

Hozho Vol. 1

by

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"I was supposed to do great things"

- Cold War Kids

BLACK

"Punching In A Dream" by The Naked & Famous starts to play.

CUT TO:

INT. CATHY'S BEDROOM - MORNING

CATHY (18), jeans, sweater, is zipping up a large suitcase. A back pack is sitting on her perfectly made bed. She exhales through her nose and looks at the posters on her walls - Valley Girl movie poster, Britney Spears, Mean Girls. We hear HANK (42), call out.

HANK (O.S.)

You need a hand with your bags
honey?

Cathy turns and talks towards the door.

CATHY

It's ok Dad, I got it.

CUT TO:

INT. CELIA'S BEDROOM - MORNING

CELIA (18), spectacled, denim shorts and a t-shirt, is rushing to fill her suitcase with clothes. She opens up her underwear drawer, taking them out one by one as she chooses which to take before throwing them back in and taking the whole drawer out and empties it into her suitcase. Her walls are covered in band posters. Spoon, Cold War Kids, Arcade Fire, St. Vincent...

She grabs a couple loose items of clothing off of her bed and desk and throws them in her suitcase before zipping it up. We follow her outside where NINA (40) is waiting by Celia's car, the boot and drivers side window open.

EXT. CURBSIDE SURBURBIA

Nina smiles as Celia walks over with her suitcase and puts it in the boot, closing the door.

NINA

You have everything?

(CONTINUED)

CONTINUED:

CELIA

I think so.

Celia stands in front of Nina and looks at her for a moment.

NINA

I guess this is it Ceal.

Celia throws her arms around her.

CELIA

I love you Mum.

NINA

I love you too honey.

They pull apart.

CELIA

I'll see you for Easter break.

NINA

You take care of Cathy ok?

CELIA

(smiling)

I will, promise.

Celia hops in the car and turns it on. She looks up at her Mum.

CELIA

Bye Mum.

She reaches out her hand and her Mum takes hold.

NINA

Bye honey.

Nina lets go of Celia's hand as she drives off.

INT. CELIA'S CAR

Celia turns the stereo on and turns it up, making "Punching In A Dream" louder.

CUT TO:

INT. LIVING ROOM

Cathy is standing next to her suitcase, her back pack on.
Hank is beside her handing her some cash.

HANK

It's gonna be a long drive. Make
sure you guys get something good
to eat.

CATHY

(smiling, taking the
money)

Thanks Dad.

Hank takes a card out of his wallet and gives it to
Cathy.

HANK

I had an extra credit card for my
account made in case you're in an
emergency and need to use it. The
pin's 8336.

Cathy puts the cash and card in her pocket.

CATHY

Thanks.

Cathy sees Celia's car pull up outside.

CATHY

Celia's here.

Hank turns and looks out the window and then back at
Cathy. They look at each other for a moment before Cathy
steps in and gives him a hug.

CATHY

I'll call you when we get there so
you know we made it up there ok.

HANK

Love you Cath.

CATHY

Love you too Dad.

CUT TO:

EXT. CURBSIDE SURBURBIA

From the drivers seat, Celia opens the boot door as Cathy walks towards the car. Hank watches from the door. He waves to Celia who smiles and waves back. Cathy loads her bags, waves goodbye to her Dad and hops in the passenger seat.

INT. CELIA'S CAR

Celia smiles when Cathy hops in.

CELIA
So you ready to get the hell outta
here?

Cathy smiles as "Punching In A Dream" fades away and we

CUT TO:

TITLE CARD

Chapter One: Welcome to the Friend Zone

"Don't Make Me A Target" by Spoon starts to play.

CUT TO:

EXT. NEW ZEALAND HIGHWAY - AFTERNOON

Celia's car driving on the highway.

CUT TO:

INT. CELIA'S CAR

"Don't Make Me A Target" now coming from the car stereo. Cathy is sipping a chocolate milkshake, her sweater now removed. Celia's chewing gum.

CELIA
So you know that orientation party
at the hostel tonight?

CATHY
What about it?

(CONTINUED)

CONTINUED:

CELIA

Twenty bucks says at least three
guys try to get you up to their
room.

Cathy smirks.

CATHY

I doubt it.

CELIA

Twenty bucks then?

CATHY

(smiling)

Sure.

CUT TO:

EXT. NEW ZEALAND HIGHWAY - AFTERNOON

We see a road sign on the side of the highway that reads
'Auckland 120km'.

CUT TO:

INT. CELIA'S CAR

CELIA

You know what I can't wait for?

CATHY

What?

CELIA

I can't wait for the night when
you try to sneak in real late but
realize I'm still awake so you end
up sitting on the edge of my bed
and tell me all about how you
finally got laid.

CATHY

Why are you obsessed with me
having sex for the first time?

CELIA

Because we're about to move into a
student hostel.

(MORE)

(CONTINUED)

CONTINUED:

CELIA (CONT'D)

That means you'll be surrounded by a bunch of horny boys who have a room that their Mum's not watching over for the first time in their life. And on top of that, gorgeous girls like you will be living right next door.

CATHY

I don't know about that. I don't wanna catch any STD's.

CELIA

I guess that's the best thing about being a virgin. At least you've never had to worry about gross shit coming out of your vagina. Not that it's happened to me or anything.

CATHY

That's disgusting. And I'm not going to be sneaking in late because my first time's not going to be some drunken one night stand with some random guy at the hostel.

CELIA

(smiling)

Man, I can't wait to see all the guys checking everyone out tonight. It's gonna be like watching a bunch of cats in heat.

Cathy smiles.

CATHY

This is gonna be such an awesome year. No more high school and living together in a new city. It'll be like our sleep-overs but every night.

Celia looks across at Cathy and smiles.

CELIA

You know you're way too adorable to be my best friend.

"Don't Make Me A Target" fades out as we

FADE TO:

EXT. STRATTON - EARLY EVENING

"Stillness Is The Move" by Dirty Projectors starts as we see a seven floor tower building with a large sign that reads 'Stratton' at the top.

Celia and Cathy are walking towards the front entrance. Celia turns around at the door, her back to it, stopping Cathy from entering.

CELIA

So?

CATHY

So what?

CELIA

So you ready to fall in love?

CATHY

(smiling)

Just shut up and open the door.

CUT TO:

INT. STRATTON - RECEPTION

Close-up of papers being stapled together. A woman at reception hands Cathy and Celia the papers. PETER (21), shorts and a polo top, is standing next to her.

RECEPTIONIST

So you're all checked in now girls. Just follow Peter here and he'll show you to your room.

CUT TO:

INT. STRATTON - GROUND FLOOR OUTSIDE ELEVATOR

Peter stands on the right, Cathy and Celia on the left.

PETER

You two are gonna love it here, I can tell. Everyone's real friendly and we have some great social events like the party tonight.

The elevator dings and opens. Cathy and Celia step inside after Peter.

INT. STRATTON - ELEVATOR

Cathy and Celia stand behind Peter, who presses the fourth floor button. Peter looks behind him at the girls briefly and smiles before facing the front again.

PETER

So are you two Christians?

Celia and Cathy just look at each other.

CATHY

Ummmm...

PETER

Well even if you're not that's okay. My sister Miriam and I run a Christian group together every Wednesday night and we'd love it if you could join us.

CELIA

That's not really my thing but Cathy might be interested.

Peter turns to Cathy.

PETER

(smiling)

Great. We start at 7PM, after everyone's done with dinner. I'll be expecting you.

The lift door opens. Cathy whispers to Celia as Peter exits.

CATHY

What the hell did you say that for?

Celia smiles and follows Peter out.

CELIA

(walking out)

Have fun at the Christian club.

Cathy follows Celia out and the lift closes.

FADE TO:

INT. STRATTON - CATHY AND CELIA'S ROOM

Cathy is leaning back on the door, closing it. She exhales audibly. Celia is sitting on one of the beds. The room is simple, symmetrical. Two beds, two work desks with windows in front of them, two dressers, two bedside tables.

CATHY

Do you think they're all like that here?

CELIA

Like what? Happy?

Cathy smiles and walks to the other bed.

CATHY

No, I mean, like, Christians and everything?

CELIA

(lying back on her bed)

I doubt it.

Cathy lies back on her bed too.

CATHY

I hope not. I don't want this to be like living at Sunday school or something.

CELIA

(smiling)

Says the innocent virgin.

CATHY

(smiling)

I don't mean it like that, I just -

CELIA

Well I'm sure Peter's had his way with more first year virgins than Michael Jackson running that Christian club if it makes you feel any better.

CATHY

(smiling)

Wouldn't be surprised.

(CONTINUED)

CONTINUED:

"Stillness Is The Move" fades as we

CUT TO:

EXT. STRATTON - MAGIC HOUR

We can see into the meal hall where students are lining up for food and filling tables.

CUT TO:

INT. STRATTON - MEAL HALL

The tables are filling up as a long line of students wait to be served. About one hundred and fifty people fill the hall.

CUT TO:

INT. STRATTON - CATHY AND CELIA'S ROOM

Cathy wakes up and looks at her cell phone on the bedside table.

CATHY

Crap!

Cathy quickly sits up. Celia, now under the covers, rolls over and looks at Cathy.

CELIA

(half asleep)

What?

CATHY

(putting on her shoes)

Dinner started half an hour ago.

CUT TO:

INT. STRATTON - MEAL HALL

Cathy and Celia enter the hall and look at everyone already seated and eating.

CATHY

(to herself)

Holy...

(CONTINUED)

CONTINUED:

They walk towards the food serving area, looking at the other students seated and eating already. They grab plates and get served their dinner. They stand, looking at where to sit and can see LLOYD (18), jeans, t-shirt, headphones resting around his neck, sitting at a nearby table alone, reading a book.

CELIA

I feel like we're finally getting the American high school experience.

CATHY

(motioning to Lloyd)
Let's go sit with that boy over there. I feel kinda bad for him.

They join Lloyd at the table. He puts down 'Unbearable Lightness' when they arrive.

LLOYD

Hey.

CELIA

You liking that book so far?

LLOYD

Yeah, it's pretty heartbreaking.

CELIA

It's one of my favourites.

LLOYD

I'm Lloyd by the way.

CELIA

I'm Celia.

CATHY

Cathy.

LLOYD

You guys just arrive today?

CATHY

Yeah, we drove up from Wellington this morning.

LLOYD

Oh cool, I'm from Wellington too.

CELIA

What school did you go to?

(CONTINUED)

CONTINUED: (2)

LLOYD

Onslow.

CATHY

We went to Wellington Girls. We've probably seen each other before but just didn't know it.

