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News



The 2<sup>nd</sup> Annual Fundraiser Music Festival will be held this year on Saturday, August 21<sup>st</sup>. This is our only fundraiser and keeps us going throughout the year. It allows us to give you this zine, Ascension Quarterly, and the yearly compilations for free. We want to keep it this way so please show your support and come out. Not only does this fund the label, it also promotes local and touring artists. We believe in continuing the tradition of community among artists in the Bay Area. This issue will highlight some of the people participating in the festival this year. Not only will there be music, we are adding visual art to this year's festivities. Please note that the line up is subject to change. The location, however, is still the same. House of Nostromo at 4 Fifth Ave. Oakland, CA. This is an all ages event and admission is \$8, starts at noon.

Bands: Boy Scouts · Casey Chisholm · good man · J. Irvin Dally · Jonathan Sarenana · Magnanimous · Mountshout · Samuelroy · The Third Victim of Abigail Rutledge · Totally · Travis Brooks · Up Mine, Sunshine · Zach Zeller

Visual Artists: Amanda R. · Amy Y. · Kristan R. · Jess D. · Popgang

Comedic Performance by Kevin Albritton

Learn, see, and hear more at:

<http://www.ascensionrecordingsandpublications.com/fundraiser-festival.html>

## News



L to R: Casey Chisholm of AR&P, Jordan DeHerrera of Popgang, Leslie Hampton of Side With Us, Shannon Young of AR&P

Ascension Recordings & Publications has recently teamed up with Popgang Artist Network and Side With Us Records on upcoming projects.

Popgang is currently based out of San Francisco. Jordan, of Popgang, is a talented graphic design artist who has collaborated with us on *Loser Superhero*'s next album, *La Realidad y El Deseo*. Jordan has also designed the cover for Ascension Quarterly and countless fliers.

Side With Us is based out of the Los Gatos/San Jose area. As mentioned in the last issue, Leslie's label has a nice repertoire of South Bay bands. SWU and AR&P are teaming up to release a mix tape. Both sides will feature bands from each label. This will surely please any listener with its varied sound.

*La Realidad y El Deseo* and the mix tape will be available on our website upon release.

<http://www.myspace.com/popgangartnet>

<http://www.sidewithus.com/records>

## Ascension Artist

*The Third Victim of Abigail Rutledge* is perhaps one of the most dynamic bands set to be released on Ascension, in large part due to their front man, Mag. He is one of the liveliest people we know. In preparation for *The Third Victim's* performance at the festival, we interviewed Mag so you can get a glimpse of what's in store.

Ascension Quarterly: Where are you from/ where have you lived?

Mag: I'm from Meriden, CT. and have lived in New Haven, CT.

Fort Lauderdale, FL. Boston, MA. Williamsburg, NY. Santa Cruz, CA. San Francisco, CA. I now reside in Oakland, CA. Oh and I tried to live in Portland, OR. for about a month.

AQ: How and when did you start playing music?

M: I started playing music with a couple of high school friends. We wanted to score chicks and get wasted. Haha! But seriously, I got into guitar because an older cousin of mine had one and I thought she was soooooo cool. When she moved out of her mom's she gave it to me.

Actually, the first time I played music with someone I had no idea what I was doing, didn't know any chords at all. It was pretty sad. I was a one string bandit for a minute.

AQ: What are some of the big differences between the old scene and the new one? (I remember you talking about booking)

M: The new scene is a lot more fashionable.

Everything was just more difficult back then because the Internet was not available. We used to book tours by actually calling one another on land lines (do you know what a dialer is?) Pretty much all communication was done through telephone or mail. It was a hassle compared to now, but was well worth it.

I also find more kids nowadays wear their involvement in the scene like some kind of badge. It's not too hard to set up shows and I feel some folks think they are super important or special because they do so. One thing cannot exist without the other.

AQ: What are some of the differences between the music you used to play and *The Third Victim*?

M: I think *The Third Victim* is not as abrasive as my last few endeavors and I am the sole song writer so there's possibly a few things that may have been present in my last band. I am trying to take this to another level and actually concentrate more on the song writing as opposed to the intensity of the music.

AQ: What are your major influences?

M: Life!

AQ: What's in store for the future of your music?

M: I am hoping to record... play shows... tour... play more shows... tour... record... tour... record... and continue playing shows etc...

Depending on how well received we are, I plan to have *The Third Victim of Abigail Rutledge* out on the road as much as possible.

Permitting our label buys us a van. ;-)

AQ: Anything else you think people should know?

M: Protect yourselves at all times and never get in the back of a van that has no windows. Thank you Shannon Chan and Casey.

## Ascension Artist

Known as “Capital of Alps,” the French city of Grenoble has given us two extremely talented artists who have come together to form *Loser Superhero*. Julien Carron names Schubert , Neurosis , Diabologum, and Lisa Gerrard as his influences and Gilles Carvalho recalls Daft Punk, Neurosis, Chemical Brothers, Explosions in the Sky to name a few. Carron and Carvalho started out in other bands before coming together. Carvalho tells us he was in Kranken Haus (noise-indie) and The TV EYES (french psy-electro-pop) and Carron was a part of RADIANT ( noise post rock) and MICHEL SARDOU ( grindcore ). “We are from the same hometown and we knew each other from school, but really [we] met when Julien needed an opening band to play with Loser Superhero in "the roadhouse" Manchester and invited The TV EYES to play. Then in the next month we went to live together with a couple of friends in Barcelona and started working together in Loser Superhero” says Carvalho.



He continues, “Julien started gigging from 2001 in the UK. The band started gigging together in 2005 and made gigs in almost all European cities ([in] United Kingdom, Portugal, Spain, France, Italy, Slovenia, Slovakia, Tcheque Republic, Hungaria, Poland, Germany, Austria). The live [show] is pretty simple, but effective. Guitar/bass setup with loud sounds and electronic drum beats, going from deep dark atmospheres to crazy dancefloor breaks.”

