

THE SHADOW OVER INNSMOUTH

by Julian Simpson

EPISODE 1 - "FOOTSTEPS"

PRODUCTION DRAFT

August 2020

EPISODE ONE - "FOOTSTEPS"

INT. STUDIO - DAY

- (1) HEAWOOD If you're joining us for the first time, I strongly recommend jumping back to the beginning of Season One and listening through to where we are now.

INT. WARD HOUSE - DAY

(REPEAT FROM CDW EPISODE 1)

This is ARCHIVE AUDIO, recorded on a digital recorder so we're hearing background noise etc. and both participants are slightly off-mic. Both voices are AMERICAN. CHARLES DEXTER WARD is in his late-teens. WILLETT is in his forties--

- (2) WILLETT So what has prompted this sudden interest in your ancestry, Charles?
- (3) WARD I don't think it's sudden. Does it seem sudden?
- (4) WILLETT Well perhaps it's just new to me.
- (5) WARD I want to know who I am.
- (6) WILLETT In the sense that--
- (7) WARD In every sense. I don't think I'm the person they think I am.
- (8) WILLETT Who's they?
- (9) WARD People. You, my family...
- (10) WILLETT Your family don't know who you are?
- (11) WARD My mother did. But she lied.
- (12) WILLETT What did she lie about, Charles?

And at this point there's a STRANGE NOISE on the recording, that lasts just a second or two and could be some kind of audio artefact or a glitch in the recording--

- (13) WARD ...in the attic and I found something. She had one of those old files, you know those things that stretch out?
- (14) WILLETT A concertina file?

(15) WARD Her birth certificate was in there. My grandfather, her father, that's not the name on the birth certificate.

(16) WILLETT
(Beat)
What's the name?

(17) WARD Joseph Curwen.

INT. STUDIO - DAY

(18) HEAWOOD That was an archive clip of the young Charles Dexter Ward talking to his psychiatrist, Doctor Willett. That clip appears right near the beginning of Episode One of The Case Of Charles Dexter Ward.

(Beat)
We didn't realise it back then, but everything we uncovered in Season One threaded through into Season Two and the journey we've been on, a journey that started out as a simple investigation into the disappearance of a young man from a mental health facility in Rhode Island, has brought us to where we are now... Before beginning this third series, I went back over some of that old audio material. And that's when I really started to pay attention to the strange noise that intrudes into that clip. At the time, we had thought it was just an audio artefact on an old tape; a bit of dirt or the ghost of an older recording. But in light of everything that has happened since then, I felt it merited further investigation. But that was just one thing on the To Do list as we started to put Season Three together...

(Beat)
Our investigations had taken us from Rhode Island, to Iraq, to the Suffolk countryside, and at the same time, the path we were on seemed to have turned inward. If we were going to find any answers, I now believed we were going to have to start looking closer to home, into areas that were a lot more personal to both of us...

INT. CAFE - DAY

The sounds of the cafe across the street from the studio--

- (19) KENNEDY Are you shitting me?
- (20) HEAWOOD I don't think so.
- (21) KENNEDY You want to investigate me?
- (22) HEAWOOD You're investigating you.
- (23) KENNEDY No, I'm investigating long dead members of my extended family.
- (24) HEAWOOD To get answers about who you are now.
- (25) KENNEDY I know who I am now.

INT. STUDIO

- (26) HEAWOOD Kennedy and I were in the cafe across the road from the studio. This was towards the end of *The Whisperer In Darkness*, during the course of which, Kennedy had discovered a possible family connection to the conspiracy we had uncovered.
- (27) KENNEDY Can I just jump in here and say that this was not a present day thing?
- (28) HEAWOOD I think jumping in on narration of a scene that we're both in is going to be a bit confusing for--
- (29) KENNEDY Then can we please make it clear that no one in my currently alive, or even remotely recently deceased, family was involved in any kind of occult conspiracy.
- (30) HEAWOOD Because your Mum listens to this?
- (31) KENNEDY She actually does.
- (32) HEAWOOD (Close on mic)
Hi Mrs Fisher.
 (to KENNEDY)
Is she going to put a curse on us now?