LLOYD

I don't know, I didn't really get out that much.

CELIA

(smiling)

Fair enough.

What are you studying up here?

LLOYD

I'm down for a film major at the moment but if it's not that good I'm thinking about doing a photography course instead.

CATHY

Cool. My Dad just brought me a DSLR for Christmas. Maybe you can show me how to use it properly.

LLOYD

Yeah sure. And what about you guys, what are you studying?

CELIA

I'm doing anthropology and some other stuff. She's doing philosophy and women studies, just to make sure we'll both be equally unemployable when we graduate.

Lloyd smiles.

LLOYD

I'm practically the same, unless I wind up doing weddings or school photos which is the last thing I wanna do.

(standing up)

I'm gonna grab some sauce, you guys need anything?

Lloyd gets up and leaves with his plate of food.

(CONTINUED)

CONTINUED: (3)

CELIA

So what do you think?

CATHY

About what?

CELIA

You like him?

CATHY

Yeah, I mean, he seems nice.

CELIA

Do you think you'd ever wanna sleep with him?

CATHY

What? No, I mean I don't know, we just met him.

CELIA

Good, because neither do I and he seems alright. But there's no use starting to hang with him if the only thing he's trying to do is get in our pants.

CATHY

(rolls eyes)

Not every guy wants to sleep with you, you know.

CELIA

Sadly, most of them do. And I bet nine out of every ten guys in here have already decided they want to sleep with you. They made that decision in the second they saw you walk through the door.

Lloyd joins them back at the table with his food drowned in tomato sauce.

CELIA

So Lloyd.

LLOYD

Yeah?

CELIA

Cathy and I think you seem alright.

(CONTINUED)

CONTINUED: (4)

LLOYD

Uh, ok, cool.

CELIA

But we just want to explain a couple things.

CATHY

I don't know what she's about to say but whatever it is, it's got nothing to do with me.

CELIA

Anyway, neither Cathy or I intend on having sex with you.

LLOYD

(blushing)

Uhhh, ok. That's good to know I guess.

CELIA

So now that you know that, if you don't want to hang out with us in the future that's completely understandable. But if you do, just don't do it thinking you'll end up in one of our pants because it's probably not gonna happen.

Lloyd's speechless.

CELIA (CONT'D)

I know I probably sound like a bitch right now, but when the only guy friends we've had over the last few years have all ended up confessing their love for one of us, it always ends badly.

CATHY

Sorry Lloyd, this is probably really embarrassing.

LLOYD

No, it's fine. Makes sense what you're saying.

(unsure of himself)

And since you're being so forward, I guess it's ok for me to say some stuff too?

(CONTINUED)

CONTINUED: (5)

CELIA

(smiling)

Of course. Please do.

Lloyd takes a breath.

LLOYD

Well, I do think you're both really hot, I mean, well, you know, attractive, and I would love to sleep with both of you, I mean, not at the same time, unless you ever wanted to which obviously you just explained that you wouldn't um...

Sorry, this isn't coming out right.

Celia's smiling while Cathy's blushing.

LLOYD (CONT'D)

What I mean is I think you're both really hot and you also seem pretty cool. And now that you've said what you just said, even though I'd love to sleep with either of you, I'd rather try at friends than fail at sex and not get to know you at all.

CELIA

Great. Well it sounds like we're all on the same page then.

CATHY

(at Celia)

Why are you bringing me into this? This is like the most uncomfortable first conversation ever.

Lloyd smiles.

CELIA

Anyway, Lloyd, you want to come to this Stratton party with us tonight?

LLOYD

Sure.

(CONTINUED)

CONTINUED: (6)

'Birth in Reverse' by St. Vincent starts to play before we

CUT TO:

INT. STRATTON - CATHY AND CELIA'S ROOM - NIGHT

Celia and Cathy are unpacking their suitcases. 'Birth in Reverse' is coming from a small speaker on Celia's desk.

CATHY

Do we have to listen to your
hipster music all the time? We're
about to go to a party.

CELIA

Exactly, and we're gonna be
listening to all your kind of
music for the rest of the night so
at least let me have right now.

Beat.

CATHY

You know I couldn't believe you at
dinner. I thought I was gonna die
from blushing.

CELIA

Why?

Cathy smiles.

CATHY

What do you mean *why*?

CELIA

(smiling)

We just had a nice conversation
with a stranger over dinner. No
big deal.

CATHY

Yeah and you practically scared
him away. How are we supposed to
make friends when that's the kind
of first impression you give?

CELIA

Trust me, we didn't scare him
away. When we go up there, he'll
have a big fat smile on his face.

(MORE)

(CONTINUED)

CONTINUED:

CELIA (CONT'D)
 Maybe we surprised him a little,
 but scare him away, I don't think
 so.

CUT TO:

EXT. STRATTON - NIGHT

'Birth in Reverse' gets louder. It's completely dark now. The windows of the Stratton tower are all lit up now. We cut between looking in from outside various students' rooms.

CUT TO:

EXT. WINDOW ONE

GUY #1 (18) is looking in the mirror combing his hair.

CUT TO:

EXT. WINDOW TWO

HAILEE (18) is putting on an earring.

CUT TO:

EXT. WINDOW THREE

Lloyd is looking in the mirror taking deep breaths.

CUT TO:

EXT. WINDOW FOUR

GUY #2 is spraying deodorant under his arm pits. He pulls his pants open and sprays some into his crotch.

CUT TO:

EXT. WINDOW FIVE

JAMES (18) is sitting at his desk, headphones in, masturbating to something on his phone.

CUT TO:

INT. STRATTON - HALLWAY

'Birth in Reverse' quiets down as Cathy and Celia walk down the hall. Cathy in jeans, a plain top and a sweater. Celia in a nice dress, her glasses off and her hair out.

CATHY

(smiling)

Look at you, you're the one
everyone's gonna be trying to take
back to their rooms.

Celia smiles as they stop outside room '609'. Celia knocks on the door.

LLOYD (O.S.)

Come in.

INT. STRATTON - LLOYD'S ROOM

Half the size of Cathy and Celia's room, with the exact same furniture. He has 'Planet Terror' and 'Another Year' posters already up on his wall. Lloyd's doing up his shoelaces. He's wearing jeans and a t-shirt.

LLOYD

Sorry, I just need to get my shoes
on and find my jacket somewhere.

CATHY

No problem.

Cathy and Celia sit on the bed, the only place possible in the tiny room to sit down.

CELIA

So is tonight like part of a new
years resolution you've made or
something?

LLOYD

(looking up from his
shoes)

Huh?

CELIA

You said you didn't really go out
to parties or anything like that.

(CONTINUED)

CONTINUED:

LLOYD

Oh yeah, I guess it is. I kinda like the idea of having a fresh start up here. Nobody knows how much of a geek I am yet.

CATHY

Are you wanting to reinvent yourself or something?

LLOYD

That makes it sound pretty dramatic but yeah, I guess I do. I spent the last two years in my room watching movies and figured I probably have to leave the house if I actually want to do anything with my life.

CELIA

(smiling)

Well it's a good thing you did Lloyd, otherwise you never would've met Cathy.

CATHY

(blushing)

What?

CELIA

(smiling)

Calm down, I'm kidding.

Lloyd finishes with his shoes.

CELIA (CONT'D)

You ready to go Lloyd?

'Birth In Reverse' fades as we

CUT TO:

INT. STRATTON - HALLWAY OUTSIDE COMMON ROOM

Cathy, Celia and Lloyd walk towards the door where a table is set and Peter is waiting.

CELIA

(at Cathy)

We still on for that twenty bucks?

(CONTINUED)

CONTINUED:

CATHY

Yeah, course.

LLOYD

What are you guys betting on?

CELIA

Don't worry, I'll tell you when I win.

They reach the table.

PETER

(smiling)

Glad you guys could make it.

Peter hands them each two paper tickets, the kind you get at gaming arcades.

PETER (CONT'D)

Here are your drink coupons. You each get two free drinks so just hand those to whoever is at the counter and they'll sort you out. Otherwise enjoy the party guys!

CUT TO:

Hip hop montage of tickets being taken, drinks opened, and the three of them drinking. Celia and Cathy with beers, Lloyd with a bright coloured RTD. The chorus from 'Mother & Father' by Broods plays loudly as soon as the hip hop montage finishes.

INT. STRATTON - COMMON ROOM

The three of them stand at the back of the party, watching people dance and mingle.

Text on screen: "21:33"

CELIA

So you ready to reinvent yourself
Lloyd?

CUT TO:

Cathy is talking to Guy #1 on the edge of the dance floor. 'White Teeth Teens' by Lorde is playing.

Text on screen: "21:42"

(CONTINUED)

CONTINUED:

CATHY

So how long have you been playing for?

GUY #1

Since I was like seven.

CATHY

Are you in a band at the moment?

GUY #1

I was back home but most of them are still in Christchurch so I'm gonna try start another one up here.

If you wanna hear a song we could go up to my room and I can play you one.

CATHY

Oh that's ok, I think I'm gonna stay down here for a while.

FADE TO:

Lloyd is talking to Hailee.

Text on screen: "21:44"

HAILEE

Oh my God, I can't believe you're a Stanwyck fan. The Lady Eve's like my favourite movie.

LLOYD

(smiling)

I know right!? There's no one like her now and we never get characters like Stella Dallas anymore.

HAILEE

It's so screwed up. It's almost like before the whole feminist movement, women actually had better roles than they do now.

Where are all the characters that people like Katherine Hepburn used to play?

(CONTINUED)

CONTINUED: (2)

Lloyd smiles. We hear the sound of a guy talking before we

CUT TO:

Celia talking to Guy #2.

GUY #2

My agent's so confident he said
there's really no point even
starting the semester.

All my audition tapes he's sent
over for network roles are pretty
amazing.

(smiling)

But don't worry, I won't forget
about you when I'm famous.

Celia looks bored.

CUT TO:

Cathy talking to GUY #3 (18). 'Hey Ho' by Gin Wigmore is
playing now.

Text on screen: "22:22"

GUY #3

Have you used up your two drink
coupons yet?

CATHY

I still have one left.

GUY #3

Oh ok. Well, if you use that up,
I've um...

Guy #3 takes out his phone which is lit up with a
message.

GUY #3 (CONT'D)

(looking at his
phone)

...I've got some more booze up in
my room if you wanna come up later
and hang out.

Guy #3 looks up from his phone to see that Cathy's gone.

CUT TO:

(CONTINUED)

CONTINUED: (3)

Celia talking to GUY #4.