*Loser Superhero*'s ambitions for the future have led to a move to London. They are looking for greater recognition and opportunities as a band. Carron and Carvalho will be playing more shows and putting out more albums, including *La Realidad y El Deseo* an upcoming release on Ascension Recordings & Publications.

<http://losersuperhero.bandcamp.com>

## Featured Artist

We love solo artists. But that's not the only reason why we love *Scattered Like Birds*. Songwriter and musician, Paco, is the man behind the music. His live performances have ranged from melodic and toe-tapping to loud and abrasive. He has recently gone on hiatus from playing shows so he can focus on his label, *Funeral Home Records*.

Ascension Quarterly: Where are you from?

Paco: I'm originally from Moreno Valley, CA. I've lived in Oakland since 1997 with living a short time in Olympia, WA in 2004.

AQ: How long have you been playing music and how did you start?

P: I've been playing music since Jr. High. I took a music class and chose the drums as my instrument to learn.

AQ: Who are some of your influences?

P: Carpenters, stoner metal, people who recorded the majority of their own music, like Hasil Adkins.

AQ: How would you describe your music?

P: I would describe my music as indecisive or scattered. It's difficult for me to decide or stay with a particular sound or style.

AQ: How many albums has *Scattered Like Birds* released and which is most current?

P: Besides self released CDRs I would sell at shows since 1997, under *Scattered Like Birds*, I've only released two albums. The first, 'Trifecta of Love' EP on CDR and cassette and download. My most current is, 'Sonic Not Sea Youth' EP available on CDR and download.

AQ: What albums are on funeral home?

P: Currently there are only my two EPs and my friend's project HIMROBOT, a self titled EP. The same friend and I started Funeral Home Records out of our love of Daniel Johnston, to put out our own recordings and help local bands/artist sell and distribute their recordings. We are currently looking for local bands/artists to help and collaborate with. This label is only a few months old. We can be reached on the internet at the following sites:

[www.funeralhomerecords.net](http://www.funeralhomerecords.net)

[www.myspace.com/funeralhomerecords](http://www.myspace.com/funeralhomerecords)

[www.funeralhomerecords.bandcamp.com](http://www.funeralhomerecords.bandcamp.com)

## Featured Artist



AQ: You said you are not playing live shows anymore (I'm completely opposed to this) reasons why?

P: Overall, I consider myself more of a writer and recording musician. Performing by myself, whether it's just me and an acoustic guitar or having prerecorded music that I play over, ultimately, I'm just not happy with my live performances most of the time. As far as performing live, I've always enjoyed and been a better performer playing with other people, especially when playing the drums. I'll probably end up performing solo again.... in the very, very distant future. It will most likely be loud improvised guitar noise.

AQ: What are some of the challenges you have faced as a solo artist / one-man-band type?

P: The challenges of a solo artist is another reason why I've decided not to play out solo anymore. I have some social anxiety issues, so it's difficult for me to 'network' with other bands and musicians in person. There's only so much networking one can do on the internet these days. I also feel living in a place such as the Bay Area, flooded with bands and musicians, there's a sense of competition to even be heard, especially if you are a solo musician.

AQ: What's in store for the future?

P: I'm going to continue to write and record music under *Scattered Like Birds*, focus on *Funeral Home Records* and maybe play an occasional solo show. I'm also on the search for people to start or join a band where I play drums. I also would like to collaborate with others where we use modified electric string instruments.

<http://scatteredlikebirds.bandcamp.com>

Chico, CA



This past May, *Harlowe and The Great North Woods* released their first album on the Around Town Collective. Within only a couple of months, the album has been met with a warm embrace. "*Harlowe & The Great North Woods* are another band from Portland, and another playing the kind of warm, mellow folk that seems so dominant in that neck of the woods. And they are another who do it extremely well." (The Mad Makerel Music Blog)



You can purchase the new album at [www.aroundtowncollective.com](http://www.aroundtowncollective.com)  
website: <http://www.myspace.com/harloweandthegreatnorthwoods>

New Around Town Collective band, *Master Lady*, is in the studio recording their debut album during the month of July. In August, they will venture up north for a week long tour through Oregon and Washington. If you're a fan of loud dance/rock/pop, animal masks and good looking individuals, then this band is right up your alley.



website: [www.myspace.com/cinnamonjr](http://www.myspace.com/cinnamonjr)

Chico, CA

Around Town Collective

Shows:

**July**

Jul 1 2010 1:00P Cafe Flo w. Fera, JON CROCKER (Alaska) and TBA Chico, California

Jul 3 2010 7:00P Cafe Flo w. Fera and Glacier Saint Chico, California

Jul 9 2010 7:30P 1078 Gallery w. Catherine Odell, The Envelope Peasant, Harlowe and The Great North Woods, Zach Zeller Chico, California

Jul 10 2010 7:00P Cafe Flo w. Fera, Logan and The Green Bricks (Tucson, AZ), Social Espionage (Atlanta, GA) and more TBA Chico, California

Jul 13 2010 8:00P Ella St. Social Club w. Fera, Brittain Ashford and Harlowe & The Great North Woods Portland, Oregon

Jul 16 2010 8:00P Cafe Racer w. Fera Seattle, Washington

Jul 17 2010 8:00P Toy Haus w. Fera Bellingham, Washington

Jul 24 2010 7:00P Cafe Flo w. Fera, TELEPHONE HAT (Sacramento, CA) and FILBERT (Stockton, CA) Chico, California

**August**

Aug 2 2010 7:00P Cafe Flo w. Zach Zeller, Dear Indugu and Ashley Rivera Chico, California

Aug 7 2010 8:00P Cafe Coda w. The Red Ribbon Brigade, Wax Fingers and TBA Chico, California

Aug 19 2010 8:00P Cafe Coda w. Blue Cranes, Elders and TBA Chico, California

Aug 21 2010 12:00P Ascension Music Festival 2010 w. Zach Zeller, Casey Chisholm and more! Oakland, California

Aug 22 2010 8:00P Ella St. Social Club w. Harlowe and The Great North Woods, Pat Hull Portland, Oregon