KENNEDY sighs--

- (33) KENNEDY Fine, narrate your bit, but can you just make it clear that this is me digging into ancient history?
- (34) HEAWOOD Fine.
- (35) KENNEDY As opposed to you flying out to make "To Live And Die In Iraq" with me as the murderer.

INT. CAFE - DAY

- (36) HEAWOOD That is absolutely not what I'm doing. But there are questions that need answering. We want to know what happened to Barbara Sayers, don't we?
- (37) KENNEDY I am indifferent.
- (38) HEAWOOD No you're not.
- She sighs--*
- (39) KENNEDY OK, better question: is it a good idea to split focus like this?
- (40) HEAWOOD Meaning?
- (41) KENNEDY Like, are we now just people seeking truth, or are we making a podcast series?
- (42) HEAWOOD Can we be both?
- (43) KENNEDY I don't know... You going out to Baghdad and Mosul and figuring out who killed Barbara Sayers... That could be cool. In like a Serial slash Making a Murderer kind of way.
- (44) HEAWOOD Right.
- (45) KENNEDY And me looking into this weird occult family history I supposedly have... That's a podcast, right?
- (46) HEAWOOD But are they both the same podcast?
- (47) KENNEDY Is my point. How do they fit together? How is this one story? And we don't have the hook. Charles Dexter Ward vanished from a locked room. Henry Akeley sends a bunch of spooky letters and then disappears...

- (48) HEAWOOD The hook is Charles Dexter Ward through Henry Akeley into this; it's a direct continuation.
- (49) KENNEDY Yeah, but is that...
- (50) HEAWOOD Are you worried about what I'm going to find?
- (51) KENNEDY In Iraq...? No.
- (52) HEAWOOD OK, because--
- (53) KENNEDY I just think it's kind of lame.
- (54) HEAWOOD We can set it up. When we do the out to THIS series, we say you're off to... What's the place?
- (55) KENNEDY Innsmouth.
- (56) HEAWOOD And I'm heading to Iraq.
- (57) KENNEDY OK... Does that not just sound like "next week on the Holiday programme..."
- (58) HEAWOOD It doesn't have to sound like that.
- (59) KENNEDY You don't find it self-indulgent?
- (60) HEAWOOD I don't... I don't think so...
- (61) KENNEDY I'm worried about people unsubscribing in droves as I climb back up my family tree and you wander around the desert like fucking Denholm Elliot in the Last Crusade.
- (62) HEAWOOD That's harsh.
- (63) KENNEDY
 (English
 accent)
 "Has anyone seen a murderer?"

INT. STUDIO - DAY

- (64) HEAWOOD Kennedy's misgivings notwithstanding, we both knew there was more to the story we had been uncovering. We wanted answers. And I'm sure you want answers too. And we have found some. That's the good news. The bad news is...

(MORE)

HEAWOOD (cont'd)

You're not going to sleep any better for knowing them...

(Beat)

I'm Matthew Heawood and this... Is The Shadow Over Innsmouth.

OPENING CREDITS MUSIC--

TELEPHONE CALL

A number being dialled, connecting, ringing, answering. The connection isn't great--

(65) HEAWOOD Hello?

(66) KENNEDY Hey. It's me.

(We're recording from KENNEDY's side, she's on a BUS that sounds like it could fall apart at any moment.)

(67) KENNEDY Did you get my message?

(68) HEAWOOD About Episode Nine? Yeah, I listened to it, it's very weird.

INT. STUDIO

(69) HEAWOOD If you've listened to the bonus episode on the end of the last series, you'll know what this is about: After we put up the eight episodes of The Whisperer In Darkness, a ninth episode was uploaded by someone else. At first, we thought it was a corrupted audio file, put up by mistake. But then we had someone take a look at it and it turned out that the file contained a hidden message.

And now we play a SNIPPET from EPISODE 9--

(70) HEAWOOD We had the message decoded, kind of... It's an audio illusion; once you know what it's saying, you can hear it. The message says "I saw the angel in the marble and I carved until I set it free."