GUY #4

So I checked out the uni gym after breakfast this morning.

I benched like one hundred and twenty kilos without a spotter and I only weigh like eighty-five right now. Do you know how crazy that is?

CELIA

No. And do you have any idea how much that makes me not want to sleep with you?

GUY #4

Huh?

CUT TO:

Hailee and Lloyd still talking.

Text on screen: "22:42"

'Where Has She Gone' by The Checks is playing now.

LLOYD

This will probably sound stupid, but meeting people like you who are into Malick and Stilman and stuff like that is why I was looking forward to going to university.

HAILEE

It's not stupid at all. And this was probably more appropriate to say an hour ago but I'm Hailee by the way.

LLOYD

(smiling)
I'm Lloyd.

HAILEE

(smiling)
Nice to meet you Lloyd.

CUT TO:

EXT. OUTSIDE LIQUOR STORE

Text on screen: "23:08"

CUT TO:

INT. LIQUOR STORE

Celia puts a passion flavoured bottle of 42 Below on the counter.

CUT TO:

EXT. STRATTON - COMMON ROOM BALCONY

'The Moon in June Stuff' by The Brunettes can be heard playing inside. Cathy and Guy #5 are talking on the balcony outside the party.

Text on screen: "23:22".

GUY #5

Looks like everyone's heading into town. I can't wait to go clubbing up here.

CATHY

Yeah? I'm not really into all of that.

GUY #5

Oh yeah, me neither. I'll probably just stay in tonight. If you're not going to town, you wanna come chill in my room and have another drink?

As Guy #5 finishes his sentence, Cathy sees Celia walking back up to the party across the Stratton grass field, drinking from the bottle of 42 Below.

CATHY

(walking away)

Sorry, I just saw my friend, I really need to ask her something.

Cathy walks off the balcony and down towards the field.

CUT TO:

EXT. OUTSIDE PARTY

Lloyd and Hailee sitting on a bench outside, still talking.

HAILEE

It's still ages away, but I can't wait for the film festival booklet to come out. It's like my favourite time of the year.

LLOYD

Yeah, I love looking through and highlighting all the movies I can't afford to see.

HAILEE

(smiling)
Exactly.

James walks towards them from behind. Hailee hears him and turns around.

HAILEE

Hey!

James kisses Hailee on the mouth before looking at Lloyd.

HAILEE

Lloyd, this is my boyfriend James.

We hold on Lloyd as he dry swallows.

CUT TO:

EXT. STRATTON - GRASS FIELD

Celia and Cathy are sitting on the field. Cathy's having a drink of 42 Below.

CATHY

After the third guy asked me I swear I heard a cock crow.

CELIA

(smiling)
Told you Cath.

Lloyd comes into view from behind and joins them.

CATHY

Hey Lloyd.

(CONTINUED)

CONTINUED:

LLOYD
(sitting, mumbling)
Hey.

CELIA
You don't exactly look like a guy
who just reinvented himself.

LLOYD
(shrugging)
Guess it didn't really work out.

CATHY
(handing Lloyd the
bottle)
Here.

LLOYD
Thanks.

Lloyd takes the bottle and has a drink.

CELIA
So what happened in there?

LLOYD
I think I just met the perfect
girl. We had everything in common
and she's so beautiful.

CELIA
Let me guess, she likes the same
movies as you?

LLOYD
Yeah, I know, I know, but she
really did seem perfect. We talked
for ages. I've never talked to a
girl for that long before.

CATHY
So what's the problem then?

LLOYD
She just introduced me to her
boyfriend James.

CELIA
Ouch.

'Moon In June Stuff' ends as we

CUT TO:

EXT. KIDS PLAYGROUND

Celia, Cathy and Lloyd walk through a kids playground. Celia's holding the bottle of 42 Below which is more than half finished now.

Text on screen: "23:55"

CELIA

Look, I'm just gonna say one more thing about this Hailee girl since you've been talking about her for far too long and that's this. When you go to school on Monday Lloyd, you'll forget all about her because there'll be twenty more just like her in your film class.

LLOYD

I doubt it.

CATHY

(smiling)
Are you usually this emo about girls Lloyd?

LLOYD

(sighing)
You have no idea.

CATHY

(still smiling)
Should be a fun year then.

They come up to a low wooden fence that leads onto a really overgrown field.

CELIA

Let's see what's on the other side of that fence.

CATHY

Probably someone's private property where we're not allowed.

CELIA

C'mon, nothing interesting is happening back at the party.

CATHY

Let's just go back to Stratton.

(CONTINUED)

CONTINUED:

CELIA
(walking closer to
the fence)
You coming Lloyd?

LLOYD
(unsure)
Uhh, sure.

Celia starts climbing over the fence. Lloyd looks at Cathy nervously before he follows after Celia, leaving Cathy on her own. Celia jumps over onto the other side.

CELIA (O.S.)
Hurry up Cath, you don't wanna get
lost out here without us.

CATHY
(to herself)
This is the problem with hanging
out in threes.

CUT TO:

EXT. OVERGROWN FIELD

Cathy catches up the Celia and Lloyd as they make their way through the overgrown grass.

CATHY
Why do I feel like we're about to
hear the sound of a chain-saw
starting?

CELIA
Don't worry, Lloyd will take care
of us right?

Celia smiles at Lloyd who looks nervous.

CELIA
You know this kind of reminds me
of -

Celia's cut off as the Earth beneath them collapses and they all fall through the ground.

CELIA/CATHY/LLOYD
Ahhhhhhh!

They crash land moments later, the bottle of 42 Below breaks. They're barely visible in the darkness.

(CONTINUED)

CONTINUED:

CATHY

Ouch!

LLOYD

Argh!

Celia looks at her broken bottle of vodka.

CELIA

Damn! There were still like five shots worth in there.

The three of them sit up, rubbing their hands clean.

LLOYD

Are you guys okay?

CATHY

I think I'm fine.

We hear a few quiet ticking sounds. Something mechanical, robotic, moving.

ROBOT

TKKK TKKK TKKK

CELIA

(alert)

Did you guys hear that? Shhh.

Lloyd turns his cell phone torch function on. The hole in the ground where they sit which is the size of a small bedroom lights up revealing a small spider shaped robot in front of them about as big as a bike helmet.

CATHY

What the hell is that?!

CELIA

Shhh, it's just staring at us.

The ticking is replaced by a deeper revving sound as the robot sends a scanning like ray out that covers them as it moves up and down over them.

ROBOT

RVVVVV RVVVVV RVVVVV

Lloyd, Celia and Cathy are frozen in shock as they're scanned. When the scan is finished, the robot makes a sound as if it's shutting down before it explodes into a hundred pieces. They just sit in shock for a few moments before Celia breaks the silence.

(CONTINUED)

CONTINUED: (2)

CELIA

Ok, this is weird now.

CATHY

Uhhh, what just happened?

LLOYD

That looked like a transformer or something.

CATHY

(standing up)

We should get out of here.

The three of them stand up. Celia rubs her arms.

CELIA

I feel kind of funny.

CATHY

You just drank half a bottle of vodka.

Lloyd looks all over himself as if something's crawling on him.

LLOYD

No, I feel weird as well.

Cathy feels something rush inside her. She too searches herself.

CATHY

Whoa wait, me too. It's like something thick is running through my veins. It actually feels kinda nice.

CELIA

(looking at her arms)

It's going everywhere.

(smiling)

It feels so good.

LLOYD

It's finished now.

They all look at each other.

LLOYD

What do you think that was?

(CONTINUED)

CONTINUED: (3)

CATHY
(looking up)
Whatever it was, how are we
supposed to get out of here?

LLOYD
I don't know, but I wanna hop in
bed right now and not wake up for
a -

Before Lloyd can finish his sentence he vanishes into
thin air.

CATHY/CELIA
Lloyd?!?!?!?!?

CUT TO:

BLACK.

Chapter Two: We Could Be Heroes

'Miracle Mile' by Cold War Kids starts to play before we

CUT TO:

INT. STRATTON - LLOYD'S ROOM

Lloyd re-appears about a foot above his bed, crashing down
onto it.

LLOYD
What the?
Celia?
Cathy?

CUT TO:

Opening credit sequence to 'Miracle Mile'.

CUT TO:

INT. STRATTON - LLOYD'S ROOM

Lloyd is at his bedside, pulling the sheets off and
rolling them up as 'Miracle Mile' plays on. He throws the
bed sheets over his shoulder and runs out the door.

INT. STRATTON - HALLWAY

Lloyd sprints down the hallway. After a dozen paces he vanishes again.

CUT TO:

EXT. OVERGROWN FIELD

Lloyd crashes into the ground.

LLOYD

Argh!

He gets up fast and looks out into the field as 'Miracle Mile' finishes.

LLOYD

Cathy?

CATHY (O.S.)

(from a distance)

Lloyd?

Lloyd turns to his right and runs towards the sound of Cathy's voice. When he finds the hole he throws the rolled up sheet down. Cathy, then Celia climb up the sheet as Lloyd holds onto it tightly from ground level. When Celia reaches the top, Lloyd bends over puffing, his hands on his knees.

CELIA

Does anyone have any idea what the hell is going on?

What happened to you Lloyd?

CATHY

How did you get out of that hole?

LLOYD

I don't know. I was just thinking about wanting to hop in bed and then all of a sudden I was there. Same thing happened when I was thinking about getting back to you guys. I was running down the hall at Stratton and I just fell into the field.

Cathy and Celia just stare at Lloyd.

(CONTINUED)

CONTINUED:

LLOYD

(smiling)

I think I can teleport.

CATHY

This is crazy.

CELIA

Wait, if you can teleport, maybe we can too.

CATHY

I don't think so. I've been thinking about wanting to go home ever since we fell in that hole and I haven't gone anywhere. My body feels really weird though. It's like my bones are weightless now. I feel like I'm about to melt into the ground or something.

CELIA

What?

CATHY

I don't know what it is...

Cathy holds up her hands, looking at them.

CATHY (CONT'D)

...but I feel like I could just...

Cathy starts to fade away.

CELIA

Cath!

LLOYD

You're fading away! What's happening to you?

Cathy continues to fade until she's no longer visible to Lloyd and Celia. WE can see a transparent mould of her still standing there, looking at herself in amazement.

CELIA

Cath! Where are you?

CATHY

I'm right here.

CELIA

We can't see you anymore!

(CONTINUED)

CONTINUED: (2)

Cathy slowly becomes visible again.

CATHY

This better?

CELIA

Jesus. This is insane. I mean, the things you guys could do with this.

LLOYD

(at Celia)

I think that transformer thing just gave us powers.