Aug 27 2010 8:00P Chico Women's Club w. Pat Hull (CD Release), Candy Apple and Zach Zeller Chico, California

*<http://www.aroundtowncollective.com>*

Stockton, CA



Plea For Peace Center 630 E WEBER AVE STOCKTON, CA. Shows:

- Jul 10 2010 7:00P Destruction of a Rose, The Subtle Way, Look Alive, A Shattered Hope
- Jul 11 2010 7:00P Science Fiction Theater(ex Rufio), The Motel Life, S3X(UT), Crisis in Hollywood(FL)
- Jul 17 2010 8:00P CALABRESE(AZ), The Slow Poisoner, Hot Rod Carl(OR), AWAKEN THE NIGHTMARES(AZ)
- Jul 18 2010 7:00P BAMF!(SKA from St Louis), BRAATA
- Jul 19 2010 7:00P KEVIN SECONDS, JOHNNY YOUNG, JUSTIN COOK
- Jul 20 2010 7:00P Spirits of the Red City(MN), TBA
- Jul 21 2010 7:00P (PUNK)BURNING STREETS(MA), TBA
- Jul 22 2010 7:00P THE STORY SO FAR, SECOND TO LAST
- Jul 25 2010 6:00P (Punk/Hip Hop)FORUM WALTERS, FINAL SUMMATION, PRAYERS FOR ATHEISTS, AQUIFER
- Aug 2 2010 7:00P (Horror Punk)THE LURKING CORPSES(IN), TBA
- Aug 4 2010 6:30P (SKA)RUDE TUNA(WA), THE SKANK AGENTS, BRASS HYSTERIA
- Aug 9 2010 6:30P (Pop Punk)To New Begginings, Handguns, TBA
- Aug 10 2010 6:00P THE ATARIS, GASOLINE HEART, FINAL LAST WORDS
- Aug 14 2010 7:00P POP's, The Church Keys, Stella Royale, TBA
- Sep 8 2010 7:00P SUNDOWNER(IL), TBA
- Sep 11 2010 6:00P 209 FAMILY REUNION

<http://www.pleaforpeace.com>

San Francisco, CA



Art by Jess Daley  
Untitled. Ink on paper.

Daley's art will be showcased at the Fundraiser Festival.

*jesdaley@gmail.com*

San Jose, CA



Grand Fanali Presents “Indie entertainment promotions since 1996” thanks to Eric Fanali. Fanali is deeply rooted in the South Bay music scene. The list of bands he has booked is epic. Most important, he is one of the most genuine people around. We had the pleasure of meeting Fanali during a short stint in San Jose. Here are some upcoming shows:

**July**

- 2<sup>nd</sup> 9:00 pm PINBACK presents: The Rob and Zach show + Little White Teeth @ Blank Club, San Jose, CA
- 3<sup>rd</sup> 8:00 pm The Phenomenauts + Monkey + Gnarboots @ Homestead Lanes, Cupertino, CA
- 7<sup>th</sup> 9:00 pm The Contrail + Magic Bullets + Casu Consulto @ Blank Club, San Jose, CA
- 12<sup>th</sup> 8:00 pm SIGNALS (3 members of The Mae Shi) + Battlehooch @ Crepe Place, Santa Cruz, CA
- 14<sup>th</sup> 9:00 pm Audrye Sessions + Dave Smallen + Calvin Sturges @ Blank Club, San Jose, CA
- 17<sup>th</sup> 8:00 pm GOOD HUSTLE + LAKES + ARCHEOLOGY + The High Sea + Angeles @ Homestead Lanes, Cupertino, CA
- 20<sup>th</sup> 7:00 pm Off With Their Heads + Hard Girls + Wayne Arms (cd release) @ Nickel City Arcade, San Jose, CA
- 21<sup>st</sup> 8:00 pm OBITS + NIGHT MARCHERS + WORKER BEE @ Blank Club, San Jose, CA
- 28<sup>th</sup> 7:00 pm CIRCA SURVIVE + The Dear Hunter + O'Brother @ Blank Club, San Jose, CA

**August**

- 11<sup>th</sup> 9:00 pm Evan Jewett (of Worker Bee) + Wax Fingers(OR) @ Blank Club San Jose, CA
- 21<sup>st</sup> 8:00 pm Picture Atlantic + PK + Audrye Sessions + Le Verita @ Homestead Lanes Cupertino, CA
- 28<sup>th</sup> 8:00 pm NVS (CD release show) + FTB + Relapse @ Homestead Lanes Cupertino, CA

*info@grandfanali.com*  
*http://grandfanali.com*

Los Angeles, CA  
Part III of *Savage* by Jesse James Chisholm

EXT. OLD 66 GAS STATION - DAY

Nick exits the store.

A BUM selling a cart full of trinkets asks for a donation.

NICK

I'll tell you what. I'll trade you  
for the hat.

Nick hands him a bag.

The Bum looks inside.

BUM

No thanks. Haven't touched a drop  
in three months.

The Bum tries to hand it back to Nick.

NICK

The receipt is in the bag. You can  
return it for cash.

The Bum hands him the hat. Nick takes his new  
acquisition and heads to the car.

Kate follows, exiting with a bag.

She stops and hands the Bum a couple dollars.

BUM

Thank you. You and the little one  
have a safe trip.

KATE

Little one?

BUM

Your baby.

Kate stunned, unconsciously puts her hand on her  
stomach.

KATE

How did you know?

BUM

You could say that I was created  
with a knack for knowing things  
about people.

Kate, still stunned, heads over to the car.

Los Angeles, CA

NICK

Why'd you give your money to a bum?

KATE

It was only a few dollars.

NICK

And that's gonna change his life?

KATE

I was just being nice. I'm not trying to change his life.

NICK

He'll probably use your money to buy booze.

KATE

So? If that makes his life a more bearable, who am I to judge?

NICK

Fair enough.

KATE

It's not a big deal. Anyway, I got supplies and...

(reaching into the bag)

A deck of cards! You owe me a card trick.

Nick smiles, hangs the pump up and puts the gas cap back on.

INSIDE THE CAR

Kate buckles up.