And now we play the SNIPPET again so that everyone is up to speed--

TELEPHONE CALL.

And back to the call, but now we're hearing it from HEAWOOD's side:

- (71) KENNEDY It's a Michelangelo quote, apparently.
- (72) HEAWOOD And what does that have to do with anything?
- (73) KENNEDY No idea. But you didn't call me back, so--
- (74) HEAWOOD Sorry. Phone service here is--
- (75) KENNEDY Yeah, that's what I thought. Where are you now?
- (76) HEAWOOD I'm up near Mosul.
- (77) KENNEDY Found anything?
- (78) HEAWOOD Early days. How about you?
- (79) KENNEDY I'm on a bus.
- (80) HEAWOOD A bus?
- (81) KENNEDY The bus from Newburyport to Innsmouth really is the ONLY way to travel. At least, it is on our budget.
- (82) HEAWOOD Do you know where you're going to be staying?
- (83) KENNEDY Hotel called the Gilman House. It's either an incredible bargain or a total dive.
- (84) HEAWOOD OK, listen, let me know when you get there, OK? I'll talk to you later.

EXT. RIVER TIGRIS, IRAQ - DAY

- (85) JASPER Was that her?
- (86) HEAWOOD Yeah.

Sounds of traffic a little way off. We're on the banks of a river. We can hear loose dirt underfoot, maybe some music drifting in from somewhere, or some sounds of construction; a hint of life nearby--

- (87) JASPER She alright?

(88) HEAWOOD Yeah, she's fine.

INT. STUDIO - DAY

(89) HEAWOOD My contact in Iraq was with me. He'd been very helpful tracking Kennedy's movements when she went missing, and it was him who alerted me to the murder of Barbara Sayers in Mosul. He works with military intelligence and so, to maintain his anonymity, I'm going to refer to him here as "Jasper". Right now, Jasper and I are standing on the banks of the Tigris, in a place called Al Qayyarah, about an hour south of Mosul...

EXT. RIVER TIGRIS, IRAQ - DAY

(90) JASPER This is where they found Barbara Sayers.

(91) HEAWOOD And she'd washed up here?

(92) JASPER No, that's what I thought. Turns out she was buried right here on the river bank.

(93) HEAWOOD Is this a good place to bury a body?

(94) JASPER No, it's a terrible place. The ground is loose, the wind blows the top soil off... She was only about two feet down. Just a matter of time before she was found.

(95) HEAWOOD OK...

(96) JASPER But the spot has some advantages...
HEAWOOD's feet shuffle as he turns, looks around--

(97) HEAWOOD Well it's out of town.

(98) JASPER Yes.

(99) HEAWOOD And it's... It's low down. You're hidden from the road here.

(100) JASPER Exactly. You can dig fast through this kind of earth and you can plant a body quickly without anyone seeing you, at least at night you can.

- (101) HEAWOOD But it's temporary.
- (102) JASPER It's amateur.
- (103) HEAWOOD OK...
- (104) JASPER First timer. Panicking perhaps, because she didn't intend to kill anyone. But calm enough to at least cover her tracks long enough to get clear of the area.
- (105) HEAWOOD You're saying "she". I don't think we should jump to any conclusions.

INT. BUS - DAY

KENNEDY is still on the bone-shaking bus to Innsmouth--

- (106) KENNEDY This bus journey seems to have been going on for most of my life and I have never wished for a crappy rental car as much as I do now. Somewhere there's a hole or a leak or something because the smell of diesel in here is kind of overpowering and I'm pretty sure there isn't a country in the world where this vehicle would be considered legal.

She clears her throat--

- (107) KENNEDY When we started out in Newburyport there were five passengers; me plus four. Three got off in a place called Rowley and the remaining guy got off at a junction a few miles back to catch a connecting bus to Ipswich. So now it's just me and the driver, who tells me he's an Innsmouth native but that's about as much as I've managed to get out of him and he has resolutely refused to be interviewed on the record.

