



NICHOLL  
FELLOWSHIPS  
IN SCREENWRITING  
QUARTER-FINALIST

END OF DAY

BY ANDREW KABERLINE



# END OF DAY

A term within business culture,  
often denoting the deadline of a task to  
be performed before the close of business hours.

This film asks the question,  
*“Are US workplace dynamics built to only reward selfish people?”*





Paul is a low-level employee stuck living the worst day at his job **over and over** again.

He discovers the only way to escape the time loop is to never leave his office...

but this wakes a parasitic entity that must force Paul outside in order to survive.

Genres

Body Horror / Time Loop





**SORRY TO BOTHER YOU** (2018)



**INSIDE MAN** (2006)



**OFFICE SPACE** (1999)

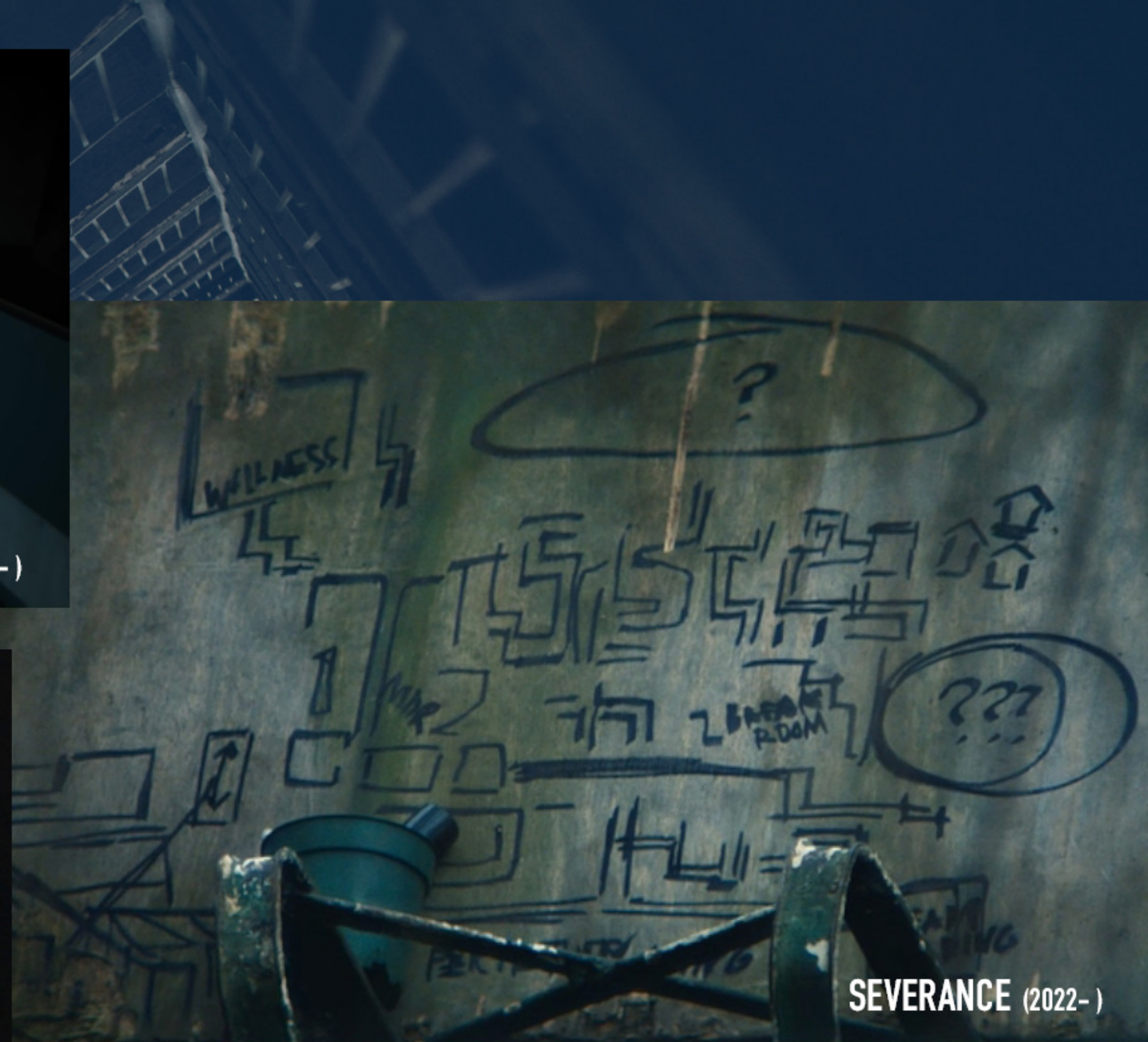


**SAINT MAUD** (2019)





**SEVERANCE** (2022- )



**SEVERANCE** (2022- )



**BEING JOHN MALKOVICH** (1999)



# CHARACTERS

## **PAUL** *Sr. Associate, Customer Retention, Ouros*

Our protagonist. Thin, awkward, polite to a fault. Finds joy in helping those who can't help themselves. Easily taken advantage of. Can't let something fail, even if it's not his job to do so. Always tired. Doesn't think he deserves to be happy.

## **MEG** *Unemployed*

Paul's sister. Was the golden child until developing agoraphobic behaviors in her mid 20s. Trapped in her own mind. A much different person depending on if she's having a good day or bad day. Perceptive, intelligent, but motivated primarily by fear and anxiety.

## **SHIPMAN** *Retired*

The man who secretly lives inside the walls. Rawboned, focused, pugnacious. Willingly cut off his own arm just to keep things the way they were, and he expects as much from you too! Shed all his self-awareness and shame. Not open to suggestions.

## **AGATHA** *Claims and Coverage Associate, Sentinel*

The link to Paul's chain. Works for Sentinel, in the same building as Paul. Had a good work-life balance before entering the loop. Capable and deep thinker. Resourceful. Trusting.

## **THE MOUTH** *Parasitic Entity / Building Manager*

A bloated mess of skin and juice. It can produce smoke and slugs from its orifices and has the ability to change internal configurations. The oldest character, but the least wise. Blunt and short-sighted. Motivated by food.

## **AMOEBEBA** *Cat*

Paul and Meg's mackerel tabby. Thinks she's a little lion. Motivated by food.









