

~Elevator Music Can Be Good Music Too~

(Especially When Roadtrippin' Across Perpendicular Dimensions In A Trans-dimensional Elevator With Friends Met Along The Way)

~First Floor Script~

[Season 1; Episode 1 — Pilot (Valedico, Earth. You'll Always Be My First)]

Written by Thaddeus Coleman

ANNOUNCER:

'Elevator Music Can Be Good Music Too', by Thaddeus Coleman. Starring...

[Background Music: As Above, So Below by Tom Tom Club]

NARRATOR:

~~The universe is such a particular place. In its deep vastness a great many strange and curious events have occurred—mighty stars collapsing in a brilliant fury of power and awe to surprisingly become the bedrock of future galaxies, alien races making first contact with one another, the joy of music rekindling extinguished love on a beautiful summer's night, the gentle beating of a new life in universe. And further in time a great many more wondrous and exciting adventures will occur—some may even be beyond present imagination. Even at this very moment, a great number of peculiar thing are occurring. Somewhere in the great vastness of space in a galaxy, familiar or not, on a blue green planet, possibly a stone's throw away or maybe on the other side of the cosmos, is one such event. A man by the name of Neil Nomura is currently on the twelfth floor of the TeleSyn Global Building in a stopped elevator, talking to a none too pleased boss over the phone...~~

Scene 1: Int. Elevator. Phone Conversation. Day.

MR. GLEN TILLER:

(Frantic) Neil! Neil! What do you mean this is your 2 week's notice! You can't do this to me!

NEIL NOMURA:

[Clanking sounds] (Mumbling — Let's see...this goes here and move that...) Did I say 2 weeks? Sorry, Freudian slip. That's not what I meant to say.

MR. TILLER:

(Relieved) Oh, thank God. I swear, Neil, my heart literally just stopped for a second. Don't do—

NEIL NOMURA:

I meant something like '200 second's notice'.

MR. TILLER:

My heart stopped. You've killed me, Neil. You've killed me and now I have to murder you. But first—tell me. Who is it? Who'd you sell out for?

NEIL NOMURA:

(Okay, that's up and running. Now the power...)

MR. TILLER:

Who is it Neil? Ari-Technologic! Rickermond Global! Who!?! And will you stop doing whatever it is you're doing and talk to me! And for Pete's sake turn off that blasted music!

NEIL NOMURA:

(Right, good idea, I need to be able to hear the elevator's music.) [Turns off radio. Click sound. The BG music ends]

MR. TILLER:

Neil! What the heck are you doing!?! Why, why are you torturing me? Haven't I been a good boss? I never talked bad of you. You're pay checks are never late.

NEIL NOMURA:

Mr. Tiller, you been a great boss and I haven't sold out to rival company.

MR. TILLER:

Then why are you leaving right in the middle of our huge project! I mean it just—No! NO! NO!! Neil, you can't do it! You'll fail, Neil. You'll crash and burn.

NEIL NOMURA:

Now, what are you talking about?

MR. TILLER:

You've got no experience and I surely won't help you. Just stay here where it's nice and secure.

NEIL NOMURA:

Umm...

MR. TILLER:

Don't hide it. You're planning to go into business for yourself, right?

[Beep]

NEIL NOMURA:

Yes! It's finally functional! And no, I'm not going into business for myself. Let's say, I'm taking a vacation.

MR. TILLER:

A vacation! Oh, of course, of course! And Neil you deserve it for your hard work on this project. It's been tiring, but you're almost done—you don't need to quit. In fact, starting today—project is on hold. Three weeks! Hit the old town, find a lady, relax. Come back, refreshed and revitalized. Finish the project and when you complete it you can have a vacation. Paid, too. Both of 'em, Neil! So, what do you say?

NEIL NOMURA:

Sorry, Mr. Tiller, no. And about that project...

MR. TILLER:

Neil—what's going on here?

NEIL NOMURA:

I've got some good news and some bad news. Which do you want first?

MR. TILLER:

...I've got two questions: Am I going to need a scotch? And do I have to hide a body?

NEIL NOMURA:

Of course not! (Especially if this machine works—I'll be long gone.)

MR. TILLER:

Give it to me straight. I want the bad news.

alt. Give it to me straight—on the rocks, no ice. I want the bad news.

NEIL NOMURA:

You're absolutely sure? Maybe not some good news to soften the bad.