(Quieter)

He's a strange-looking guy-- completely bald with kind of a flat nose, and eyes that seem a little too far apart. I'm passing no judgement here, but it does cause you to wonder what goes on in the gene pool of a town so remote there's only one bus out to it, and that only runs twice a week.

(MORE)

KENNEDY (cont'd)

And this is a gene pool I am supposedly part of, if my research into the Fisher family tree is to be believed.

INT. CAR, MOSUL - DAY

An out-of-condition pickup, driving along a bumpy road--

(108) HEAWOOD (V.O.) We get back into the pickup truck that Jasper has borrowed from a civilian friend and he drives me into Mosul.

City sounds around us as we drive, slower, now--

(109) HEAWOOD (V.O.) I wanted to visit the place where Barbara Sayers was last seen, getting into a car with a woman who looked, on grainy dashcam footage at least, like Kennedy Fisher.

EXT. STREET, MOSUL - DAY

The sound of the pickup's doors being slammed as HEAWOOD and JASPER get out and look around--

(110) JASPER Alright, so I've seen the footage, but this is the first time I'm seeing the place for real. Let me get my bearings...

We're hearing people, traffic etc--

(111) HEAWOOD (V.O.) We're not quite in the centre of town, but this is nonetheless a fairly busy area. It's a crossroads and there are cafes and businesses here and a market set up along one of the streets.

(112) JASPER I reckon the taxi with the camera on it was just about over there. Which means...

He turns around and looks. HEAWOOD turns with him--

(113) JASPER ...the car Barbara Sayers and... And our "mystery girl" got into... Was parked about there.

(114) HEAWOOD Did the cab driver say what he was doing?

(115) JASPER How d'you mean?

- (116) HEAWOOD Was he waiting for someone or was he taking a break or--
- (117) JASPER He was dropping a fare off. That all checked out. I don't think the cab driver is the pertinent factor here.
- (118) HEAWOOD I'm just... Any clue, you know?
- (119) HEAWOOD (V.O.) The car that Barbara Sayers got into was parked outside a cafe which has a grocery shop next to it and what seem to be offices above.
- (120) JASPER The dashcam clock says it was seven minutes past eleven in the evening.
- (121) HEAWOOD (V.O.) Jasper shows me the dashcam video again on his tablet computer. I've looked at it a number of times already but it's a different experience actually standing on the spot where it was taken. The taxi is parked about thirty yards away from the target car, and across the street. In the video Barbara Sayers and her companion appear from the edge of frame; it's impossible to tell where they came from because the cafe and the shop are out of shot. What's also out of shot is the driver's side of the car. Barbara and the other woman, who really does look like Kennedy Fisher, both get into the back of the car. Which means someone else was driving. Someone we can't see. The car then pulls away and drives almost immediately out of shot. You never see the driver and you can't make out the license plate.
- (122) HEAWOOD So it's late. But they're walking from that direction. So where are they coming from? Is that shop open at night?
- (123) JASPER I'm going to go find out, wait right here...

We hear him walk away. HEAWOOD turns and looks about him--

- (124) HEAWOOD This street doesn't seem to have anything special about it. There's no hotel, so it can't have been where Barbara Sayers was staying.

(MORE)

HEAWOOD (cont'd)

Maybe she was meeting someone in that cafe, or maybe in the rooms above; the offices or whatever they are... But if a taxi here had a dashboard camera...

INT. STUDIO - DAY

- (125) HEAWOOD Looking around that street, it occurred to me that there might be other businesses with security cameras. Maybe one of them recorded the street from a better angle than night. I walked up and down, looking in the various shops for signs of CCTV. Right across from the cafe, I found a place that was selling mobile phones and computer equipment. I figured that was a good bet.

INT. SHOP, MOSUL - DAY

We hear HEAWOOD enter the shop--

- (126) HEAWOOD Hi, hello. Do you speak English?

