven't done anything

but ignore it. It's pathetic. *you ignored me when dad died and shipped me off to grandma so you could run away for a bit. "Oh It's hard for me" well it's ~~was~~ been*

GENISS leaves storms off to his room. *↳ lat worse for me.*
MARY slinks into the couch and while crying. ~~And smoking!~~

We hear a SLAM

Cut to GENISS stuffing a bag full of clothes that were previously laid out, he removes PLASTIC BAG full of TOILETRIES. He's throwing things into his bag. He goes to put the Stone in and pauses. We hear the hum of the stone and wide eyed GNEISS stands there wide eyed and peers into the stone. And the stone seems to peer back. We cut back

and forth between the stone and GNEISS and when we go to cut back to GNEISS he's gone.

The Stone falls onto the bed next to the bag.

The hum ever so loud cuts out drastically.

We hear MARY at the door.

MARY

Gneiss, Gneiss, Can we talk? I'm sorry,
You've been in there for a while, can I
come in.

MARY opens the door and sees no one. She looks around and worries.

MARY

Gneiss? Gneiss! Where are you?

MARY searches around the room and then leaves, Coming back periodically. She searches the house. We stay with the Stone.

She appears back in the doorway with a phone,

MARY

Hello officers...I need help, my son...

INT. BEDROOM

Mary continues to look around the room.

She looks through the bag the prepared supplies fall out.

She sees the stone on the bed and grasps it.

Falling into the same place where GNEISS place she clutches the Stone

Weeping.

and is there for a while time laps.

Red and blue flashes start to fill the screen through the windows, we hear the sirens less and the hum starts to take

over the audio. Increasingly in volume. MARY is crying but we cannot hear her.

The Hum turns to a chant and suddenly stops as we

CUT TO BLACK

THE END

SECTION C

To Be Determined
BY: Nicholas Bias

GNEISS

I don't think I have time to hang out.
I'd rather just leave.

MARY

The schools called a couple times about
your attendance they say you haven't
been showing up.

Gneiss starts to walk away.

MARY

Would you just sit and talk to me?
Are you okay? What is happening.

Gneiss gets slightly aggravated.

GNEISS

No, okay, I want to leave. I don't have
time for this, it's annoying.

MARY

Annoying I'm trying to talk to you. You
don't talk to me, you're barely around
we've lived here for three weeks and
have had two meals together. I'm
worried about you!

GENISS

Well maybe don't just mope around all
the time. Every Time I've seen you
you've just been pouring over those old
photos. It's depressing. And I
definitely don't want to anyone here.
Look at this place. *here*

Gneiss motions around the house, it looks lived in
scattered with half unpacked boxes.

GENISS

You're always do that cheery fake bullshit where you ask "Oh how was school" "Oo Gneiss don't you want to have any friends over. It's annoying, like I hate it here. There is nothing around, I have no friends. We're out here for no reason nothing is here! You just wanted to run away from our old house because dad left you.

MARY

What is wrong with you? Don't you have any respect for me? I moved too. Jesus, I'm doing all this for you and you can't even appreciate it. You're always doing nothing. If you're depressed let me know. I'm your mother, I want to help.

GNEISS

Oh yeah you can help?! What the fuck are you going to do, what the fuck do you know about me. I've been like this for weeks and you haven't done anything but ignore it. It's pathetic.

GENISS leaves storms off to his room.

MARY slinks into the couch and while crying. And smoking!

We hear a SLAM

Cut to GENISS stuffing a bag full of clothes that were previously laid out, he removes PLASTIC BAG full of TOILETRIES. He's throwing things into his bag. He goes to put the Stone in and pauses. We hear the hum of the stone and wide eyed GNEISS stands there wide eyed and peers into the stone. And the stone seems to peer back. We cut back

PLACE (EVEN IF IT'S INVENTED). STREET.

EXT. ~~ESTABLISHMENT OF DRIVE~~

TIME LAPSE SHOTS
THE SKY TRANSITIONING FROM DAY TO NIGHT
SMOKE RISING FROM STACKS
CARS PASSING ON A STREET

A CAR passes by the camera

include
these in
SCENE DESCRIPTION

~~ACT ONE~~

~~CUT TO~~

INT. CAR

We see GNEISS (pronounced nice) a vaguely distant young boy about seven teen in the passenger seat. While his mother MARY, a well caring and resilient woman but who, as of recent, has been emotionally worn, drives. She has clearly been driving for a while today WRAPPERS and COFFEE CUPS are strewn about the front of the car while the back is filled with MOVING BOXES

(she is
TIRED)

GNEISS finishes his drink ~~continuing to draw out liquid that isn't a full strawfull.~~

SLURP, SLURP

INDENT DIALOGUE

MARY

I can't believe you drink coffee now.