MR. TILLER:

That's why I want you to end with that. And how bad can this news be? Can it be any worse than my best man—with all his mental prowess—just up and leaving the company for no applicable reason?

NEIL NOMURA:

Alright, suit yourself. Are you sitting?

MR. TILLER:

Yes, Neil, I'm sitting.

NEIL NOMURA:

You might want to stand up and sit back down.

MR. TILLER:

Just get on with it!

NEIL NOMURA:

It's about the project I'll been working on the past nine months.

MR. TILLER:

The one we put millions of dollars and resources into? What? Is it behind schedule?

NEIL NOMURA:

I stopped working on it about six or seven months ago and started working on this revolutionary new project. Um, the time, the money, and the resources have been used to do that. I'm working on it now, actually and will complete it in a few minutes.

MR. TILLER:

Can you hold for a few seconds?

NEIL NOMURA:

Sure.

MR. TILLER:

(In the background — Ms. Braver do you still have the number to those mafia-looking guys?... Good... Please, give them a ring and order one large duffel bag... Don't ask questions Ms. Braver.) Still there Neil?

[Background Music: Dogs by Pink Floyd]

NEIL NOMURA:

Yeah, Yes. Do you hear that music?

MR. TILLER:

Does it sound like sweet, beautiful retribution?

NEIL NOMURA:

No, Pink Floyd.

MR. TILLER:

Then, no.

NEIL NOMURA:

The elevator's working!

MR. TILLER:

Who cares!?

NEIL NOMURA:

Well, I care.

MR. TILLER:

Well, I don't! So, what the good news. Huh, Neil? I'm curious.

NEIL NOMURA:

Perpendicular dimensions!

MR. TILLER:

Excuse me...did you say parallel dimensions?

NEIL NOMURA:

Do you believe in other worlds, Mr. Tiller?

MR. TILLER:

No. I believe in here and now.

NEIL NOMURA:

Well about six or seven months ago—

MR. TILLER:

That timeframe sounds familiar.

NEIL NOMURA:

—I had a dream that I don't think was a dream. I think that dream was actually some sort of connection to another world. A world, I theorize, is located within a subset of parallel dimensions, I call perpendicular dimensions! This is a great step forward for the world, for science, for conspiracy! You see. I had to abandon the project.

MR. TILLER:

I understand.

NEIL NOMURA:

You do?

MR. TILLER:

You've gone completely loony! My best man's gone madder than a hatter! The project's broke him. Neil, don't worry—we've got doctors for this! (In the background again — Ms. Braver, scrap the Mafioso, we need quacks—lots of 'em and one of those white safety jackets!... What have I told you about questions!... No, this isn't like the time with the bees. What are you my wife? Stop remembering all my failures... Now, listen. Neil's really gone mad. He says a dream told him to travel to perpendicular dimensions by modifying an elevator!... I don't know, either. Ask him! You see. Completely bonkers! The poor guy needs our help...)

NEIL NOMURA:

Hello! Mr. Tiller! Hello! Are you still there?—I'm not bonkers!—Okay, seems like you're not listening anyone more, so I'm going back to finishing this. [Turns phone off. Click sound.]

NARRATOR:

[Scene not written yet]

Scene 2: Int. Elevator.

NEIL NOMURA:

Everything's stable. Done. Ha, if this works—I just might not get arrested (or shot at). So, floor 27 please and please don't actually go there.

[Presses a button and the elevator starts. Low hum sound.]

NEIL NOMURA:

Adios, Mr. Tiller. You really were a great boss. Valedico, Earth. You'll always be my first.

[The elevator jerks around making loud noises and sounds like it's speeding up before returning to a low hum sound.]

NEIL NOMURA:

Now I know two things: It's not instantaneous (travel) and I should have intercepted that scotch... I wonder what it looks like out there? It was too dangerous to install that window. Maybe the next model.

[Bing sound. The elevator's doors open. BGM stops.] – Maybe I should something else here?

NARRATOR:

Anxiety rushes through Neil's heart (body) as the elevator comes to a stop and the doors begin to open. However what stood before Neil was the most disturbing—

NEIL NOMURA:

Disturbing!

NARRATOR:

Vile—

NEIL NOMURA:

So vile!

NARRATOR:

Freakish—

NEIL NOMURA:

...

NARRATOR:

Give him a second.

NEIL NOMURA:

It's a freak!