CELIA

(at Lloyd)

Then what's mine supposed to be?

LLOYD

I dunno, maybe you can fly or something?

CELIA

(at Lloyd)

This'll be so unfair if for some reason I didn't get anything.

Cathy looks at Celia and Lloyd funny.

LLOYD

I'm sure you did, we just don't know what it is -

CATHY

Ahem!

Lloyd and Celia turn their attention to Cathy.

CATHY (CONT'D)

How can you be having such a casual conversation about this?

Lloyd just teleported and I turned invisible. This is probably the weirdest thing that's ever happened to anyone, ever!

Shouldn't we talk about what we're gonna do about this?

(MORE)

(CONTINUED)

CONTINUED: (3)

CATHY (CONT'D)
Because what just happened is
gonna change our whole lives!

CUT TO:

INT. STRATTON - MEAL HALL - MORNING

Lloyd finishes pouring milk into his cereal before Celia and Cathy walk with him to an empty table.

Text on screen: 'The following morning'

LLOYD
Look, I know we went over this
last night but I just don't think
we're gonna be able to keep this a
secret even if we try.

CATHY
Let's just keep our heads down and
work on controlling our powers
while we still have some privacy.

Celia just focuses on her cereal. She looks upset.

CATHY
You okay Ceal?

CELIA
Would you be if you were me?
I haven't got any powers yet and
don't even try telling me that not
needing my glasses anymore counts
because it doesn't.

LLOYD
If your vision's improved then
something's definitely happening.
Maybe it just hasn't fully
manifested yet.

CELIA
Well I don't have my hopes up
since your powers came to life
straight away.

Cathy and Lloyd just look at Celia, not sure what to say.

(CONTINUED)

CONTINUED:

LLOYD

Um, well, if it's any consolation,
I'll take you wherever you wanna
go once I can teleport with other
people.

Upset, Celia takes a breath and then sits up and pushes
her bowl to the side.

CELIA

(with confidence)

Ok look. I just wanna say one
thing and I'm being serious ok?
Especially since we've all seen
heaps of superhero movies and
stuff about kids with powers and
all of that. So what I wanna say
is this. If either one of you ever
even thinks about saying the words
"I just wanna be normal", I
promise you I'll never speak to
you again. Is that cool? Because
nothing could ever be better than
what just happened to you so if I
ever hear you complain about it
I'll exit your life just like -

CATHY

Whoa, ok, we get it.

I love my power. I'm not gonna get
all Rogue on you.

LLOYD

Me neither.

CELIA

Good. And it's not enough to just
live with it. We have to use this
for something big ok?

CATHY

What exactly do you have in mind?

CELIA

I don't know, I haven't really
thought that far ahead. But when
the time comes, just be ready to
say goodbye to any kind of normal
life you might've had in mind.

(CONTINUED)

CONTINUED: (2)

LLOYD

Fine by me.

(smiling)

A normal life sounds like a bullet
to the head anyway.

Celia smiles.

CUT TO:

EXT. GRAFTON BRIDGE - DAY

Lloyd is walking, earphones in. Hailee runs up behind him
and taps his shoulder.

HAILEE

Hey!

Lloyd takes out his earphones and smiles.

HAILEE (CONT'D)

You on your way to film 101?

LLOYD

Hey, yeah, I am. Sorry I kind of
disappeared at the party the other
night.

HAILEE

You don't have to apologize about
that. It's not like we agreed to
hang out the whole night or
anything.

(smiling)

We did just meet.

LLOYD

Right yeah, I don't know, I just
felt bad about it for some reason.

HAILEE

Don't worry about it.

Hey, do you have a class straight
after this lecture?

LLOYD

Not till noon.

HAILEE

You wanna come check out the A.V
library with me?

(MORE)

(CONTINUED)

CONTINUED:

HAILEE (CONT'D)

They're supposed to have an awesome DVD collection that we're allowed to watch for free on the computers there.

LLOYD

Yeah, let's go. That sounds awesome.

'Cape Cod Kwassa Kwassa' by Vampire Weekend starts to play.

CUT TO:

EXT. SUBURBAN STREET - DAY

Wide of an empty street. A news van is parked. ANNA, early twenties, is holding a camera. SIDNEY, early thirties, is wearing a formal outfit. A sound guy is with them, carrying a boom.

SIDNEY

(to Anna)

Bill rang this morning. He's putting Andrew on the Hill Street story. He wants us to do an 'O Week' piece from the perspective of a new student.

ANNA

(annoyed)

Who gives a shit about 'O Week'?

SIDNEY

He said, "Don't worry about that side of our coverage. We need your pretty face for the more commercial stories."

ANNA

Let's just get these pick-ups and get out of here.

CUT TO:

Hip hop montage of running shoes being tightened, ponytails being tied, earphones being put in before we

CUT TO:

INT. STRATTON - HALLWAY

Celia, Cathy and Lloyd are walking. Cathy and Celia are ready to go running. Lloyd still in the same outfit from school.

LLOYD

So you guys run together but both
listen to music?

CELIA

(smiling)
Why, that make you feel
uncomfortable Lloyd?

LLOYD

No, no, I was just wondering.

INT. STRATTON - STAIRWELL

CATHY

What are you up to for the rest of
the day?

LLOYD

Just gonna keep on practicing I
think. Might start working on
taking bigger objects with me.

The girls start to head downstairs.

CATHY

Sweet, we'll catch up with you at
dinner then.

LLOYD

Cya.

Lloyd looks around before teleporting.

CUT TO:

INT. STRATTON - LLOYD'S ROOM

Lloyd appears in his room. Lloyd looks around before deciding to sit on his computer chair. He holds the seat with both hands.

LLOYD

(to himself)
Ok, here goes.

(CONTINUED)

CONTINUED:

Lloyd teleports a few meters with the chair so he's now sitting by the door. He smiles, teleporting again.

CUT TO:

INT. STRATTON - HALLWAY

Lloyd appears in the hallway and quickly looks on both sides to make sure no one else is there. He teleports again.

CUT TO:

INT. STRATTON - LLOYD'S ROOM

Lloyd reappears back in front of his laptop. He looks out the window, stands up and teleports.

CUT TO:

EXT. STRATTON - ROOFTOP

Lloyd appears on the roof, just behind the huge Stratton sign. He steps up and looks out at the grounds, resting his elbows over the sign, smiling.

LLOYD
(to himself)
Ok, let's go crazy.

Lloyd teleports.

CUT TO:

EXT. OUTSIDE SUBURBAN HOUSE

Lloyd appears outside a home where we can see CHERYL (late forties), in the kitchen peeling a pumpkin, a cordless phone wedged between her left cheek and her shoulder. Lloyd watches her for a few moments.

Text on screen: 'Karori, Wellington'

LLOYD
Hey Mum. I know it's only been a few days but I miss you already. And I promise I'll tell you about all of this real soon. Love you.

(CONTINUED)

CONTINUED:

Lloyd teleports.

CUT TO:

EXT. SUBURBAN STREET

Birds eye view shot of Cathy and Celia running on the footpath. A car is approaching them. We can see the news van from earlier nearby.

CUT TO:

INT. CAR

A middle aged man is driving. His phone rings. He tries to find it. He leans over in the passenger seat area, reaching down, taking his eyes off the road.

EXT. SUBURBAN STREET

The car's left front tire goes over the curb.

INT. CAR

The driver looks up to Celia and Cathy in front of him on the footpath that he's driven up onto.

DRIVER

Shit!

EXT. SUBURBAN STREET

Celia pushes Cathy over to the side where she falls to the ground as the driver slams on the breaks but it's too late. Colliding head on with Celia, she's propelled backwards into the air, crashing hard into the ground. Her earphones fly out and 'Cape Cod Kwassa Kwassa' stops abruptly. Cathy gets up from the ground and rushes to Celia, who's laid out on the ground, not moving. We can hear 'Vampire Weekend' very quietly coming from Celia's earphones on the ground nearby.

CATHY

Oh my God, Celia, wake up!

Please!

The driver gets out of the car and rushes over.

(CONTINUED)

CONTINUED:

DRIVER

I'm so sorry, I was trying -

CATHY

Don't just stand there. Call a bloody ambulance!

The driver looks horrified.

DRIVER

Ok, ok.

He rushes back to his car. Cathy takes out her cell phone and presses a few buttons before putting it at her ear.

CATHY

(to herself)

Pick up, pick up, pick up.

LLOYD (O.S.)

Hey, what's up with the video call?

CATHY

Lloyd, just shut up and look at where I am on your screen.

Cathy holds out her phone and continues to talk.

CATHY (CONT'D)

Celia's hurt ok? I need you to try teleport here right now.

LLOYD

I've only been to places from my own memories so far. I don't know if I can -

CATHY

Just do it Lloyd! She's not waking up!

Cathy puts her phone back in her pocket. A few moments later Lloyd appears in front of her. He sees Celia and Cathy on the ground and looks worried.

CATHY

She got hit by that car really bad. An ambulance should be on it's way but I don't think we have enough time. You have to take us to that hospital next to Stratton.

(MORE)

(CONTINUED)

CONTINUED: (2)

CATHY (CONT'D)

You can visualize it, I know you can.

LLOYD

(scared)

I haven't taken anyone with -

CATHY

I know Lloyd, I know. But you have to try. She might not make it if we wait for an ambulance.

Lloyd bends down and kneels on the ground with Cathy.

LLOYD

Ok, um, hold onto Celia's hand.

Cathy takes Celia's left hand in hers, Lloyd wedges his arms in under her legs and back, lifting her off the ground.

LLOYD

(nervous)

Alright, here we go.

Lloyd teleports the three of them out of there.

CUT TO:

EXT. SUBURBAN STREET

Sidney is standing, looking stunned. Anna is behind her with the camera on her shoulder.

SIDNEY

Are um, are you still rolling Anna?

ANNA

Don't worry, I got it.

CUT TO:

EXT. HOSPITAL ENTRANCE

Lloyd is kneeling with Celia in his arms, Cathy beside them. They stand up fast and run into the hospital.

INT. HOSPITAL RECEPTION

CATHY

Somebody please help! She's been
hit by a car. She won't wake up.

Nurses rush to them with a rolling bed. They carefully
put Celia on it and roll her away. Cathy and Celia go to
follow but a nurse stops them.

NURSE

I'm sorry, you'll have to wait
here until they examine her.

I'll need you both to fill out a
few forms for us.