We hear a PROPRIETOR, who sounds friendly enough, but who is definitely not speaking English--

- (127) HEAWOOD OK, excuse me one moment--

EXT. STREET, MOSUL - CONTINUOUS

HEAWOOD steps out of the shop--

- (128) JASPER There you are, I thought you'd been snatched. That shop over there closes at six, so they weren't coming out of there. Upstairs, there's a property company and some kind of newspaper office, both been there years, and the woman in the shop says no one up there ever works late.
- (129) HEAWOOD OK, so they were coming from the cafe. I've got a possibility here. I reckon this phone shop has security cameras, and they'd have a better angle on that car. But the guy doesn't speak English.

(130) JASPER Alight, let's check it out. Can you wait out here? Going in there mob-handed and you recording everything might freak the poor bloke out...

We hear JASPER enter the shop--

(131) HEAWOOD (V.O.) Jasper was inside for a few minutes, which gave me a chance to look over the cafe across the street. It was a small place with a few tables on the pavement, a couple of older guys drinking coffee and talking. It looked like a pretty run-of-the-mill neighbourhood coffee shop.

JASPER exits the shop again--

(132) JASPER Well that was weird. He's got a camera in the window that covers the whole street.

(133) HEAWOOD But?

(134) JASPER But he already gave the hard drive to the police.

(135) HEAWOOD OK, well we know some--

(136) JASPER It wasn't the cops. I already talked to my guy here. That dashcam footage is the only video they've got.

(137) HEAWOOD Could it have been mislaid?

(138) JASPER I don't think so. These guys aren't well resourced but they're as good at their jobs as anyone.

(139) HEAWOOD Corruption? Someone paid them off?

(140) JASPER Maybe. But it's actually more likely that someone posing as a cop just went in there and took the guy's hard drive.

(141) HEAWOOD Well, that's not Kennedy.

(142) JASPER She would have a hard time posing as an Iraqi police officer.

(143) HEAWOOD So it was the real killer.

(144) JASPER Or an accomplice. Whoever was driving the car maybe, or some third party.

- (145) HEAWOOD Either way, we're looking at a conspiracy, right?
- (146) JASPER In the sense of more than one person being involved? Maybe. Probably. But not necessarily a conspiracy in the sense of the stories you and Kennedy tell.
- (147) HEAWOOD I realise that.
- (148) JASPER Good. Because you need to keep an open mind, mate. And that doesn't just mean accepting bogeymen and aliens or whatever--
- (149) HEAWOOD I hardly think--
- (150) JASPER It means being open to the idea that your friend killed Barbara Sayers.

INT. BUS - EVENING

The bus judders to a final halt. The brakes squeal and hiss. The door clunks open and KENNEDY gathers up her bag and steps down--

- (151) KENNEDY Thanks.

EXT. INNSMOUTH - CONTINUOUS

The driver doesn't reply, but the door closes as KENNEDY steps away from the bus. She puts her bag down on the sidewalk and looks around, talking into her recorder--

- (152) KENNEDY OK, so... Innsmouth... Innsmouth is a surprise. I was really expecting this run-down seaside fishing place in the ass-end of nowhere. And, while it's certainly quite a long way from anything resembling a beaten track, this is... Nice... It's almost like stepping into a really well-preserved museum exhibit. The whole place seems spotlessly clean, the buildings are easily a hundred years old but they've all been maintained really well and there's an air of gentrification about the place. As we were driving into town, I could see these big houses up on the cliffs above the town, like these private estates... There's money here.

(MORE)

KENNEDY (cont'd)

I was expecting a forgotten place but this is not that. If anything, this is a place that's hiding because it doesn't want anyone to know how good it's got things.

As she's talking, we can hear gulls and distant waves and the hint of a sea breeze blowing down the street. No people though; the place seems very quiet--

- (153) KENNEDY It's pretty empty, though. It's... Just past seven o'clock in the evening and there are no cars, no one on the street. I'm not seeing much in the way of restaurants or bars... Maybe it's just one of those places where people keep themselves to themselves...

INT. STUDIO - DAY

- (154) KENNEDY The Gilman House Hotel was a ten minute walk from where the bus dropped me off. The front entrance was in the town square. I'd been expecting, mainly because of the room rates, that the Gilman would be a poor excuse for a hotel. What it actually was, though, was a really charming little boutique place that must have been done up fairly recently and was easily one of the nicer hotels I've visited.