GNEISS

I don't know if it's so much coffee as it is coffee flavored milk. It still doesn't do much to keep me awake on this ride. I mean all we are passing is trees.

MARY

Different trees than Albuquerque though! That's neat right?

GNEISS

~~I mean yeah but they are all~~ the same kind of new. At least in New Mexico I had a bunch of different kinds of the same things to look at.



MARY

I'm sure you'll like them soon, you just gotta get used to it.

MARY reassures GENISS with a smile.

MARY

Beat

I think there is a nice rest stop in a few miles or so, hows about we stop maybe get some food and I can call your grandmother, maybe she can visit after we get settled in.

GNEISS

~~That~~ sounds good, I could use some time to stretch. This car ride has felt like forever.

EXT Highway
The CAR pulls off the highway and into a shabby little rest stop with thick woods around it. Getting out of the car GNEISS and MARY stretch hard and survey their surroundings. The only food available is from a vending machine.

MARY looks around for different food.

MARY

Oh, I'm sorry Gneiss, I really thought there was something more substantial here, it's ~~must have been~~ longer than I remembered, ~~since the last time~~ I took this drive with your father. I could have sworn-

she is 4

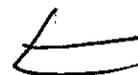
The sentence trails off as searching for ~~the spot where her and her late husband must have had food.~~ She starts to walk around quizzically GENISS follows hesitantly and stops soon after. MARY snaps back.

Little larger conversation
MARY

Geniss, I'm sorry we can get some food at the next stop, that works for you right? You're not too hungry?

GNEISS

Yeah, that works for me. I'm just going to grab a snack from the machine and walk around a little.



*INDENT
DIALOGUE*

*NEW
HEADING*

*INT.
BUILDING*

*NEW HEADING HERE
EXT REST STOP*

We follow GENISS as he passes by the VENDING MACHINE paying it no mind, he kicks around dirt and ultimately wonders around. After a bit he goes back to the CAR and sees MARY on the phone, she is distracted in conversation.

→ MARY ←

-just don't understand...Thanks Mom...Thank you...I know but...Right, but, I would be anxious if it were me too, but...yeah, he's just so distant,...just like him yeah...I miss him too-

GENISS Walks away and searches listlessly for a distraction. While walking head down he sees the STONE

We Flick back and forth between GENISS and The STONE which is nestled in a smaller section of rocks. The whole thing seems ✓ orchestrated. The camera pushes in with each back and forth until we see the STONE being picked up by GENISS he inspects the stone in his hand.

Same from Shaker script
MARY
Yelling from off screen.

Geniss honey, I'm all set if you want to get going, your grandmother says hi!

GENEISS
(Slightly quiet and then with increasingly awareness.)
Yeah, mom, no problem i'm Coming.)

GENISS examines the stone once more before putting it in his pocket and going back to the car. The camera stays where it is and looks back down at where the stone was, ~~A HUM~~ becomes increasingly more present.

The drone Ceases as ~~we CUT to GENNESS back in the passenger seat,~~ he is talking again with MARY about not a whole lot.

INT. CAR

MARY

I think you'll end up liking the new house, I have been looking online for a while now and I fell in love with this place when I saw it. It's not as glamorous, but it's nice, you know how it's near the woods and mountains I think there are even some hiking

←

trails around the area. Or a park, some hills, you can find more exploring than I could on the internet.

GENISS

It looked great from what I saw mom.

GENISS fiddles with the stone, it occupies most of his attention, he is drawn to the stone and we treat it as if GENISS is having a conversation with the seemingly ordinary stone, As MARY tries to talk to him.

MARY

We can get food at the next stop okay? Does that work for you some McDonalds, Taco Bell? Or would you rather try to find something more substantial?

GENISS

~~Oh, um, I don't know~~ ^A Anything pretty much works for me, I'm actually pretty tired, If you want to wake me up when we stop that would be nice.

MARY

~~Okay that~~ ^W works for me!

GENISS lays his face against the window supported by the seatbelt and closes his eyes twiddling with the Stone he falls asleep.