Cathy and Lloyd are not paying any attention to the
nurse. They stand there in shock as Celia gets wheeled
away and out of sight. We hold on Cathy and Lloyd
standing there before we

CUT TO:

EXT. SUBURBAN STREET

Sidney and Cathy are walking back towards the news van.
The sound guy is packing his gear into the back.

ANNA

There's no way we're holding out
on this for that long. We have to
send the footage in now.

SIDNEY

We have no idea what this will do
to them. We don't even know their
names, how old they are or how
long they've been able to do this.

Sidney opens the van and hops in the back. Anna follows.

INT. VAN

Sidney and Anna sit down and put their seat belts on.

ANNA

Isn't that the point? We need to
get this out there so we can find
out.

(CONTINUED)

CONTINUED:

SIDNEY

If we expose them it could ruin their lives. They'll never be left alone if this goes public and I don't think we're in a position to be making a decision like that.

Sound guy hops in the front and starts up the van and starts driving.

ANNA

This isn't about us. This is way too big to be about whether or not we're the right people to be deciding. People deserve to know what's going on and they're gonna wanna know about this. Wouldn't you wanna know if some kids in the city you live in could teleport, or whatever the hell they just did.

SIDNEY

I know what you're saying, I get it, this is huge. But we need to find out more about those kids before we expose them all over national news.

ANNA

Look, we've got the biggest story the world's ever gonna see. I'm not gonna wait around to get this out ok? I'm sending it in.

CUT TO:

INT. HOSPITAL ROOM

Celia is lying in bed asleep. She starts to wake up before we

CUT TO:

INT. HOSPITAL WAITING ROOM

A doctor is talking to Cathy and Lloyd.

DOCTOR

As far as we can tell she's going to be fine.

(MORE)

(CONTINUED)

CONTINUED:

DOCTOR (CONT'D)

She's in an unusually stable condition considering what happened.

CATHY

Well that's good then right? Why is it unusual?

DOCTOR

This is going to seem like an odd question to ask you but was Celia really hit by a car today?

CATHY

What do you mean? Of course she was. I was right there.

DOCTOR

I'm asking because although her clothes have been damaged, she doesn't have a scratch on her. In fact, we ran a few tests and she's impossibly healthy, she's just sleeping right now.

Cathy and Lloyd look surprised. The nurse who spoke to them earlier comes up to them.

NURSE

Your friend just woke up. She asked if I could send for you.

CUT TO:

INT. HOSPITAL ROOM

Celia smiles as Lloyd and Cathy enter. Cathy hugs her.

CATHY

I was so freaked out, I didn't even notice there was no blood or anything. What happened to you?

LLOYD

(smiling)

This must be your power.

Celia smiles.

CELIA

I think I'm indestructible or something.

(MORE)

(CONTINUED)

CONTINUED:

CELIA (CONT'D)

I just got hit by a car head on
and now I feel better than ever.
This is awesome. The three of us
could pretty much take over the
world with all this.

CATHY

(smiling)

Ok, let's not get carried away.
I'm just glad you're okay.

Celia looks behind them at the television.

CELIA

Oh my God.

Celia grabs the remote takes the television off mute as
Lloyd and Cathy turn around. We see the television full
screen. A reporter speaks over a breaking news banner and
footage of Lloyd and Cathy kneeling down at Celia's side
on the road where the crash took place.

REPORTER

...thanks to our field reporter
Sidney Paulson and her crew
earlier today.

Before showing you the rest of the
footage we have, we want to press
the fact that this is not a hoax.
This is raw, unedited footage
filmed less than two hours ago at
the site of the crash.

We see the footage of Lloyd teleporting them out of the
street before cutting back to the reporter at the
station.

REPORTER

At this stage the footage is all
the information we have. We do not
know the identity of the three
people you just saw but are
currently investigating this
further.

As you have just seen, we're now
being introduced to something we
have never seen humans do before.

(MORE)

(CONTINUED)

CONTINUED: (2)

REPORTER (CONT'D)

If this is in fact what it most certainly appears to be, we may have to open ourselves up to a whole new realm of human capability.

WE leave the television screen.

CATHY

Lloyd, you have to get us out of here right now.

Celia gets out of bed.

LLOYD

Where are we supposed to go?

CELIA

Anywhere but here. Just do it now before we have to deal with the press. I'm surprised they're not here already.

Lloyd holds his hands out to them.

LLOYD

Ok, I have an idea.

Holding both their hands, Lloyd teleports them out of the hospital.

CUT TO:

EXT. STRATTON - ROOFTOP

Lloyd, Celia and Cathy appear on the Stratton roof.

LLOYD

I don't think anyone's gonna look for us up here.

CATHY

Ok, so what are we supposed to do now? That video will be going viral in a few hours.

LLOYD

I always kinda wanted to be famous. Just didn't think it'd be because I got superpowers.

(CONTINUED)

CONTINUED:

CELIA

(smiling)

Jesus Lloyd.

CATHY

(worried)

We're not ready to deal with this kind of attention. We barely even know what happened to us in the first place.

CELIA

(calmly)

Well whether we want to or not, everyone knows about us now. First thing we need to do is make sure we're all on the same page. And as far as I'm concerned, I don't think we have to tell the media anything.

LLOYD

Don't you think they're just gonna find out anyway?

CELIA

Maybe, but we don't need to help them. They're just gonna treat us like some commodity to sell stuff.

CATHY

I think we should tell the truth. If that robot thing didn't self destruct it'd be a different. But since it's gone now, I don't think there's any reason to hide anything.

CELIA

They're gonna rip us to shreds when they find out Cath. Even just the fact that we were drunk when it happened, they're gonna have a field day.

CATHY

Maybe, but I just don't want this whole thing to turn into one big lie.

(CONTINUED)

CONTINUED: (2)

CELIA

Then what do you two think we
should then?

CUT TO:

EXT. APARTMENT BUILDING - EARLY EVENING

Establishing shot of an apartment building in Auckland.

CUT TO:

INT. SIDNEY'S APARTMENT

Open plan apartment. Sidney's pouring herself a glass of wine in the kitchen area when we see the door open. Anna walks in, upset.

ANNA

(throwing her bag on
the ground and
walking into the
kitchen area)

You were right.

SIDNEY

What happened?

ANNA

(pouring herself a
glass of wine)

They're selling them out to
everyone they possibly can.

(takes a sip)

Bill said there's no way he's
letting us work on the story. He's
already called every major network
in the world, promising them
exclusive interviews with the
three kids. He's started a bidding
war on something he doesn't even
own.

SIDNEY

Oh my God.

ANNA

The whole worlds gonna see that
footage and those kids are never
gonna be left alone.

(CONTINUED)

CONTINUED:

SIDNEY

We have to help them then.

ANNA

What?

SIDNEY

It's our fault that this is happening so now we have to fix it.

ANNA

How can we possibly help them? The footage is already out there.

SIDNEY

I don't know, but I'm done working for Bill and we've got more than enough saved to last us for a few months. We need to find those kids before they get thrown down the media gauntlet with no-one backing them up.

ANNA

You want to quit and go find them?

SIDNEY

I think we owe it to them. It's the least we can do now.

Anna forces a smile.

ANNA

Ok, where do we start?

Sidney smiles, leans in and they kiss. 'Diplomat's Son' by Vampire Weekend starts to play before we

CUT TO:

INT. STRATTON - CATHY AND CELIA'S ROOM - EVENING

Lloyd is leaning against the closet, Cathy is sitting on her bed, Celia in front of her desk. Cathy's talking on her phone. 'Diplomats Son' is coming from Celia's portable speaker.

CATHY

(annoyed)

No thanks, I'm not doing any interviews right now.

(MORE)

(CONTINUED)

CONTINUED:

CATHY (CONT'D)

No, I don't have any comments, I'm hanging up the phone now.

Cathy hangs up.

CATHY

I don't know how all these people got our numbers but this is getting ridiculous. I'm just taking my battery out. Lloyd, you should do the same.

Lloyd and Cathy pull apart their phones.

CATHY (CONT'D)

Our families know we're safe now so I think we're better off without these for a while.

CELIA

Guess I'm lucky mine got smashed in the crash.

LLOYD

I think we should all just do one interview together and explain everything. For all we know, half of New Zealand probably think we're some kind of shape shifting aliens or something.

CATHY

I don't wanna freak you guys out but are we even safe here? The world knows about Lloyd's power now, don't you think people will be trying to find us? It wouldn't take much for someone to find out where we live.

LLOYD

We didn't break any laws though, it's not like we're wanted or something.

CELIA

Still...

LLOYD

Let's just think about what everyone knows.

(MORE)

(CONTINUED)

CONTINUED: (2)

LLOYD (CONT'D)

My power's exposed and so is
Celia's as soon as everyone finds
out that you're healthy after
getting hit like that.

CATHY

But no one knows about mine.

CELIA

Ok, maybe I'm fine with all of us
doing one interview together to
get things straight for people.
But we have to hold out on Cathy's
power. We have no idea what's
about to happen to us. This way we
have at least one ace up our
sleeve.

CUT TO:

INT. STRATTON - LLOYD'S ROOM

Lloyd is at his desk on his laptop.

Text on screen: "15 minutes later"

Close up of a YouTube video info section showing "80,
502" views, "13K" thumbs up and "6" thumbs down. There's
a knock at the door.

LLOYD

Who is it?

HAILEE (O.S.)

It's me, Hailee.

Lloyd turns around in his chair.

LLOYD

Oh hey, come in.

Hailee opens the door and steps inside.

HAILEE

I wasn't even sure if you were
gonna be here. All the news is
saying that video of you is
actually real. Is it?

(CONTINUED)

CONTINUED:

LLOYD

Uh, yeah, it's real. We were hoping to keep it a secret but I guess that didn't really work out.

HAILEE

(quietly to herself)

Oh my God.

So what happened to you? Could you always teleport or did something happen? I can't believe I'm even saying these things, it's crazy.

LLOYD

Uh, you can sit down if you want.

HAILEE

(sitting on the bed)

Thanks.

LLOYD

Um, so something happened to me, to us I mean. We haven't always been able to do this stuff, something gave them to us but I can't really talk about it yet. Not until we go public with everything.

HAILEE

Oh, that's ok.

Is that girl that got hit by the car ok? That looked really bad on the news

LLOYD

Oh don't worry she's fine. She's made a pretty impressive recovery.

HAILEE

Wow, she's really ok?

LLOYD

(smiling)

Yeah, she's fine.

HAILEE

So um, are you coming to class tomorrow? What are you gonna do? You're practically famous already from all the news coverage.

(CONTINUED)

CONTINUED: (2)

LLOYD

I don't know, I guess we'll keep going to school. I think we're just gonna take it as it comes for now and see what happens.