NICK

I, on the other hand, made a fair exchange with our foul odored friend.

Nick pulls out a trucker hat and puts it on.

CLOSE ON THE HAT: "FASTER HORSES/YOUNGER WOMEN/OLDER WHISKEY/MORE MONEY" WITH CARTOON ILLUSTRATIONS OF EACH.

Los Angeles, CA

KATE

Wow! There's an epitaph.

NICK

I know, right?

Nick takes the hat off and smells it. Shrugs and puts it back on.

EXT. MALL - PARKING LOT - DAY

Gabe circles the lot, looking for a space.

Luke, tears dried on his cheeks, holds a bloodied tissue to the cut on his neck.

Gabe grows more frustrated as they search row after row.

LUKE

Park in the back.

GABE

Why?

LUKE

On the average, you'll save five minutes parking in the back and walking, as opposed to waiting for a closer spot.

Gabe speeds up and heads for the back of the lot.

GABE

Fine with me. You're the one with the wet pants.

MOMENTS LATER

Gabe and Luke walk towards the mall. Luke walks out of step, keeping his urine soaked legs as far apart as possible.

INT. GAS STATION - REST ROOM - STALL - DAY

Brad folds his newspaper under his arm, balances his cup of coffee on the toilet paper holder, drops his pants, and sits on the throne.

Brad shakes the paper out and begins reading. The sound of the rest room door opening is overshadowed by a yuppie's conversation as he enters.

Suit and tie guy adjusts his blue tooth, speaking twice as loud as he has to as he washes his hands.

Los Angeles, CA

YUPPIE

You tell me, Jerry. Why the fuck would I hire her otherwise?

IN BRAD'S STALL

Brad looks up annoyed at the Yuppie's irritating and loud voice.

YUPPIE (O.S.) (CONT'D)

Yeah, then I got her boyfriend giving me the evil eye.

Brad looks back down at his news paper.

YUPPIE (CONT'D)

I know...I don't need it.

The Yuppie enters the stall next to Brad, pushing the door open with all his force, SLAMMING it into the dividing wall.

BRAD'S COFFEE

The cup takes FLIGHT as the force of the door sends it off the toilet paper dispenser, SPLASHING coffee all over Brad.

YUPPIE (O.S.) (CONT'D)

My wife? My wife thinks she's a skank...Must be the lip ring.

Brad sighs as coffee DRIPS off of his lap and his newspaper.

He adjusts his glasses and slowly gets up.

YUPPIE (O.S.) (CONT'D)

Are you kiddin'? She'll hang me out to dry.

Brad's attempt to soak up the coffee with the cheap toilet paper fails.

It's poor composition separates, resulting in a bigger mess.

YUPPIE (O.S.) (CONT'D)

She already threatened to rat.

Brad shakes off what liquid he can and pulls his pants up.

YUPPIE (O.S.) (CONT'D)

You watch. Next'll be the pregnancy scare. She's from Tucson, so believe me, I know what to expect.

Los Angeles, CA

IN THE YUPPIE'S STALL

As the Yuppie shakes the urine off his pecker, he looks down to see Brad's coffee running under his side of the stall.

He buttons up and slides the lock open.

The Yuppie opens the door.

Brad, dripping wet, stands before him.

The bewildered Yuppie looks him up and down.

YUPPIE (CONT'D)

Jesus, man. You're a fuckin' mess.

Brad wipes the coffee off of his eyeglasses before readjusting them on his face.

BRAD

Does anyone else physically exist in your world?

The Yuppie just stares at Brad.

YUPPIE

(into phone)

Jerry, hold on.

BRAD

I'll bet you don't think this world could exist without you in it.

The Yuppie digs in his pocket.

YUPPIE

Whadda ya need, pal? A few bucks for dry cleaning?

The Yuppie's expression turns serious as the DAGGER drops from Brad's sleeve into his hand.

BRAD

Allow me to show you how wrong you are.

Brad PIG STICKS him in the throat. Blood SQUIRTS in all directions as the Yuppie drowns in his own blood. The Yuppie GURGLES and CONVULSES, as he FALLS to the floor.

Los Angeles, CA

JERRY (O.S.)

(through the ear piece)

Bill?! What's going on? Hello?!

Bill, are you okay? Bill?! Do you need me to  
call someone? Where are you?!

Brad picks up the phone and DROPS it into the toilet  
bowl.

Ah. Silence.

Brad goes to the sink and looks at his stained clothes  
in the mirror.

Grabbing a paper towel, he attempts to clean up the  
mess.

EXT. NICK'S CAR - MOVING - DAY

Kate looks over at Nick.

KATE

Nick, can I tell you something?

NICK

Sure.

KATE

After we get to California, I hope we can  
keep in touch.

NICK

Of course. Why wouldn't we?

Kate looks out the window, avoiding eye contact.

NICK (CONT'D)

What's wrong?

KATE

Nothing.

NICK

You've been quiet since we left the gas  
station.

KATE

Sorry, it's not you.

Los Angeles, CA

NICK

I'm all ears if you wanna talk about it...

KATE

I haven't been able to talk to anyone about it.

NICK

What is it? You can trust me.

KATE

The real reason I'm going to California is because I'm pregnant.

NICK

So, where's the father? In California?  
(off her reaction)  
That was...that's none of my business.  
Sorry.

KATE

I don't know who the father is.  
(off his look)  
Not like that.

NICK

Well, there's only one way to --

KATE

I haven't even had a boyfriend or anything in almost a year.

NICK

Somehow, someone got one past the goalie.

KATE

Nick?!

NICK

Sorry, my bad. Continue.

Los Angeles, CA

KATE

When I missed my period for two months, I went to the doctor, and that's when I found out.

NICK

And your reaction to that was...what?

KATE

I thought, there has to be a mistake. There's no possible way...but he did the blood test twice and...

NICK

So, you really have no idea how?  
Kate shakes her head.

KATE

That's the main reason I decided to leave home. I mean how do I explain this to my family...or anyone?