~~ETA. HIGHWAY NIGHT~~

~~We cut to the outside of the car in the night now driving down the highway. It pulls off and MARY exits the Car, she digs a pack of cigarettes out of the recesses of her bag and and smokes outside the car as to not disturb GENISS. Knowing he is sound asleep she smokes on the shoulder and looks out into the night, wondering.~~

~~END OF ACT 1~~

~~ACT TWO~~

NO NEED TO SET
UP THE ACTS - JUST
WRITE THE MOVIE

INT. CAR
MORNING

The light is streaming onto GNEISS face and from outside we here a boisterous and proud TADA GENISS looks up bleary eyed and out

the window sees MARY arms outstretched introducing GENISS to the new habitat.

Slipping The STONE into his pocket He opens the door and steps out to greet MARY.

GENISS

~~It~~ great! Even nicer than the photos.

MARY

Right? Look around with me!

INT. HOUSE

MARY leads GNEISS around showing him all the little oddities and amenities of the house it's smaller and we can feel that, but it is nice enough. We see the sink and the kitchen. The garden and the unfurnished rooms.

MARY leads GNEISS outside Tracking them out toward the car.

MARY — SPACE

We should probably start moving things in soon. We don't want to just leave everything in the car. Make sure you unpack everything, I know how slow you can unpack boxes, I'm sure I still have one from the seventh grade when you moved. School starts in three weeks.

GNEISS

Wait, did you drive through the whole night? Did we even get food?

MARY

Oh, you just looked so sound asleep I didn't want to wake you up.

I'm sorry are you hungry now? We can go eat after we take things from the car.

GNEISS

~~No I'm actually okay, I'm~~ surprisingly not hungry, probably still full off of all the coffee, let's just unpack for a bit. I want to try to get my room setup.

MARY

That works for me I can whip something up after I take out all the kitchen stuff.

GENISS and MARY take box after box into the house. ~~Stacking them in the respective rooms.~~

INT. HOUSE

We see GENISS walk past the kitchen where MARY is unpacking pots and pans. He continues onto his room.

INT. BEDROOM

GENISS slowly and meticulously sets up the items in his room. Placing the Laptop on his desk, and the sheets on his bed. Various BOOKS and TROPHIES go on shelves as well as knick-knacks.

INT. KITCHEN

GENEISS goes down the hallway and peers into the kitchen, MARY is looking at a photo album and softly murmuring to herself distressed. GNEISS retreats back ~~to his room.~~

INT. ROOM

Anxiety sets in.

He starts to look at all the things in his new room. It looks the same to his old room, but not the same. He picks out The Stone out of his pocket. The ~~hum~~ almost like a chant follows GNEISS as he slowly slides to the ground. Leaning against the bed. His breathing increases Looking around the room his eyes well up with tears. But then he looks into the Stone he calms down slightly. As if the stone was taking the pain away. Drowning into it, we start to hear a faint whisper of the name, It gets louder and we can hear MARY in her chipper voice.

MARY

Gneiss, I made some food.

GENISS wipes the tears from his eyes and quiets down quick. ~~Choking out~~

GNEISS

I'm Coming. I'll be out soon.

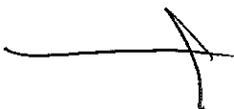
INT. KITCHEN

GENISS comes out to the kitchen and everything was put away and on a tablecloth there is a full plate of food.

GENISS sits with his mother.

MARY

You were unpacking for a long time everything work out okay?



GENISS
Loves great!

DO
WE NEED
THIS

GENISS

~~Yeah~~ It was okay, I was just trying to make things feel like home, um, and then I just kind of laid down for a bit, how was unpacking the Kitchen.

MARY

Thank you for asking, It went okay! I just got all the pots and pans in, some uh living room stuff that made it's way here, not pointing any fingers.

MARY Laughs nervously.

~~But, yeah, It went okay, then I just~~ went to the store and bought this stuff. It's actually super close and on the way home from your school, so if you ever are in need of a snack or any last minute stuff, you could go off there. Isn't that nice?

GNEISS

~~Yeah, it's~~ great. You mentioned a park or trails around here somewhere, right?

MARY

~~Yeah!~~ Maybe after this we can go out and see what happening! Now that we are almost all moved in.

GNEISS

I was just going to go see if there is a faster way to school or something.

MARY

~~Oh, okay,~~ that works.

GNEISS only after finishing half his plate gets up.

GNEISS

I'm actually going to do that now.

MARY

~~Oh, alright,~~ you barely ate?

GNEISS

I'm okay, ~~I'm going to throw on a coat.~~

MARY

You know you can talk to me about anything right?

GNEISS

I know mom, thanks.

MARY

Stay safe make sure to be back before it gets too dark.