HAILEE

I hope this doesn't sound weird or anything, but do you think you could teleport me somewhere? I've kinda been wanting to ask you since I saw the video. What does it even feel like?

LLOYD

Um, I don't know, it's still so new at the moment and I have no idea about the effects of it. I only took Celia and Cathy with me because it was an emergency. I promise I'll take you once I get more confident with it.

HAILEE

That'd be awesome. Where's the furthest you've gone to?

LLOYD

I went down to Wellington this morning and it seemed to work fine.

HAILEE

(smiling)

Oh my God, you could probably go anywhere on the planet.

LLOYD

I might try a few more places tomorrow after school and see what happens. Since I'm still not sure about how it all works, I don't want to take any chances right now while I'm tired.

HAILEE

Well when you figure out how to get to Italy, let me know. I've always wanted to go there.

LLOYD

(smiling)

Sounds like a plan.

(CONTINUED)

CONTINUED: (3)

'Diplomat's Son' fades as we

CUT TO:

BLACK

Text on screen: "2:32AM"

CATHY (O.S.)

You still awake? I can't sleep.

CELIA (O.S.)

You wanna go down for a hot
chocolate?

CUT TO:

INT. STRATTON - MEAL HALL

Cathy and Celia makes themselves hot chocolates at the
drinks station. It's still dark out. The hall is empty.
All the chairs are upside down on top the tables.

CELIA

You alright Cath?

CATHY

I don't know, this is so...crazy
doesn't even seem like the right
word anymore. Getting the powers
was one thing, but now with this
whole media storm about to hit
us...

They fill their mugs with hot water. Celia grabs the milk
from the fridge.

CATHY (CONT'D)

I don't know about you and Lloyd
but I don't think I'm ready for
this.

Celia tops their drinks off with milk and puts it away
before they walk towards the nearest table.

CELIA

So long as we stick together we'll
be fine. You remember what I said
to you before we drove up here?

Cathy pauses before she takes a chair down.

(CONTINUED)

CONTINUED:

CATHY

As long as you're alive, you'll be
the friend I need you to be no
matter what happens.

CELIA

And now I'm gonna do my best to
help you face a world that's about
to do nothing but judge us.

They take down a chair each and sit down.

CELIA (CONT'D)

And I know we disagreed about the
whole media thing but I'm always
gonna have your back.

Cathy smiles and takes a sip of her hot chocolate.

CELIA

So it looks like we're gonna be
spending a whole lot more time
with Lloyd than either of us
imagined. And since we've only
just met him I think it's probably
best to keep an eye on him.

CATHY

I know it's only been a few days
but he hasn't given us any reason
not to trust him.

CELIA

I know, I'm just saying, it's
probably best not to just assume
he's a real good guy. Because you
know as well as me, we haven't
exactly met a lot of them.

CUT TO:

Close up of their mugs being placed by the pile of used
dishes at the end of the meal hall.

CELIA

I want to try something real quick
before we go back up.

CATHY

Ok.

CELIA

I need you to hit me.

(CONTINUED)

CONTINUED: (2)

CATHY

What?

CELIA

C'mon. I survived a head on car collision without a scratch. It's not gonna hurt me.

CATHY

Celia, I'm not gonna hit you, don't be stupid.

CELIA

I feel like I could take a bullet right now. C'mon, one punch. That's all.

CATHY

No, I'm not gonna hit you.

CELIA

Just do it Cath.

(patting her left
cheek)

Put one right here, I swear it won't hurt me.

Cathy hesitates before raising her fists.

CATHY

It's your fault if this hurts.

Cathy throws a right cross into Celia's left cheek. Celia's face falls back from the hit but when she comes to she smiles.

CELIA

(rubbing her cheek)

Oh my God I feel good.

CATHY

(smiling)

Happy now? Let's go back to sleep already.

FADE TO:

INT. STRATTON - MEAL HALL - MORNING

Same shot but now the hall is filled with students. Celia, Cathy and Lloyd are getting their cereal from the food station. Everyone in the hall is looking at them.

(CONTINUED)

CONTINUED:

They turn around with their food, looking for a place to sit. People start calling out questions.

BOY #1

Hey can you guys actually teleport?

GIRL #1

Didn't you get hit by a car?

GIRL #2

How did you get out of hospital so fast?

BOY #2

C'mon, let's see it.

CELIA

Let's just eat in our room.

CATHY

Yeah, you mind giving us a lift Lloyd?

Lloyd takes Cathy's hand. Cathy hands her cereal bowl to Celia who balances it on hers and they teleport.

CUT TO:

INT. STRATTON - CATHY AND CELIA'S ROOM

The three of them appear.

CATHY

Ok, that wasn't good.

Lloyd eats a mouthful of his cereal.

CELIA

Pretty sure it's only gonna get worse.

LLOYD

So I'm not sure about you guys but I had emails from everyone from BBC to Time magazine wanting interviews when I woke up. You still wanna go with the Stuff interview we booked? We should probably head there as soon as we finish eating.

(CONTINUED)

CONTINUED:

CELIA

Yeah, they're not Time magazine,
but who cares, let's just get it
over with. At least with them
we'll be able to do it in person.

CATHY

And the sooner we get our side of
the story out the better.

CUT TO:

EXT. CIA HEADQUARTERS

Establishing shot of the CIA headquarters.

Text on screen: "Langley, Virginia"

CUT TO:

INT. CIA - OFFICE

Close ups of photos of Celia, Cathy and Lloyd pinned on a
board with other photos of Stratton, Auckland, University
of Auckland etc. Agent KERRY APTED (mid forties) her back
to us and on her cell phone, is looking at the board.

APTED

We need you both on a plane to
Auckland.

Yes, right now.

CUT TO:

TITLE CARD

Chapter Three: Here Come the Americans

"Intervention" by Arcade Fire starts to play before we

CUT TO:

EXT. GRANT ESTATE - DAY

Establishing shot of a mansion on a large piece of land
with accompanying buildings around it. A runway runs down
the side of the section, a jet waiting at the end of it.

(CONTINUED)

CONTINUED:

Text on screen: "Somewhere in Nebraska" "18 Hours Ago"

CUT TO:

INT. GRANT ESTATE - LABORATORY

A group of scientists at work in a large open laboratory.

CUT TO:

INT. JET COCKPIT

The pilot is starting up the jet.

CUT TO:

INT. GRANT ESTATE - GUEST BEDROOM

SUZETTE, a woman in her twenties, is finishing off making up a bed in a bare looking bedroom.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

ALYSSA GRANT (8) is playing scrabble with MEGAN GRANT (early thirties) at a small table.

ALYSSA

We can finish the game on the plane right?

MEGAN

Course we can.

ALYSSA

Because I think I'm finally going to win this time.

MEGAN

(smiling)

We'll see about that honey.

Suzette walks in with a small clipboard in her hand.

(CONTINUED)

CONTINUED:

SUZETTE

Sorry to interrupt Miss Grant but
the jet's ready for you now.

CUT TO:

INT. GRANT ESTATE - HALLWAY

Suzette, Alyssa and Megan walk. Suzette and Megan each
pull along small suitcases. Alyssa has a back pack on and
is carrying the mini scrabble game in her hands.

MEGAN

We'll need to have three of the
bedrooms made up for them as soon
as we get back.

SUZETTE

Already done Miss Grant.

ALYSSA

You always know what to do, don't
you Suzette?

Megan and Suzette smile.

CUT TO:

EXT. GRANT ESTATE - RUNWAY

The three of them climb the stairs into the small jet.

SUZETTE

(as they enter the
jet)

What makes you think they'll agree
to come back with you?

INT. JET

They take their seats.

MEGAN

Trust me, when they discover the
alternatives, they'll be asking to
come back with us.

EXT. GRANT ESTATE - RUNWAY

The jets starts to move as 'Intervention' fades away and we

CUT TO:

INT. UNIVERISTY OF AUCKLAND

Text on screen: "Now"

Lloyd, Cathy and Celia are in the corner of a large hall area outside a lecture theatre wearing the same clothes as they had on at breakfast. A massive crowd of students surrounds them, taking pictures on their phones, recording video and calling out to them.

STUDENTS

Show us your powers!

How drunk were you guys?

How is that girl still alive?

Are you for real about that alien robot? Coz people think you're crazy.

The three of them look at each other before holding hands and teleporting out of there.

CUT TO:

INT. STRATTON - CATHY AND CELIA'S ROOM

CATHY

What is wrong with people?

CELIA

(sitting down at her desk)

That article must already be out.

Celia opens up her laptop. Lloyd and Cathy lean over on either side of her, looking at the screen.

CATHY

Oh my God. I knew we shouldn't have gone with Stuff. Those pricks.

(CONTINUED)

CONTINUED:

Celia's computer screen shows an online article. There is a picture of Lloyd and Cathy at Celia's side on the ground at the crash. The headline reads "DRUNKEN TEENS GAIN SUPERPOWERS: ARE WE SAFE?"

LLOYD

Aw man, we are so screwed. Look at the comments. We're getting killed.

There's a knock at the door. Cathy gets up and opens it. Sidney and Anna are there.

CUT TO:

Lloyd, Cathy and Celia sitting next to each other on the side of Cathy's bed. Anna and Sidney are sitting opposite them on the two desk chairs.

Text on screen: "Three Minutes Later"

ANNA

And I know I'm the one responsible for that footage getting out so I'm probably the last person you want to talk to, but we're here to help you now.

SIDNEY

You need some real representation because this media stuff is only going to get worse. Anna and I just quit our jobs at the station. We're here to help, no strings attached.

CELIA

And what if we're just a bunch of trespassing drunks like that article says?

SIDNEY

(smiling)

I guess we have a bit more faith in you than Stuff ever will.

'Vamos' by Pixies starts to play before we

CUT TO:

EXT. STRATTON - PARKING LOT

A Porsche Cayenne pulls into the parking lot.

CUT TO:

INT. PORSCHE CAYENNE

Suzette brings the car to a stop. Megan is in the passenger seat, Alyssa in the back.

MEGAN

I need you to lock the car and wait here with Alyssa. Watch the entrance for anyone who looks too old to be a student. I'll be back.

CUT TO:

INT. STRATTON - RECEPTION

Megan walks into an empty reception. She looks around and sees a whiteboard with the tower layout and who's in what room. She scans the board until she finds Cathy and Celia's names under room 405.

CUT TO:

EXT. STRATTON - PARKING LOT

A black car pulls up and two men, AGENT PARKER and AGENT HILL rush out of the car and into Stratton.