NARRATOR:

There... Beast Neil had ever seen! A Dogman! Body similar to that of an Earth man with the head of a giant dog—admittedly in this case the head is size appreciate. It's a rather unsettling site for those who have never seen one, but far from the most wrenched looking creature out there.

NEIL NOMURA:

(Voice Over: Neil, keep it together.) Er, which floor?

DOGMAN:

Seven, will you?

NEIL NOMURA:

(Does this still work as a normal elevator?)

(I suppose this still work as an elevator.)

[Two button press sounds followed by a low hum]

DOGMAN:

...

NEIL NOMURA:

...

DOGMAN:

...Excuse me, I don't mean to pester, but what's, um, with your head? It's, a..., a little small.

NEIL NOMURA:

(My head!! Your head!) I suffer from tsantsa disorder. Very rare.

DOGMAN:

Oh. I'm sorry.

NEIL NOMURA:

Don't be. My mother had the same problem.

DOGMAN:

Really?

NEIL NOMURA:

Yeah, dad, too. It was normal to us.

DOGMAN:

Tsantsa, huh? Wow.

NEIL NOMURA:

...

DOGMAN:

...

[Bing]

DOGMAN:

Well, um... Have a nice.

NEIL NOMURA:

Same to you.

[The Dogman walks out of the elevator.]

DOGMAN:

(Mumbling: Tsantsa? Horrible...!)

[Door closes.]

NEIL NOMURA:

...It works. It works! Great! That means I can get out of this place before of them come.

NARRATOR:

It should be noted that the Dogmans, while unpleasant to look at, it's the mismatchness, are very peaceful creatures unlike the Earth humans. Quite intelligent, too.

NEIL NOMURA:

Let's try this again. I'll add this place to the map first. [Writes something down] Now, what can I connect to? [More button press sounds. Some music comes through, fading in and out before stabilizing.]

[Background Music: Space Ship by Kanye West]

NEIL NOMURA:

There! Connected. Let's the next place is little better. [Button press followed by a low hum.]

Scene 3: Ext. Graveyard. Night.

COLLIS MILES:

Hey Mom, Dad. I'm back from another complete day at the ol' job.

NARRATOR:

This is Collis Miles. He's visiting his parents' graves the cemetery before heading home.

COLLIS MILES:

I wish you could this moon. One day I'll go out there. Take me and Malena across the stars and see everything. Something new every minute. Every moment different! And you'll watch us.

NARRATOR:

In just a few moments, unbeknown to him, a certain elevator carrying a certain person will deliver this wish. And for those who step out during the intro; that person is Neil Nomura.

COLLIS MILES:

Maybe I could evolve some wings and fly. She'll have to grow some too...

[Vroooooommm sound following by a Bing. Short snippet of *Space Ship by Kanye West* before silence. Doors open.]

COLLIS MILES:

Wow. Are you an alien?

NEIL NOMURA:

Not how you're thinking of it.

COLLIS MILES:

Then you must be from the future!

NEIL NOMURA:

You're taking this awfully well. Where are we?

COLLIS MILES:

Halanka Cemetery. I was just visiting parents before heading home for tonight. They're plots are right there.

NEIL NOMURA:

My mom and dad are gone too. I'm Neil, by the way. What about you?

COLLIS MILES:

Collis.

NEIL NOMURA:

Nice to meet you, Collis, though this is a weird subject to bond over.

COLLIS MILES:

Isn't it? Hey, are you planning on staying for awhile?

NEIL NOMURA:

Possibly.

COLLIS MILES:

Got a place to stay?

NEIL NOMURA:

Are alien invaders commonplace here? And no, it my first visit.

COLLIS MILES:

I got an extra room. Stay with me and my sister. In the morning I can introduce you to her and can tell me more about this.

NEIL NOMURA:

Sounds like a good plan, Collis.

COLLIS MILES:

It isn't too far from here. Just follow me.

NEIL NOMURA:

Lucky I stopped in front of you. By the way, I have sister, too.

NARRATOR:

Speaking of Neil's sister—Back on Earth, she had just received a letter Neil sent to her before he left. This was her response:

NEIL'S SISTER:

WHAT!!! [Dialing sounds] Pick up, pick up, pick up, pick up, pick up, pick up!

NARRATOR:

Elsewhere on that same planet this is what was happening...

Scene 4: Int. Mr. Tiller's Office. Day.

EMPLOYEE:

Mr. Tiller we can't locate Neil and he apparently never left the building.

MR. TILLER:

Where on Earth can he be? Don't tell me he actually magiced himself out of here. My best man!