INT. GILMAN HOUSE HOTEL - EVENING

KENNEDY walks through the door and onto plush carpet which absorbs the sound of her footsteps. Something kind of jazzy/ambient is playing quietly through the lobby speakers--

KENNEDY crosses to the desk--

- (155) KENNEDY Hi, I'm checking in...
- (156) CASEY Ms Fisher?
- (157) KENNEDY Is that a good guess, or...?
- (158) CASEY We don't have many visitors off-season. We've been expecting you. My name is Casey.

CASEY is male, mid-twenties, East Coast American--

- (159) KENNEDY Hi.
- (160) CASEY Do you have some ID?
- (161) KENNEDY Sure, one second...

INT. STUDIO - DAY

- (162) KENNEDY Casey took me through the check-in procedure and then directed me to a room on the top floor which he said was their best room. I had no idea if that was true, but...

INT. HOTEL ROOM, GILMAN HOUSE HOTEL - EVENING

The door closes behind KENNEDY and she walks across carpet and throw her bag onto the bed--

- (163) KENNEDY Wow! OK, this might actually be the best room in the hotel. It's huge! There's a bed area and then a sofa and a coffee table, flat-screen TV, an actual coffee machine...

She crosses the room and we pick up an ECHO as she steps into the bathroom--

- (164) KENNEDY The bathroom is bigger than my apartment.

She steps back out again and crosses to the other side and opens the curtains--

- (165) KENNEDY Wow again. That is a view! The sun is nearly down, so I can't see too much, but this room looks right across the town to the harbour. I've no idea if that's still a going concern but there are a few boats down there, maybe just private cruising things. Again, no one around by the look of it. And apparently I'm the only guest in this hotel. Which is kind of creepy, but... At least I'll get served in the bar.

EXT. GILMAN HOUSE HOTEL - EVENING

Now we're exterior. A quiet evening. We can't hear any people, but we can hear the sea somewhere in the distance, the faintest rumble of a town around us (a sense of an urban landscape, without people or traffic), sea birds etc--

(166) KENNEDY (V.O.) I wanted to get the lay of the land, so I decided to head out for a walk before it got fully dark...

KENNEDY walking, footsteps echoing around the square--

(167) KENNEDY OK, so the hotel is right on the town square. Across from it there's a building that looks kind of like maybe a town hall or some kind of community building... Still no one around. I'm going to have some things to say on Trip Advisor about the night life in this place...

She walks some more, then slows...

(168) KENNEDY So yeah, this building is all locked up and it does look like some kind of municipal affair. Hopefully there'll be someone around in the morning, because this looks like the kind of place that might hold town records.

She turns around--

(169) KENNEDY Hard to know where to go, really. I asked Casey at the front desk if he had a map, but he said no one had printed one; apparently people like to explore. But what people, though? OK, so... Let's try a circuit...

And she starts walking again--

(170) KENNEDY I'm heading north out of the square, along Federal Street...

We can hear her footsteps echoing on the pavement. The sound of running water getting closer--

(171) KENNEDY Coming up to a bridge. Still no people. Not even any lights on in any of these buildings. But I guess maybe this is a commercial area and...

(MORE)

KENNEDY (cont'd)

OK, so the bridge goes over the river and this must be the Manuxet River, which comes out just by the harbour...

She's crossing the bridge now--

(172) KENNEDY (V.O.)

At the other side of the bridge, on the corner of Dock Street, there was a large stone building that looked a little older than anything around it. At first glance, I thought it was a church but closer inspection suggested it was something more administrative. Then I realised, not having been in America for a while, that this was going to be the local Masonic Hall. Pretty much every town in this part of the world has them.

KENNEDY steps up to the building--

(173) KENNEDY

At this point, I'm just looking for any sign that people actually live in this town... But this does look encouraging; the door has been recently painted but there are signs of wear where it's been pushed open. If nothing else, the masons in Innsmouth seem active... There should be a plaque with some kind of identification... Huh... That's weird...