CUT TO:

INT. PORSCHE CAYENNE

Suzette watches the two agents enter Stratton and picks up her phone.

CUT TO:

INT. STRATTON - STAIRWELL

Megan on her cell, running up the stairs.

(CONTINUED)

CONTINUED:

MEGAN

Back the car up to the entrance
and keep it running. I'll be as
fast as I can.

Megan exits the staircase.

INT. STRATTON - HALLWAY

Megan runs down the hall until she gets to 405. She opens
the door straight away. Everyone inside looks up at her.

INT. STRATTON - CATHY AND CELIA'S ROOM

CATHY

Who are -

Wait, are you Megan Grant? What
are you doing here?

MEGAN

Yes. Look, I don't have time to
explain but the three of you
aren't safe here. Two armed men
are on their way up here right now
and trust me, they're not here to
help you.

CELIA

What are you talking about?

MEGAN

You have to trust me. You know who
I am which means I hope you
believe I have no real need to
exploit you.

We have to go now! I have a car
parked right outside the entrance
downstairs. There's room for
everyone.

Cathy stands up and puts her hand out to Lloyd.

CATHY

Lloyd, take us down in groups. If
she's right, that'll buy us some
time.

Lloyd and Celia stand up.

(CONTINUED)

CONTINUED:

CELIA
How can we trust her?

CATHY
(at Celia)
I don't think if we have a choice.

Celia looks at Megan.

MEGAN
(at Celia)
I'm not here to hurt you.

LLOYD
(holding his hand)
Celia, c'mon.

Lloyd takes their hands and they teleport. A second later, Lloyd reappears and holds his hands out to Sidney, Anna and Megan.

LLOYD
Just hold onto my hands, it only takes a second.

They all hold hands and teleport.

CUT TO:

EXT. STRATTON - PARKING LOT

Cathy and Celia are hopping in the car when the rest of them appear.

MEGAN
Everyone get in, we don't have much time.

LLOYD
Wait one second. I need to go back for something real quick.

CATHY
Lloyd, we need to go now!

LLOYD
Don't worry, I'll be back in two seconds.

Lloyd teleports.

CUT TO:

INT. STRATTON - LLOYD'S ROOM

Lloyd's standing at his desk. He opens a drawer and moves things around till he finds a couple camera batteries and puts them in his pocket.

CUT TO:

INT. STRATTON - HALLWAY

Parker and Hill make their way down the hall.

CUT TO:

INT. STRATTON - LLOYD'S ROOM

Lloyd grabs his Canon 5D Mark II off his desk and puts it around his neck as the door handle moves. It's locked. Lloyd looks across at the door and smiles.

CUT TO:

INT. STRATTON - HALLWAY

Parker kicks the door down, revealing an empty room.

INT. STRATTON - LLOYD'S ROOM

Hill goes to the window and looks out. He sees Lloyd hop into the Porsche Cayenne, the camera in his hand. Hill turns and walks past Parker who's searching the closet.

HILL

They're on the move.

They rush out of the bedroom.

CUT TO:

INT. PORSCHE CAYENNE

Suzette is driving them out of the Stratton parking lot. Cathy, Celia and Lloyd are in the back seat. Anna and Sidney in the middle. Alyssa is sitting on Megan's lap in the front passenger seat.

(CONTINUED)

CONTINUED:

MEGAN

(at Suzette)

We need to get to the jet
immediately.

CELIA

Where exactly are you planning on
taking us?

MEGAN

To my home. You'll be safe there.
I promise.

Alyssa turns to look back at everyone.

ALYSSA

We live in Nebraska.

Lloyd looks confused. He turns to Celia and asks quietly.

LLOYD

Am I the only one here who doesn't
know who this woman is?

CELIA

She's the richest person in
America right now and she also
owns Cure Now, which is like the
best medical research facility on
the planet.

LLOYD

(smiling)

Oh, so she could be like our -

BAM BAM. Bullets hit the car as everyone ducks down in
their seats.

CELIA

Jesus!

SIDNEY

Everyone get down!

Megan slides down in her seat, covering Alyssa as best
she can. Suzette looks in her rear-view mirror and puts
the pace on as everyone ducks down.

CUT TO:

EXT. CITY STREET

Parker opens fire again from outside his window as Hill drives. BAM BAM BAM.

CUT TO:

INT. PORSCHE CAYENNE

SUZETTE

They're only going for the tires
but I don't know if we can lose
them.

MEGAN

Just keep driving. Those three
kids back there aren't gonna be
taken that easily.

(patting Alyssa's
head)

Keep your head down honey.

CUT TO:

EXT. CITY STREET

Parker reloads his gun and fires BAM BAM BAM as Suzette drives side to side up ahead, making it difficult for him to hit the tires.

CUT TO:

INT. PORSCHE CAYENNE

Celia, Cathy and Lloyd are bent over with their heads down. Lloyd is doing something with his camera. He sits up and leans out the window.

CELIA

(at Lloyd)

Are you crazy!?

CATHY

Lloyd! Get back inside!

LLOYD

Don't worry, I don't think they're
here to kill us.

(CONTINUED)

CONTINUED:

'Isla de Encanta' by Pixies starts as soon as 'Vamos' ends.

CUT TO:

EXT. CITY STREET

Lloyd zooms in and takes pictures of the black car and Parker outside the window.

CUT TO:

INT. PORSCHE CAYENNE

CELIA

There's no way we can outrun them
Cath. You have to try hide us.

CATHY

Are you mental? We're in a car
full of -

CELIA

I know it's big but you've been
practicing with small stuff, you
just have to focus. You can do
this.

BAM BAM. Suzette focuses on the road. Megan and Alyssa stay low as Lloyd's sits back inside and bends over, looking at his camera.

MEGAN

I know this isn't exactly what you
signed up for but you're doing
great Suzette, just keep driving.

SUZETTE

You got it Miss Grant.

Cathy sits up and puts her palms on the ceiling of the car.

CELIA

You got this Cath.

CUT TO:

EXT. CITY STREET

Parker takes aim for a long time before firing BAM. A bullet pierces the back left tire of the Porsche. KSSSHHHHH.

CUT TO:

INT. PORSCHE CAYENNE

CATHY

Oh my God, they're gonna catch us.

CELIA

Don't worry about the tire, just focus. You can do this.

Cathy takes a deep breath. Celia sits up and looks to the front.

CELIA

(at Suzette/Megan)

When Cathy says so, pull us over fast and turn the car off.

SUZETTE

What?

CELIA

Just do it ok?

Celia looks at Cathy who closes her eyes, sweat running down her forehead. The car starts to disappear before it's gone entirely.

CUT TO:

INT. BLACK CAR

Hill watches the Porsche vanish in front of him.

HILL

What the?

CUT TO:

INT. PORSCHE CAYENNE

Cathy, her face struggling with the pressure of the keeping the car out of sight, her hands trembling on the ceiling.

CATHY
(shouting)
Now!

Suzette puts the brakes on and pulls over to the side of the road and turns the car off. Parker and Hill drive past them and continue down the road and out of view. Cathy brings her hands down and the car reappears. She exhales heavily, out of breath and drops her head, tired. Sidney and Anna sit up and turn around.

ANNA
(smiling)
That was amazing Cathy.

SIDNEY
You did the right thing keeping
that a secret.

'Isla De Encanta' ends as we

CUT TO:

EXT. OUTSIDE AIRPORT HANGAR

The nine of them walk towards Megan's jet which is waiting outside the hangar, already fired up.

Text on screen: "Twenty minutes later"

MEGAN
I understand that this is a
difficult situation and it's not a
decision you want to have to make
in a hurry but the fact is you're
not safe here anymore. Whoever
those men were, they're not going
to stop until they find you. If
you come with me now, I can give
you protection and privacy from
the media while you figure things
out.

(CONTINUED)

CONTINUED:

CELIA

What I don't understand is why the hell you're even here in the first place? Why are you doing all this just to help us?

MEGAN

Because I know what the world will do to you if things play out the way I think they will. They'll eat you alive. I'm also in a position to find out the potential your powers have to change the world. You know about my work, you know the kind of resources I have.

CATHY

And what about our lives here? Our families. Everything.

MEGAN

Look, I'm sorry, but the lives you lead before this happened to you are just not possible anymore.

They reach the steps up to the jet. Celia, Cathy, Lloyd, Anna and Sidney stop as Suzette takes Alyssa's hand and leads her up.

CELIA

You didn't expect us to drop everything and come live with you in America did you? Because that's even crazier than what's just happened to us.

SIDNEY

I don't think she's trying to force your hand here Celia. Those two men back there have already done that. Whether you want to go to America or not, the three of you can't stay here, not with what just happened.

LLOYD

I think we should go.

Celia and Cathy look at Lloyd.

(CONTINUED)

CONTINUED: (2)

LLOYD (CONT'D)

I even want to go. I mean, if we want to use our powers for something big, then having a billionaire on our side is gonna be pretty helpful right? I'd rather take my chances with her than wait to get chased down again.

Cathy and Celia look at other.

LLOYD (CONT'D)

What do you guys think?

CUT TO:

EXT. SKY

Megan's private jet in full flight.

CELIA (O.S.)

You wanna do what?

CUT TO:

INT. JET

Megan and Alyssa sit opposite Cathy, Lloyd and Celia in a booth.

MEGAN

I can see the potential your abilities might have in science. If you're willing to cooperate, I can provide you with what I mentioned before and anything you and your families ever need. There's a big chance here for you to help a lot of people.

CELIA

Shouldn't there be a bunch of legal stuff before we start getting into all of this?

Cathy and Lloyd look at Megan.

MEGAN

Yes, of course, I'll have that all written up as soon as we land.

(MORE)

(CONTINUED)

CONTINUED:

MEGAN (CONT'D)

I think we're going to change a lot of people's lives and I want us to do it the right way. I'd really like you to call your families now. Let them know that you're leaving but for your own safety you can't say where to or who you're with. With your permission I'd like to provide them with a security detail as soon as possible. There's a good chance that having failed to take you, whoever those men are working for will target your families next.

FADE TO:

EXT. SKY - NIGHT

CELIA (O.S.)

(quietly)

If we stay with you, we need to know that so long as we cooperate with the medical side of things...

CUT TO:

INT. JET

Anna leaning on Sidney's shoulder, both sleeping.

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

...you'll allow us to do what we want with our powers.

Alyssa asleep in a sleeping bag on the floor.

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

I also have a few requests as to your offer.

Suzette with her seat back, sleeping.

MEGAN (O.S.)

Go ahead.

Lloyd, face down on the table at the booth, sleeping.
Cathy beside him, sitting back, sleeping.