NICK

You're an adult. I don't see why you should have to explain anything to anyone.  
Kate appears comforted.

KATE

You think I'm completely insane now, don't you.

NICK

Not at all. I'm not one to judge.  
The weight off her shoulders, Kate holds Nick's hand and closes her eyes.  
Nick pulls Kate over to lean on his shoulder and begins gently running his fingers through her hair.  
Nick turns on the radio. As the song starts, Nick flips the sun visor down for Kate.

EXT. GABE'S CAR - MOVING - DAY

Gabe drives as Luke sleeps in the front seat. We hear the same song coming from their car radio.

Los Angeles, CA

EXT. PARK - SAME

As Brad sits at a table reading, we hear the same song.

EXT. NICK'S CAR - MOVING - SAME

As the song comes to a close, Nick pulls off the interstate, Taking the Grand Canyon exit.

EXT. GRAND CANYON - DAY

Nick and Kate look out at the breathtaking vista.

KATE

It's amazing. It's hard to believe that a river started all this.

NICK

Please, I don't buy that for a second...It was aliens.

KATE

Aliens?

NICK

Aliens with...space-age, antimatter jackhammers.

KATE

Oh yeah? And they did that...why?

NICK

A landfill. But then by the time they came back with all their garbage they were like, "Oh shit! There's humans everywhere now and they've made our landfill into a national park! Nevermind!"

KATE

Ok, I'm convinced.

NICK

Or it could just be the river theory. Y'know, give or take six million years, shit happens.

Los Angeles, CA

KATE

Yeah, but that's not nearly as entertaining as your theory.

EXT. OLD 66 GAS STATION - DAY

Gabe and Luke pull into the station.

They get out of the car and walk towards the Bum that Nick purchased the hat from.

The Bum waves them over.

He peers at an imaginary wrist watch.

BUM

There they are...It's about time.

The Bum sips from the bag that Nick gave him. He's sauced.

GABE

Excuse me? Have we met before?

BUM

I used to be in your line of work and by the looks of the two of you, I can't say I miss it.

GABE

It's not for everyone.

BUM

No shit, cog in a wheel, a water boy for the greater players...

GABE

So you've opted for life on the outside?

BUM

Somethin' like that.

GABE

Looks like you've got it all sorted out then.

Los Angeles, CA

LUKE

(looking at the items)  
How much for the snow globe?

GABE

Do you really need that, Luke?

CLOSE ON THE SNOW GLOBE, TITLED 'NUCLEAR WINTER', THE  
SNOW SIMULATING FALL OUT, COVERING A DECIMATED CITY  
AFTER ARMAGEDDON.

BUM

(talking over Gabe)

For you, brother Luke? Three bucks.  
Luke shakes it, and watches the snow settle on the  
bottom.  
Gabe pulls out a picture of Kate.

GABE

Have you seen her?

BUM

Yep, earlier today.

GABE

Was she with --

BUM

Yep.

Gabe and Luke look at each other.

LUKE

(lays the bills down)  
Three?

BUM

May God be with you.  
The Bum lets out a hearty laugh as Gabe glances over  
at Luke.

BUM (CONT'D)

May God...Ya get it?...Take my word, ya get  
more bees with honey.

Los Angeles, CA

LUKE

Bees make the honey. Why would the bees --

GABE

Wow, you managed to retain some philosophy?

BUM

If you wanna call it that.

LUKE

I don't.

CLOSE ON THE BUM'S EYES.

BUM

From behind my blue eyes, it all looks the same.

They're not blue.

Luke taps Gabe on the shoulder.

GABE

What?

Luke shakes the globe again and smiles.

LUKE

We better get out of the sun, before we end up like him.

BUM'S POV: GABE AND LUKE STAND INSIDE OF THE SNOW GLOBE AS THE PLASTIC SNOW FALLS AROUND THEM.

BUM (O.S.)

They say the big one's comin'. Any day now, we're gonna have beach front property. Gonna see rich folks rowing their Benz's 'n Beamer's in the Pacific.

BACK TO REALITY

Gabe takes the globe from Luke.

GABE

The girl, we have to find her.

Los Angeles, CA

BUM

Lemme guess, if you don't, no one's going home...me included.

The Bum shrugs.

BUM (CONT'D)

I can live with that.

GABE

Well, as a professional courtesy, can you help us?

BUM

Just because I don't work for the company, doesn't mean I don't still support the employees.

GABE

She's in danger.

BUM

We're all in danger. But, it's outta my hands, outta your hands, and the only divine hands that have the power to intervene... won't.

Gabe and Luke look at each other, stumped.

BUM (CONT'D)

(to Luke)

Lemme tell ya this much...If you've ever thought about taking a bite out of the apple, now's the time.

EXT. GRAND CANYON - LATER - DAY

Nick takes in the sights, pleased with his surroundings.

He turns to Kate, snapping pictures.

NICK

Tell me something. Are you definitely going to have the baby?

KATE

What makes you ask that?

Los Angeles, CA

NICK

I mean, it would be understandable if you weren't...It's no easy feat raising a child in the world today.

KATE

Just because it won't be easy doesn't mean it won't be worthwhile.

NICK

Yeah, but the world today is such a fucked up place. People are so self absorbed and shallow.

KATE

Are you trying to tell me that I should --

NICK

I'm not trying to tell you anything. It's your life and your choice...

Kate looks slightly upset.

NICK (CONT'D)

Hey, the world is always in some current dysfunction. I guess it's no worse now. Just different...And for what it's worth, I think you'll be an amazing mother.

Kate softens and smiles.

KATE

Thank you.

She leans in and gives Nick a soft kiss on the neck.

KATE (CONT'D)

Y'know, I didn't even consider not having the baby.

NICK

Maybe deep down, you know that your child is gonna be very special and important.

Kate smiles.

EXT. GRAND CANYON - DUSK

Gabe and Luke stand at the Southern rim of the canyon.

Los Angeles, CA

CLOSE ON THE GRAND CANYON.

We pull back to see Luke holding a post card taken from the exact spot where they're standing.

LUKE

Well, it is grand.