~~FAD. BOAN~~ leaves

GENISS goes to his room and we stay with MARY she eats her food slowly and carefully.

We see GENISS with a light coat, backpack, and earbuds, hastily walk out the door, spinning the STONE in his right hand.

MARY

Bye Honey, Be careful, I love you.

CUT TO BLACK

~~END OF ACT TWO~~

~~ACT THREE~~

EXT. Wooded Trail

Daytime.

We hear the HUM

We see GNEISS in different clothes Sitting on a stump, in the woods. Staring deeply into the STONE. A ~~PHONE RINGS~~ breaks him out of the trance.

GNEISS is running through the trails, a small backpack no earbuds, He runs with the stone in his hand.

Passing through the trails and breathing heavily but at a consistent pace. He goes off the trail and changes from his sweat covered shirt and into a clean one. In his bag we see the leftovers of some food, and different shoes. He changes out of the mud covered shoes into other tennis ones.

~~EXT.~~ INT. HOME
He arrives at his home's door. Hesitates he opens to see his mother, sitting on the couch, smoking looking through photo albums on the couch.

MARY

Hi honey, how was school?

GNEISS

~~Oh yeah~~ it was fine.

MARY

And what did you learn? Anything neat or cool?

GNEISS

Nothing super fun, it was just regular. You know school stuff.

MARY

Right. I'm glad you enjoyed it, do you want anything particular for dinner? Or did you just pick something up from the store?

GNEISS

~~Oh yeah~~, I ~~just~~ got some microwave stuff.

INDENT
DIALOGUE

MARY

You know if you ever want to bring home a friend or something, I could make you guess something fun or order a pizza.

GNEISS

Yeah, I'll see if anyone wants to come over. I was actually going to head to, Tale's house. After I eat though. I might spend the night there.

MARY

It's Tuesday, do you want to show me your homework or we could just hang out for a little.

GNEISS

I don't think I have time ~~for a movie~~. I said I would be there soonish, by like four.

MARY

Would you just sit and talk to me?

GNEISS gets slightly aggravated.

GNEISS

No I'm okay, I want to pack for the night and relax a bit after school. I want to just hang out. I don't want to have to talk to you all the time.

MARY

You don't talk to me, you're barely around we've lived here for three weeks and have had two meals together. I'm worried about you!

GENISS

Well maybe if you didn't just fucking mope around or do that cheery bullshit. It's annoying, like I hate it here. There is nothing around, I have no friends. We're out here for no reason nothing is here! No one is here.

GENISS leaves storms off to his room.

MARY slinks into the couch and while crying takes multiple drags.

INDENT
DIALOGUE

INT. ~~ROOM~~ BED ROOM

We hear a SLAM and cut to GENISS stuffing a bag full of clothes, he removes a bag of toiletries and Some food. Fast and loose he's throwing things into his bag. He goes to put the Stone in and pauses. We hear the hum of the stone and wide eyed GNEISS stands there wide eyed and peers into the stone. And the stone seems to peer back. We cut back and forth between the stone and GNEISS and when we go to cut back to GNEISS he's gone. The Stone falls onto the bed next to the bag.

We hear MARY at the door.

MARY

Gneiss, gneiss, Can we talk? I'm sorry, You've been in there for a while, can I come in.

MARY opens the door and sees no one. She looks around and worries.

MARY

Gneiss? Geniss! Where are you?

MARY searches around the room and then leaves, she calls for Geniss but we stay with the Stone.

She appears back in the doorway with a phone,

PASSAGE AT TIME HERE?

MARY

My son is gone...I don't know...can you come here...I need help. I need to find my son.

Mary continues to look around the room.

She looks through the bag the prepared supplies fall out.

She sees the stone on the bed and grasps it.

Falling into the same place where GNEISS place^s she clutches the Stone whispering

MARY

No, no, no , not again no

I can't do this, no no

Ext. Street

Red and blue flashes start to fill the screen through the windows, we hear the sirens less and the hum starts to take over

IS THIS TOO SOON?

the audio. Increasingly in volume. MARY is crying but we cannot hear her.

The Hum turns to a chant and suddenly stops as we
CUT TO BLACK

END OF ACT THREE

THE END

Happens quickly - NEEDS TO BE
Flushed out

DIALOGUE - much of the dialogue
is kind of pedestrian -
could use some spicing up

STONE - I could use even
more of a connection
to it - (I use the
Hum)

- Does he NEED a better
reason to leave - comes
kind of out of the blue

- Format NEEDS WORK -