**THE FLY** (1986)



**DARK** (2017-2020)





A DIFFERENT MAN (2024)



# SYNOPSIS

On the morning of September 5th, **AGATHA HILLMAN** heads to her office building in FiDi equipped with a hammer, kerosene-filled water balloons, and a lighter. She goes on a killing spree of her unsuspecting colleagues. Agatha locks herself in an office and lights herself on fire to avoid a creature looking to stop her rampage. She dies.

Earlier that morning, **PAUL WAITE**, late for work, encounters a strange omen while shaving: a stubborn, 7-inch ingrown hair in his neck. He plucks it, starting a horrific chain of events.

Paul arrives to work at the same building in FiDi, where first responders clean up Agatha's mess. Paul's workday is filled with the usual annoyances: a colleague unloading their emotional baggage, others leaving him with extra work, and an always-empty coffee pot. When Paul receives a job offer for his dream position elsewhere, his attempt to quit is thwarted by his boss who refuses to accept his resignation.

Exhausted, Paul returns home to care for his agoraphobic sister, **MEG**. As Paul sleeps, time lapses. Paul's too panicked by sleeping through his alarm to notice the date – September 5th.

Paul soon realizes he's trapped in a time loop, forced to relive the day endlessly. Desperate, Paul tries to make the most of his situation by helping the homeless and encouraging Meg to leave the apartment, but his efforts lead nowhere.

Through trial and error, Paul discovers that staying inside the office keeps the day from looping. Paul meets **SHIPMAN**, a gaunt, one-armed man with a similar neck wound, who lives hidden in the building's walls. Shipman reveals that a parasitic entity known as **"THE MOUTH"** is behind the looping. The Mouth feeds on the "uncorked" employees through their neck wounds, keeping up appearances during work hours but forcing Paul to repeat the day if he steps outside.



# SYNOPSIS

## PT. 2

Shipman's descriptions of The Mouth only lead to paradoxical and contradictory rules. Shipman wants to starve the creature out, while Paul wants to confront it. Without her brother, Meg spirals – becoming paranoid about a **NEIGHBOR** she believes is trying to gain entry to their apartment.

Paul's situation grows dire when the company cancels its lease, to force him outside. Paul hides in the server room, where he encounters The Mouth - a grotesque, fleshy monster.