EMPLOYEE:

The 7th floor elevator has also gone missing.

MR. TILLER:

I don't care about the elevator! I want Neil!

EMPLOYEE:

Mr. Tiller, I found this by the missing elevator... Neil and the elevator have gone and apparently never left the building.

[Sound of a chair being pushed back and a 'thuck' sound followed by the chair being moved again.]

NARRATOR:

That was the sound of a sitting man standing up and sitting back down.

MR. TILLER:

Ms. Braver... Don't say a word. Just call-up those guys in the big suits, get Glenn Gillespie in my office now, and sent up a scotch every 15 minutes until 3. Or until the world stops crumbling around me. Whichever comes last. Thank you.

Scene 5: Int. Collis' Kitchen. Morning.

MALENA MILES:

Who the hell is this!? And the hell was he sleeping next to me when I woke up!?

NEIL NOMURA:

I wasn't sleeping next to you. You didn't even see till just now.

MALENA MILES:

Shut your mouth! Collis!

COLLIS MILES:

That's Neil Nomura. We met last night and I let him stay with us.

MALENA MILES:

So you put him in the room next to mine! He could be a murderer!

COLLIS MILES:

I thought I put him in the room next to mine.

NEIL NOMURA:

You did unless I was in the middle.

COLLIS MILES:

I'm the middle room. Left's Malena. You were right. Hmm.

MALENA MILES:

Oh my God... Not the point He was close enough! Collis focus! Murderer!

COLLIS MILES:

Neil, you a murderer?

NEIL NOMURA:

Not yet.

MALENA MILES:

What kind of answer is that!

NEIL NOMURA:

Hey, Collis can I get some more of this? It's really good.

COLLIS MILES:

Sure.

NEIL NOMURA:

Remind me to cook for you next time.

COLLIS MILES:

You can cook?

NEIL NOMURA:

Yep. A good one too. An old g—

MALENA MILES:

The hell is this? Collis what if he's some kind of molester-pervert! And you're giving him a free meal. Kick'em out!

COLLIS MILES:

Are you some kind of molester-perv—

MALENA MILES:

Don't ask him! What do you expect him to say? (In fake man's voice) Well, of course I'm a molester-pervert. I just molested some girls the other day.

NEIL NOMURA:

(Slightly annoyed) I'm from another dimension. I built an elevator that can travel between perpendicular dimensions and last night I ended up here.

MALENA MILES:

You're from another dimension... You screwin' with me?

NEIL NOMURA:

Not at all.

MALENA MILES:

I don't believe you.

NEIL NOMURA:

Clearly.

MALENA MILES:

What's the name of this other dimension?

NEIL NOMURA:

What's the name of this dimension?

MALENA MILES:

Fine. Where are you from? City? State? Planet?

NEIL NOMURA:

Currently, I live in Leeds. It's a city in West Yorkshire, England. A country in Europe on Earth, my home planet, which is located in the Milky Way Galaxy. Dimension— A.

MALENA MILES:

(Can you believe this?) He's totally screwin' with me.

COLLIS MILES:

Does that mean we're Dimension B?

NEIL NOMURA:

Yes.

COLLIS MILES:

Why can't we be Dimension A?

NEIL NOMURA:

Because I built the elevator. It would've been Dimension C if I hadn't named the previous place Dogmans' World.

MALENA MILES:

Dogmans' World?

COLLIS MILES:

Sound's fair.

MALENA MILES:

Don't buy his crap! He's insane! You're insane!

NEIL NOMURA:

I'm not insane.

MALENA MILES:

What language are you speaking?

NEIL NOMURA:

American English. I'm originally from the States.

MALENA MILES:

Where's that? Hawkens' World?

NEIL NOMURA:

I see you've mastered sarcasm and at such a young age.

MALENA MILES:

Bite me!

NEIL NOMURA:

The US—United States are on Earth.

MALENA MILES:

American English sounds a lot like Sioux.

NEIL NOMURA:

No it doesn't—wait. This is Sioux.

MALENA MILES:

You're wacked.

NEIL NOMURA:

I don't know why they sound—Are exactly the same. That's what I'm doing. I'm figuring out how all this works. And I'm not insane, wacked, or bonkers.

MALENA MILES:

Then what are you?

NEIL NOMURA:

Freethinking genius. And quite hungry, too. Someone keeps interrupting my breakfast.