GABE

I can't argue that.

LUKE

Over approximately six million years the Colorado River eroded the rock and carved the canyon --

GABE

I'm well aware, Luke.

Gabe heads to the car as Luke takes in the view. An older woman stands by herself, gazing out at the Canyon.

WOMAN

Is this your first time?

LUKE

For what?

WOMAN

Your first time here...at the Grand Canyon.

LUKE

Oh, yes it is.

WOMAN

It takes a hole this size to let you know how small you really are.

LUKE

Or...you could just look up.

WOMAN

I call this my therapy.

Los Angeles, CA

LUKE

Really? I thought people like you just watched Dr. Phil for that.

WOMAN

What do you mean, people like me?  
Gabe leads Luke away, as the woman stands, scowling.

INT. ROADSIDE PIZZERIA - NIGHT

Nick and Kate enter.

EDDIE, the gangsta wannabe employee, sighs loudly.

NICK

Can we get four slices to go?

EDDIE

Sorry dawg. We're closed. Come back tomorrow.

NICK

What time do you close?

EDDIE

Ten.

Nick and Eddie look at the clock on the wall.

CLOSE ON THE CLOCK READING 9:56.

It appears that Eddie's had this conversation before.

EDDIE (CONT'D)

Look, everything's already put away and shut down.

NICK

But it's not ten yet, Eddie. The sign says ten.

Nick and Eddie look at the clock on the wall again.

CLOSE ON THE CLOCK NOW READING 9:48.

Los Angeles, CA

EDDIE

Do I know you?

(Nick shakes his head)

Well, it's close enough and I got shit to do, homes. My life don't revolve around your munchies...So, you gotta get the fuck out.

Nick takes Kate's hand and they exit.

EXT. ROADSIDE PIZZERIA - CONTINUOUS

KATE

That guy was rude. I can't believe you were so calm about it.

NICK

The world has a way of catching up with people like him.

INT. MOTEL 6 - NIGHT

Gabe reads as Luke sits in position on the edge of the bed, eyes glued to Jeopardy on the TV.

ALEX TREBEK (O.S.)

An explanatory comment, or in old manuscripts, a chapter heading or initial letter written in red.

LUKE

What is a rubric.

Luke nails the triple stumper.

ALEX TREBEK (O.S.)

I predict you'll know he wrote his 16<sup>th</sup> century Prophecies in quatrains.

LUKE

Who is Nostradamus.

Right again and ready for another.

ALEX TREBEK (O.S.)

The 4 Horsemen of the Apocalypse in the Bible are War, Pestilence, Famine and this. Luke is disturbed by the answer and looks downward.

Los Angeles, CA

LUKE

Who is Death.

INT. ROADSIDE PIZZERIA - WALK IN REFRIGERATOR - NIGHT  
Brad pulls his DAGGER, cuts a slice of pepperoni off a stick, and pops it in his mouth.

CLOSE ON THE DAGGER SLICING ANOTHER PIECE OF PEPPERONI.

After a swig from a 2-liter bottle of soda, Brad takes his gold plated Desert Eagle out of its holster. He places it in Eddie's view, his hands tied over shelving, forcing him to stand.

BRAD

I'd bet that you didn't think your day would end up here, did you?

EDDIE

You know who the fuck I am, fool?

BRAD

You're the one tied up and I'm the one with the knife...You're an obnoxious derelict, Eddie. Didn't you think that this behavior might catch up to you sooner or later?

EDDIE

Yo man, I wasn't...I never seen you before in my life.

BRAD

You ever hear the saying, "One day you're gonna piss off the wrong person?"

EDDIE

Yeah.

BRAD

Suffice to say, you pissed off the wrong person and now here we are and say whatever you wanted with no repercussions?

EDDIE

What do you want, man? Money?

Los Angeles, CA

BRAD

You're missing the point.  
Brad PLUNGES the DAGGER into a brick of mozzarella  
cheese.

EDDIE

What point?  
Eddie struggles to free his hands.

BRAD

Everything is a result of our choices...but  
what benefit is our free will when we can't  
possibly foresee the outcome of our choices?  
As Brad turns around, Eddie stops struggling to free  
himself.

BRAD (CONT'D)

You crossed paths with the wrong person and  
had you not, you'd be home right now looking  
at porn on the internet while eating your  
personal pan pizza.  
Eddie thinks about this.

EDDIE

Wait...That guy, the one with the girl?

BRAD

It wasn't fate that brought us together, it  
was the result of one seemingly  
inconsequential choice that you made.  
Brad looks over at a closed pizza box on the top of  
the oven.

BRAD (CONT'D)

And who's that pizza for?  
Eddie looks down at the floor. Brad shakes his head,  
almost cracking a smile.  
Eddie slips one of his hands through the tie and works  
to free his other.

BRAD (CONT'D)

(hears Eddie struggle)  
That...

Los Angeles, CA

(shakes his head)  
...that was ignorant, Eddie.  
Brad yanks the DAGGER out of the cheese, slowly gets up, and makes his way over to Eddie.

EXT. CAMPGROUNDS - NIGHT  
CLOSE ON NICK'S FACE awash with a red glow and a mischievous glint in his eyes.

NICK  
You're bad and evil, full of sin and temptation. I will impale you and you'll feel the fires of hell.  
Kate giggles as we pull back to see --  
Nick, impaling a marshmallow on a stick and holding it over a campfire.

NICK (CONT'D)  
(as the marshmallow)  
Nooo! Ahhh! It burns, it burns!  
Please, I repent. Nooo...  
Kate, sitting beside him, laughs.

KATE  
Great, now I feel too guilty to toast mine.  
Nick bites into the marshmallow. He acknowledges the gooey, wearing it on his lips.

KATE (CONT'D)  
You've got a little...  
Kate points out the marshmallow on Nick's lips.  
Nick motions her in, giving her a quick peck on the lips, transferring the gooey to her mouth.

KATE (CONT'D)  
(licks her lips)  
That was twice as good.  
Kate smirks and coyly looks away.  
Nick waits for another kiss. She looks everywhere but at him.