(Beat)

There's no plaque that I can see, but I'm looking at an inscription carved into the stone by the door. It's pretty old and worn. And I was expecting it to identify the name of the lodge or whatever but... Some of it is so faded that it's impossible to make out, but what I can read is "Esoteric Order Of..." I think that's a D-A? "Dagon"? Esoteric Order Of Dagon. OK. Whatever. I'll see if Casey at the hotel has any clue about--

And a CRACKED BELL sounds once, an ugly noise, echoing across the town--

(174) KENNEDY

What's that for? Who needs a church bell to sound at... Ten-to-nine in the evening? OK...

She looks around--

(175) KENNEDY If I carry on along... Dock Street, that should be a clue... That will presumably follow the river along to the sea...

So now she's walking and she has the river on her right. Her footsteps are still the loudest sound in the environment, echoing off brick and stone walls. The wind has died down--

(176) KENNEDY Seriously? No one? No one has a dog that needs walking or a takeout to collect? It's dinner time people! let's see some life here!

Over the sound of her footsteps, KENNEDY starts to NARRATE:

(177) KENNEDY (V.O.) Dock Street led me down to Water Street, which led me to wonder who had been given the responsibility of naming places in Innsmouth. Water Street ran north-south along the coast. The light was really starting to fade so I turned south, crossed back across the river and then made a right along South Street, which I thought would bring me back into the town square. Then I realised I'd over-shot; that South Street was actually quite far south and so I started winding through back streets, heading north-west in what I hoped was the direction of the hotel...

EXT. INNSMOUTH BACK STREETS - NIGHT

Now the footsteps are echoing off much closer walls on narrower streets--

(178) KENNEDY This area seems to be mostly dockside buildings and warehouses. I've no idea what they're used for now. You'd expect them to be falling down, or else have been converted into apartments or business premises or whatever, but these just seem to have been... Preserved. Empty.

She keeps walking. We can hear her breath. We can hear her footsteps. The wind has dropped to nothing--

Slowly, we become aware that now there are TWO sets of footsteps. The other slightly out of time with KENNEDY's--

It's a good few seconds before KENNEDY realises that someone else is nearby. When she does, she stops. The other footsteps stop a beat later. It's impossible to tell if they were in front, behind, or off to one side...

KENNEDY starts moving again. After a couple of paces, the other footsteps start again--

KENNEDY stops. The other footsteps stop a beat later--

(179) KENNEDY Hello?

Nothing--

(180) KENNEDY Is someone there?

Nothing. Silence--

KENNEDY moves on--

(181) KENNEDY I am not getting freaked out by someone out for a walk...

But then she stops again. And there are no footsteps. Just silence--

KENNEDY exhales--

And then there's a step. And another. The footsteps start walking, getting closer--

(182) KENNEDY Hello?

The footsteps quicken, becoming purposeful, aggressive--

KENNEDY's breath catches. The footsteps are getting closer and closer, faster and faster--

Finally the footsteps seem to turn a corner and now there's a clear direction they're coming from - behind her. KENNEDY spins and takes off in the opposite direction--

INT. CAFE, MOSUL - DAY

Music playing, muted chatter (the place is not that busy). The sound of someone washing up in the back--

(183) HEAWOOD (V.O.) Jasper and I went into the cafe across the street. There was a very good chance that this is where Barbara Sayers and her companion were, directly before they got into the car.

(MORE)

HEAWOOD (V.O.) (cont'd)

We were hoping, though I think we both knew it was a longshot, that someone there might have seen something that night.

- (184) JASPER I'm pretty sure the police will have asked around in here.
- (185) HEAWOOD Maybe they don't talk to the police.
- (186) JASPER They'll talk to the cops before they talk to a couple of British blokes.
- (187) HEAWOOD (V.O.) Jasper said it was a good idea to sit down and get some coffee, rather than just barge in and start asking questions. So we took a table by the window and ordered some drinks.