COLLIS MILES:

I believe him. I saw his elevator. It appeared right in front of me the last night. Really out of nowhere.

MALENA MILES:

...

COLLIS MILES:

Neil it's your turn.

NEIL NOMURA:

My turn?

COLLIS MILES:

Yeah, It's morning and I introduced you to Malena—

NEIL NOMURA:

Oh right! You want to hear about my elevator and the perpendicular worlds, right? How about you Malena?

MALENA MILES:

(Annoyed and spacing out) Yeah, love to hear, man.

COLLIS MILES:

So you keep saying perpendicular, is that the same as a parallel dimension?

NEIL NOMURA:

Kind of. It's like a square and a rhombus. Every perpendicular dimension is parallel, but not every parallel world is perpendicular.

MALENA MILES:

(Still spacing out) Oh, great. He speaks in maths.

NEIL NOMURA:

I theorize, anyway.

COLLIS MILES:

I get it so far.

MALENA MILES:

Wait. You theorize. You don't know.

NEIL NOMURA:

I just finished it actually. This is my second stop.

MALENA MILES:

So you're an amateur. Brilliant cover.

NEIL NOMURA:

Anyway, from my research here's what I've gathered. Parallel dimensions work like layers atop another being infinitely similar or dissimilar to the original; however perpendicular worlds connect to the original at a single point hence the name I gave it. I think visuals might help. Let's me burrow these.

MALENA MILES:

No.

NEIL NOMURA:

Thanks.

MALENA MILES:

Hey, my candy!

NEIL NOMURA:

I'll put this straw here—This is your world, Dimension B, and this straw I'll put here intersecting it. This is Dogmans' World by the way. It's perpendicular to yours.

COLLIS MILES:

Wow! Another world. I wish I could travel there.

NEIL NOMURA:

Not you don't. Look this red straw is my dimension here. It intersects Dogmans' World but not yours. I traveled from there using my elevator, connecting here then moving on to your graveyard here. And as you can see multiple perpendicular dimensions can intersect another.

COLLIS MILES:

Yeah, it like a network of train tracks.

NEIL NOMURA:

Good example, yeah. We could even make it look like this. This can be world C here and D here.

COLLIS MILES:

Let me add some!

NEIL NOMURA:

Well this is your home after all.

COLLIS MILES:

E could connect to Dog's World and F there.

NEIL NOMURA:

Yeah, wait that isn't right. How'd get that one to cross itself?

MALENA MILES:

Get it now, I really do. You're not dangerous, you're some crazy rich guy who couldn't handle life and snapped. Use your money, built some smoke machine, and thought it was real. Well, whatever, I have to go. Have fun playing around, Collis. Seeya.

[Moving chair sound. Walk to door and door opening]

COLLIS MILES:

Bye.

[Runs back]

MALENA MILES:

And I'm taking back my candy.

[Run out. Door slams closed]

NEIL NOMURA:

Is your sister—always that manic?

COLLIS MILES:

No. She just hates you.

NARRATOR:

Elsewhere, approximately five meters to the left of Neil and Collis, this happened.

Scene 6: Ext. Collis' Home. Morning.

MALENA MILES:

What is that? It looks like a turtle. It covered in jewels.

[Background Music: Yertle the Turtle by Red Hot Chili Peppers]

MALENA MILES:

It's going around that corner. Come back here turtle!

[Running sounds]

MALENA MILES:

Huh? It's gone! No, there! How in the hell did it manage move that quickly? Come here turtle!

[Running]

OLD WOMAN:

Oh, Malena! How's your happiness this is morning?

MALENA MILES:

Could be better. My brother let a stranger sleep over last night. Oh right, did you see a jeweled turtle go pass here? I think it's being accompanied my music. (Mumbling: Now, I sound crazy.)

OLD WOMAN:

No, dear. I can't say that I have. It's—

MALENA MILES:

There! [Running off] Seeya later!

OLD WOMAN:

That girl. To be young and feisty again.

NARRATOR:

(Scene to be added) And now I return you to previous conversation perpendicular dimensions.

Scene 7: Int. Collis' Home. Morning.

NEIL NOMURA:

...Is incomplete, but I would say there are roughly 1337 dimensions. And the points themselves are fixed.

COLLIS MILES:

So, connecting from Dogs' World will always connect here to the graveyard.

NEIL NOMURA:

There no reason the points would move.

COLLIS MILES:

Oh, I gotta head out. Need to get to my first job. You can walk with me there.