NICK  
C'mere.

Los Angeles, CA

Avoiding awkwardness, Kate moves in quick and kisses Nick.  
Nick goes from kissing her lips, past her chin, right to her neck.

KATE

Nick...

Kate leans back, resisting his advances.

NICK

Yes, Kate.

As they kiss again, Nick shifts himself up in a dominant position, getting on top of Kate.  
Nick's hands wander. Kate puts on the brakes.

KATE

Whoa. Nick?

Nick moves to the side, lying next to her.

NICK

What?

KATE

I don't think we should.

Nick goes for the neck again, doing his best to seduce her.

NICK

Why not?

Kate gets up and dusts herself off.

KATE

We just...I just can't.

Kate goes to the tent, and turns back to Nick.

KATE (CONT'D)

I'm sorry.

NICK

Don't let your desires be ruled by reason...Good night, Kate.

Los Angeles, CA

KATE

Good night, Nick.

Kate ZIPS the tent closed.

EXT. LUCKY TRUCK GAS STATION - NIGHT

Gabe and Luke pull up to the pumps. They both get out of the car.

GABE

Why don't you wait here.

LUKE

Yeah, alright.

Gabe walks up to the store to pay.

A hooker comes out of the store with a pack of smokes.

She propositions Gabe, who walks right past her.

She looks around as she opens her cigarettes, spotting Luke standing all by himself.

She adjusts her breasts and saunters on over to Luke.

HOOKER

Wassup, baby? You wanna date?

LUKE

Uh...

HOOKER

What's with the suit? You here on business?

LUKE

My partner is inside the --

HOOKER

Partner? What is you's? A couple a butt pirates?

LUKE

Butt...what?

HOOKER

It's either that or a Jehovah's Witness.

Los Angeles, CA

LUKE

No, we're not witnesses.  
Gabe walks up, shakes his head at Luke and starts  
pumping the gas.

HOOKER

You a cop?

LUKE

No.

HOOKER

'Cause if you are, you gotta tell me. That's  
the rules.  
Gabe decides he's heard enough.

GABE

Ma'am, I think you should go.

HOOKER

I'm just talkin'...

GABE

Luke, get in the car.

HOOKER

What're you, his daddy? Let 'em make his own  
decision. It's a free country, motherfucker.

GABE

So you think.  
Luke doesn't move. Gabe washes his hands of it and  
sits in the car as the tank is filling.

HOOKER

Head is fitty. Pussy's a hundred and I'll  
bareback ya for two fitty.

LUKE

Bareback?

HOOKER

Yeah, you look clean 'nuff...So, whadda ya  
say, you wanna dance?

Los Angeles, CA

LUKE  
(looks around)  
Out here?

HOOKER  
I gotta room 'round the corner.

LUKE  
Is that cost effective?

HOOKER  
Ya ever do anal in a Volkswagon?  
Luke shakes his head.

HOOKER (CONT'D)  
Trust me. It's worth it.  
Gabe gets out and hangs up the pump, closes the gas cap and starts the car.

LUKE  
I...should be going.

HOOKER  
So, that's it. You ain't got nothin' for me?  
Luke reaches in his pocket.

HOOKER (CONT'D)  
It better not be a Watchtower.  
Luke pulls out the snow globe and hands it to her.

LUKE  
I want you to have this. I purchased it from a sun stroked man.  
The Hooker takes the snow globe and looks at it as Luke gets in the car.  
As they leave, she shakes the globe and watches until the snow settles at the bottom of the ruined city.

INT. QUICK STOP MART CONVENIENCE STORE - DAY  
Nick enters. Walks past the clerk.

NICK  
Hey, Dennis.

Los Angeles, CA

DENNIS

Hey.

Dennis quickly glances at his name tag.  
Nick grabs some beer, chips, etc.  
Heads to the counter.

NICK

Y'know, in ancient times, people were very wary of letting others know their name. They believed if someone knew your name, they had power over you.

DENNIS

(scanning the items)

Maybe so, but there were no convenience stores then.

NICK

Lemme get a pack of smokes.

DENNIS

What brand?

NICK

Surprise me...And one of those scratch offs.  
Dennis grabs the smokes and lottery ticket.

DENNIS

(bagging)

Nineteen Seventy-five.

NICK

(hands him the ticket)

Here, I want you to have this. Maybe it's your lucky day.

DENNIS

Oh, thanks man.

Nick takes the bag and exits without paying.  
Dennis takes a quarter out of his pocket and starts doing the scratch off.  
He stops, suddenly aware that Nick just pulled a Jedi mind trick on him.  
The phone RINGS.

Los Angeles, CA

DENNIS (CONT'D)

(into phone)

Quick Stop...Are you kiddin?...Hung over is more like it...Yeah, well just get someone here to relieve me ASAP or I'm gonna start giving shit away.

EXT. LUCKY TRUCK GAS STATION - DAY

As Brad pumps his gas, he glances over to the person next to him, pumping as well.

He glances over again and looks away as the man catches him looking.

MAN

Ya gotta problem, pal?

Behind the man, the prostitute wearing a glitter miniskirt and heels, heads into the gas station's convenience store.

BRAD

No, no problem...It's just, I noticed that you're a lefty.

MAN

Yeah so, what of it.

BRAD

Statistics say that right handed people live on average nine years longer than left handed people.

MAN

Is that a fact?

The prostitute comes out of the store and packs her cigarettes against her open palm.

She spots the potential customers and saunters over.

BRAD

I suppose if one's life span is allowed to run its full course.

Without finishing filling up his car, the man hangs up the pump.

Los Angeles, CA

MAN

I'll uh...I'll keep that in mind.

HOOKER

Any of ya'll wanna date?

MAN

My wife's in the car.

HOOKER

That's alright. Bring her with.

The man quickly gets in his car and takes off, leaving Brad and the prostitute.

HOOKER (CONT'D)

What 'bout you?

BRAD

What about me?

HOOKER

Is your wife in the car?

BRAD

No.

HOOKER

So, you wanna date or what? I ain't got all night.