They're sitting by the window now, so the sounds of the cafe are blending with the traffic outside--

- (188) JASPER Does this place feel off to you?
- (189) HEAWOOD Off how?
- (190) JASPER I don't know... There's an atmosphere.
- (191) HEAWOOD I don't think I'd pick it up, it's all pretty strange to me.
- (192) JASPER You develop a sense, after you've been here a while, of places that are OK, and places that might turn nasty...
- (193) HEAWOOD You think this could turn nasty?
- (194) JASPER No. That's not what I mean. This place isn't either of those things. It doesn't feel like it's part of the world.
- (195) HEAWOOD OK...
- (196) JASPER God, I sound like I'm on your podcast.
- (197) HEAWOOD You are on my podcast.
- JASPER snorts--*
- (198) JASPER I'll shut up.
- (199) HEAWOOD Talking of weird, though. You see that sign by the door?

- (200) JASPER What sign?
- (201) HEAWOOD (V.O.) I'd noticed it as we were walking in and now, from where I was sitting, I could see it through the window; an unusual symbol had been carved into the stone wall beside the door. It looked like a man, holding a trident, with the tail of a fish where his legs should be...
- (202) JASPER Oh yeah, no idea. You see it about though. Especially up around this part of the country. Some kind of superstitious thing, I think. "Doegon"... Or "Dagon"?

A WAITER approaches and puts coffee down on the table--

- (203) JASPER Shukraan lakuum.
(Let's get someone who speaks Arabic to advise on this!)
The WAITER walks away again--

- (204) HEAWOOD I thought you were going to talk to him?
- (205) JASPER I am going to talk to him. But first we're going to drink our coffee and let them all get a little more used to us being here.
- (206) HEAWOOD Alright, well I'm going to record some background atmos then, which will come in handy at some point...
- (207) JASPER Do you need me to do something?
- (208) HEAWOOD No, I'm just going to move the recorder around a bit and get the sounds of the place.
- (209) JASPER Alright, well be subtle, we could do without anyone thinking you're eavesdropping on them.

We hear HEAWOOD adjusting the recorder--

- (210) HEAWOOD
 (into mic)
 This is an atmos of the cafe in Mosul...

And then the mic settles and we're just hearing some light chatter, traffic outside, coffee machine, etc.

From further into the cafe, we hear a door open and then a voice, low in the background--

(211) AMERICAN WOMAN

(distant)
Coffee. Small, black.

(212) HEAWOOD

That can't--

The table jogs and a cup falls over as HEAWOOD gets to his feet--

(213) JASPER

Sudden movements, not good.

(214) HEAWOOD (V.O.)

But I wasn't listening to Jasper because I couldn't believe what I was hearing. I looked across the room and saw her. She must have entered through the internal door by the bar. I'd already started moving across the room when she looked at me. We both froze. Then she ran--

Back in the room--

(215) HEAWOOD

WAIT!

And he takes off after her, the recorder in his hand. He crashes into a table, sending cups flying and smashing and causing some loud consternation in his wake, and then he's through the side door and into--

INT. NARROW HALLWAY - CONTINUOUS

HEAWOOD's feet scuff and skid on the greasy floor as he bounces off a wall and keeps running. Ahead of him, we hear someone running and crashing through another door--

HEAWOOD is approaching this second door when he is intercepted by a KITCHEN WORKER, remonstrating loudly with him in Arabic. We hear HEAWOOD trying to push past and eventually succeeding. He busts out of the door--

EXT. ALLEYWAY, MOSUL - CONTINUOUS

A blast of traffic noise as we hit the exterior. HEAWOOD skids to a stop, breathless, looking around--

(216) HEAWOOD (V.O.)

The sun hit my eyes and blinded me as I came out of that dark space. It took a few seconds for me to get my bearings and by that time the alleyway behind the cafe was empty...

JASPER arrives beside him--

(217) JASPER Mat? What the Hell is going on?

HEAWOOD is still catching his breath--

(218) HEAWOOD (V.O.) I didn't want to tell him, because I knew how insane it would sound. And already I was starting to question what I'd seen... Because it simply wasn't possible... But she'd turned to me, she'd looked right at me. And I'd seen her face, clearly, before she ran...

(Beat)

The woman in the cafe... Was Kennedy Fisher.

END OF EPISODE 1