Time passes. Paul's body begins to break down in horrifying ways. Shipman tries to offer up Paul to The Mouth, prompting a brawl that ends with Paul throwing Shipman over a stairwell railing to his death. Meanwhile, Meg's suspicions about the Neighbor are confirmed, when he reveals himself to be a Mouth-like creature and attacks her. This attack drives Meg outside, where she's transported by fog to FiDi. Paul witnesses the Mouth going outside in pursuit of Meg. He rushes to save her but ends up accidentally killing her instead. The fog settles. Paul's left the building. He has lost.

The loop continues. Everything is the same, except Meg is permanently gone. Paul is left despondent, resigned to an endless repetition of September 5th. One day, Paul sees Agatha on a subway car that he usually misses. Seizing the chance, he joins her, proposing they work together to defeat The Mouth.

However, Paul's true intentions are darker. He betrays Agatha, luring her into Shipman's hideout, where he brutally maims her and uses her as bait to confront The Mouth.

In the server room, Paul threatens to set everyone on fire, forcing The Mouth to negotiate. Paul secures a "promotion" to manage the looping employees. Paul wakes up to September 6th, finally free from the loop.

He resumes his life, now a healthy, successful manager, but his victory is hollow—he's perpetuated the cycle of exploitation, with new hosts that he keeps trapped in Shipman's hideout, including Agatha.





A QUIET PLACE: DAY ONE (2024)





# ABOUT THE WRITER

Andrew Kaberline spent his twenties working the overnight shift at an overpriced hotel in Times Square — a surreal cycle that distorted his sense of time, wore down his body, and, ultimately, sparked his dedication to screenwriting.

Andrew writes high-concept, low-budget features & shorts that sit between surreal horror and existential dread – often with an undercurrent of absurdist comedy. His creative friends jokingly call him a “magical surrealist.” Is that phrase twee and a little groan-inducing? Sure, but it IS accurate. Andrew believes a good script should leave an audience with more questions than answers, and he loves exploring the nightmarish lurking within the mundane. Influences include Rod Serling, Jeff Nichols, Ari Aster, Billy Wilder, and Wong Kar-wai.

Andrew is coming off the most chaotic few years of his life. He was on strike for months at his day job in publishing. He survived a ceiling collapsing on him in his sleep. He planned his wedding while watching his father die and his mother develop dementia. So naturally, stories about grief and the randomness of life are what he's interested in at the moment.

Andrew is most recently the Winner of the ScreenCraft Short Screenplay competition. He's also won the HollyShorts Screenwriting Competition & the ScreenCraft Animation Competition, and has placed in Nicholl and Page.





**UNDER THE SILVER LAKE** (2018)



# WRITER'S STATEMENT

In *End of Day*, I'm exploring two big questions; "Has the 40-hour work week outlived its purpose?" and "Does US work culture reward employees for becoming worse human beings?"

I started writing *End Of Day* a few months before I was involved in a **3-month strike** as a member of the HarperCollins Union. This experience greatly influenced and changed the direction of the script.

In terms of social horror, I borrowed from films like *Possession* or *It Follows* that showcase a supernatural monster as a way to comment on timely issues. I anticipate more scripts in the near future will be written explicitly about labor unions, and while that's great, I want *End of Day* to get people in the door with promises of exciting genre fare, and then hit them subtextually (and sometimes, just textually) with my thoughts on the American workplace. I want the film to be visceral for the r/antiwork crowd – but also for a general audience who might not have strong opinions on labor.

Most of the body and architectural horror comes from **personal experience**. I've suffered from horrific ingrown hairs and abdominal-wall infection navel puss. While striking, I started having recurring nightmares about the Oculus building impaling me with its spokes. I've witnessed many New Yorkers jeer when passing *The Commuter's Lament* for being too truthful of a poem housed at a particularly depressing location.

*End of Day* is a deeply personal script, but I expect it to provoke anxiety and fear to a large audience who experience a similar hopelessness in their career situations.







POSSESSION (1981)





**ANDREW KABERLINE**

[andrew.kaberline@gmail.com](mailto:andrew.kaberline@gmail.com)

[www.andrewkaberline.com](http://www.andrewkaberline.com)

(703) 851.7350