BRAD

You don't?

HOOKER

Are you a cop?

BRAD

No.

The prostitute strikes a pose.

HOOKER

So, what's it gonna be?

Los Angeles, CA

EXT. QUICK STOP MART CONVENIENCE STORE - PARKING LOT -  
DAY

Nick takes his smokes out of the bag and hands it to  
Kate.

KATE

Those things will kill you.

NICK

Death finds us all eventually.  
Kate laughs.

KATE

That's your excuse?

NICK

Just a fact.

KATE

They're your lungs.

NICK

I'll make you a deal. After this pack, I'll  
quit.

KATE

Yeah, I'll believe it when I see it.

NICK

I'm dead serious.

KATE

Deal...and don't think I won't hold you to  
it.  
They shake hands.

KATE (CONT'D)

Oh, before we get back on the road, you owe  
me a card trick.

NICK

I do, huh?  
Nick thinks for a moment.

Los Angeles, CA

NICK (CONT'D)

Ok, I got one. Where's the cards?  
Kate grabs the cards from her purse, inspects them,  
and jostles them, something's wrong.  
She opens the plastic wrapper, and then the box.  
Inside are CIGARETTES.

KATE

What the?

NICK

(taking the box)

Oh, here.

Nick hands her the cigarette pack.  
Kate, still stunned, feels the weight of it. Shakes  
the pack next to her ear.

KATE

Oh, no way!

She examines the pack before peeling off the wrapping  
and opening it.  
Inside are the PLAYING CARDS.

KATE (CONT'D)

Impressive.

Nick starts up the car.

NICK

Aren't you going to ask me how I did it?

KATE

And ruin the mystery?

Nick smiles approvingly.

EXT. LUCKY TRUCK GAS STATION - DAY

Brad and the Hooker sit in Brad's truck.

HOOKER

A blow job is fitty, which we can do right  
here. Pussy is a hundred and if you want me  
ta toss your salad, that's two  
hundred...But, it's only two fitty if you  
wanna sample the whole buffet.

Los Angeles, CA

Brad seems lost in the conversation.

HOOKER (CONT'D)

I'll tell ya what...I got a hotel room right around the corner...How 'bout you think about it while you're drivin' there.

Brad starts the truck and puts it in gear.

HOOKER (CONT'D)

Hold on a minute.

Brad looks over at her.

HOOKER (CONT'D)

I'm gonna need a down payment first...and that'll be a hundred.

Brad takes his wallet out of his back pocket, thumbs through his bills, and pulls out a hundred dollar bill.

She takes it, puts it in her bra and they drive off.

INT. NITE OWL INN - BATHROOM - LATER - DAY

Brad wipes the steam off the mirror. With a tired sigh, he dries himself off.

He brushes his teeth, making sure he's covered every nook and cranny.

Brad runs a comb through what's left of his hair, slicking it back in one pass.

He buttons his shirt.

Brad picks up the snow globe from the sink.

He looks at the 'Nuclear Winter' scene and inquisitively looks outside the bathroom door.

Brad SHAKES it and watches until the snow settles.

IN THE ROOM

Brad adjusts his shoulder slung DAGGER sheath, before putting his jacket on.

Brad takes the Desert Eagle out of its holster and pulls back on the slide, loading a round in the chamber.

He then returns it to the holster.

He gets up and goes to the door.

Hesitating, he turns to the dead, bloodied hooker, lying on the floor.

Los Angeles, CA

He slips his hand inside her bra and takes his one hundred dollar bill back, putting it in his wallet. Brad exits the room, shutting off the light as he closes the door behind him.

INT. WAGON TRAIL MOTEL - ROOM - NIGHT

Nick and Kate lie on the bed together, still dressed, spooning.

Nick looks pensive as Kate has her eyes blissfully closed.

KATE

I can't wait! We're going to be in California tomorrow.

NICK

Yep.

KATE

Can we go to Joshua Tree?

NICK

Sure.

Kate takes his hand and kisses it.

INT. QUICK STOP MART CONVENIENCE STORE - NIGHT

Brad stands bent over, staring into the hot dog display.

He watches the machine formed meat spin on the metal rollers.

Dennis looks at Brad.

DENNIS

Something I can help you with?

Brad looks up at Dennis and then back down at the hot dogs.

BRAD

Murder on display.

DENNIS

You want one? They're fresh...Only three days old.

Los Angeles, CA

Brad points his finger at the glass.

BRAD

Look at how we tastefully promote the dead pig, and yet...

(looks around)

Everyone is okay with that.

Dennis stares at him, not having a reply.

DENNIS

There's more than that in there.

BRAD

What if there were human organs log rolling in here?

DENNIS

That would be fucked up, man.

BRAD

Because you've been conditioned not to accept it. Otherwise it would seem perfectly normal.

Brad stares back at the meat.

BRAD (CONT'D)

Who's to say which species is an acceptable form of nutrition? Should there be an issue with a human drumstick, thigh or liver available for mass consumption?

DENNIS

I...I don't know.

BRAD

Why don't you know?

DENNIS

I'm a vegetarian?

BRAD

Are you?

Dennis nods.

Los Angeles, CA

BRAD (CONT'D)

A second ago, you didn't seem so sure.

DENNIS

No dude, I'm sure.

BRAD

In certain cultures the consumption of human  
flesh was accepted, even considered sacred.  
Dennis looks up at the clock.

DENNIS

Listen, the owner's coming in to relieve me  
in about ten minutes.

BRAD

In about ten minutes?

DENNIS

Yeah...ten minutes...You better...y'know. He  
doesn't like people hangin' out here.

BRAD

Is that what I'm doing? Hanging out?

DENNIS

Well, you've been here for -

BRAD

Y'know what? I'll take that hot dog after  
all.

EXT. QUICK STOP MART CONVENIENCE STORE - NIGHT  
Brad exits the convenience store, taking a bite of a  
hot dog topped with all the possible condiments.  
Dripping mustard on his shirt, he wipes it off as he  
heads to his vehicle.

Catch part IV in the next issue, fall 2010.

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