(CONTINUED)

CONTINUED:

CELIA (O.S.)

We need to learn how to fight and
defend ourselves.

Celia and Megan sitting opposite each other in the back
of the jet.

CELIA (CONT'D)

It's no use being able to walk
away from a crash or turn in
visible if we can't disarm someone
in front of us if we need to.
We'll need to learn how to handle
weapons, have first aid skills,
all the things that we might need
when we start getting into
dangerous situations. I just want
us to be prepared for whatever we
can because we're not gonna hide
away when we could be out there
helping people.

Megan looks at Celia for a moment.

MEGAN

If that's what it takes to have
you on board to help with our
research, then I'll have the right
people in to train you the minute
we land.

CUT TO BLACK:

TITLE CARD

Chapter Four: Growing Game Faces

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Cathy, Celia and Lloyd stand in front of the
fireplace/bannister that has been covered with a plain
black sheet. Anna and Sidney stand behind a camera on a
tripod.

CELIA

My name is Celia Remick.

CATHY

I'm Cathy Berg.

(CONTINUED)

CONTINUED:

LLOYD
And I'm Lloyd Chang.

CUT TO:

POV of the camcorder. Celia, Cathy and Lloyd are shoulder up in the frame in front of the black back drop.

CELIA
We're doing this video because we
want to make this clear to people.

CUT TO:

INT. BAR - NIGHT

People at a bar watching them on television.

CATHY
Yes, we have extra abilities and
no, we're not hiding because we've
done something wrong.

LLOYD
We're hiding because of these men.

CUT TO:

An image of Parker and Hill during the chase. We hear
Cathy's voice over the image.

CATHY
Two days ago these men pursued us
and opened fire in the middle of
the afternoon on a public city
street in Auckland.

CUT TO:

INT. CIA - OFFICE

Agent Apted watches the video full screen on a computer
screen as another image, this one closer in, just of
Parker leaning out the window firing his gun. We hear
Lloyd's voice over the image.

LLOYD
I'm sure you can understand why we
want to keep our whereabouts a
secret.

(CONTINUED)

CONTINUED:

CELIA

Right now we're learning to control our new abilities, and when we're ready, we plan on using them to help people as best we can.

CUT TO:

INT. SCHOOL COMPUTER ROOM

A bunch of teenagers in uniform crowd around a computer screen watching the video on YouTube.

CATHY

But for now, we want you to know we pose no threat to your safety at all. We want to use our powers to help you, not to hurt you.

'The Wire' by Haim starts as we

FADE TO:

INT. GRANT ESTATE - LIVING ROOM

Megan showing everyone into the kitchen/living area.

CUT TO:

INT. GRANT ESTATE - CELIA'S ROOM

Suzette shows Celia her room.

CUT TO:

INT. GRANT ESTATE - BATHROOM

Alyssa shows Cathy a giant bathroom.

CUT TO:

INT. GRANT ESTATE - SIDNEY & ANNA'S BEDROOM

Sidney and Anna look around their new room, smiling.

CUT TO:

INT. GRANT ESTATE - LLOYD'S ROOM

Lloyd opens the mini-fridge in his room and smiles as he takes out a can of coke. He looks out his window onto the estate.

FADE TO:

EXT. GRANT ESTATE - DAY

Celia and Cathy running as Lloyd lags behind. They're all in different outfits now.

CUT TO:

INT. GRANT ESTATE - GYM AREA

Megan introducing Celia, Lloyd and Cathy to ERIK GANZ (fifties).

CUT TO:

INT. GRANT ESTATE - LABORATORY

Cathy getting her blood sample taken.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Megan, Anna and Sidney sit at the table going over plans. Megan points to one of the walls, indicating something.

CUT TO:

EXT. GRANT ESTATE

Celia and Cathy running. Lloyd lagging behind. All in different outfits again.

CUT TO:

INT. GRANT ESTATE - FIRING RANGE

Lloyd, Celia and Cathy being shown how to load a gun by Erik.

CUT TO:

INT. GRANT ESTATE - LABORATORY

Lloyd getting his blood sample taken.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Movers set up a long table against the wall Megan was pointing to earlier.

CUT TO:

INT. GRANT ESTATE - GYM AREA

Celia on the rowing machine with earphones in sweating it out.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM - NIGHT

Everyone at the dinner table eating and talking.

CUT TO:

INT. GRANT ESTATE - ALYSSA'S ROOM

Alyssa is sitting up in bed. Megan hands her a glass of water after she swallows a small cup of medicine.

CUT TO:

INT. GRANT ESTATE - GYM AREA

Celia, Cathy and Lloyd, wraps over their knuckles, follow instructions from Erik.

CUT TO:

INT. GRANT ESTATE - KITCHEN

Celia and Cathy are at the kitchen bench. Suzette puts plates of food in front of them. Celia yells out and Lloyd appears smiling in the chair next to her giving everyone a fright.

CUT TO:

INT. GRANT ESTATE - LABORATORY

Celia getting her blood sample taken.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Wide of movers placing boxes onto the long table against the wall.

FADE TO:

Same shot with three computers along the table now. One with dual 27" monitors, other with one. Megan, Sidney and Anna sit behind one of them talking as Megan shows them something. 'The Wire' finishes as we

CUT TO:

EXT. GRANT ESTATE

Cathy and Celia running together.

Text on screen: "Four Weeks after being exposed"

"6:12AM"

CELIA

You think we're ready to start using our powers in public?

Coz I feel like getting out there right now.

CATHY

It's one thing to learn all this stuff, but it's another thing to go out and actually do it.

(CONTINUED)

CONTINUED:

CELIA

Well there's only one way to find out.

And we've been working our asses off Cath. I know I'm no Black Widow yet, not even close. But I'm starting to get cabin fever being out here 24/7.

Cathy and Celia reach the end of the path their running on and stop. Cathy puts her hands on her hips, Celia has hers above her head. Lloyd comes up behind them and flops to the ground.

CELIA

Guess that's what happens when you spend your whole life in your room watching movies.

LLOYD

I think I'm gonna throw up.

Celia smiles.

CELIA

That gear that Miss Grant commissioned for us should be here any day now.

CATHY

I think I'm just as scared as I am excited to see all that stuff.

Celia and Cathy start to walk away. 'They Never Got You' by Spoon starts to play.

CATHY

(looking back at
Lloyd)

C'mon Lloyd, you're gonna miss breakfast.

Lloyd groans on the ground before we

CUT TO:

INT. GRANT ESTATE - GYM AREA

Celia is throwing a punch at Erik, who's holding up pads. They're in an open section of a gym, exercise machines and weights off to the sides around them.

(CONTINUED)

CONTINUED:

Text on screen: "8:38AM"

Celia throws punch after punch, ducking as Erik swings at her. We see Alyssa and Megan off to the side. Megan standing, Alyssa sitting on a barrier, bringing her up to Megan's eye level. She's wearing a Nebraska Cornhusker's cap.

ALYSSA

I didn't know uncle Erik could fight.

MEGAN

There's not much that man can't do baby.

ALYSSA

Why isn't Celia wearing those big gloves?

MEGAN

Because unfortunately out in the real world people don't wear gloves when they fight honey.

We go back to Celia and Erik.

ERIK

Alright, two more.

Celia throws a four punch combo, ducks and weaves when Erik swings, does it again and stops. She starts to undo her wraps.

ERIK

Still a long way to go before I'll sleep right knowing you'll be out there on your own. But to think you could barely through a punch a few weeks ago.

Erik smiles.

ERIK (CONT'D)

I think your power helps with muscle memory as well as it does with recovery because nobody learns that fast.

Celia smiles.

(CONTINUED)

CONTINUED: (2)

ERIK
Have to say, I'm impressed.

CUT TO:

EXT. GRANT ESTATE - PATIO

Lloyd and Cathy are standing opposite Anna and Sidney, who are sitting on top of a picnic bench.

Text on screen: "10:31AM"

SIDNEY
You sure you're ready to try this?

CATHY
I think so.

ANNA
Don't go too far Lloyd. Just try somewhere we can still see you so we'll be able to tell if it works.

CATHY
Ok, here we go.

Cathy and Lloyd hold hands and become invisible before teleporting. They reappear right next to Sidney and Mia, still invisible, holding hands.

ANNA
(looking around)
Cathy?

Cathy and Lloyd stop holding hands and appear right next to Sidney, giving her a fright.

SIDNEY
Shit!

Lloyd smiles.

LLOYD
Sorry, didn't mean to scare you.

ANNA
Well least we know it works.

SIDNEY
This is great. You should keep practicing with more distance until you both feel confident.
(MORE)

(CONTINUED)

CONTINUED:

SIDNEY (CONT'D)

Maybe try sitting, lying down, all sorts of scenarios. You never know what kind of situation you might have to get out of once you guys go public.

CUT TO:

EXT. GRANT ESTATE

Establishing shot of the largest research building on the estate grounds.

Text on screen: "11:26AM"

MEGAN (O.S.)

You found something?

CUT TO:

INT. GRANT ESTATE - LABORATORY

Megan and CHRISTINA (thirties), lab coat, work skirt, walking through the laboratory towards Christina's work area.

CHRISTINA

All three of their blood samples contain an extra cell set that's not in regular human blood.

MEGAN

Can you make sense of how that's effecting them?

CHRISTINA

We're working on it.

They get to a standing desk with an iMac on it. Christina takes off her lab coat.

CHRISTINA

All three of their extra cell sets are actually blue in colour and take on different shapes in each individual.

Christina points to an image of four blood samples on the screen, indicating the differences between them. One has only red cells, the other three have red and blue cells.

(CONTINUED)

CONTINUED:

Each image with blue cells looks slightly different though. The shapes of the cells marginally different in their physical appearance.

CHRISTINA

(pointing to each
image)

This is a regular persons blood.
This is Cathy's, Lloyd's and
Celia's. Cathy and Lloyd's blood
are still a complete mystery to us
at this point. There's a whole lot
more variances in their systems
that are contributing to their
abilities that we don't understand
yet. Our main findings so far have
been from studying Celia's blood.

(pointing to Celia's
blood sample image)

This extra cell in Celia's blood
is acting as a kind of extreme
healing cell.

Christina opens a video on the computer showing Celia's
extra blue cells destroying a bunch of bacteria.

CHRISTINA (CONT'D)

We infected her blood with various
bacteria at different times and
her new cells destroyed it
immediately.

Celia's not indestructible. But
she heals so fast she appears to
be that way.

MEGAN

So what does this mean for us?

CHRISTINA

If we can somehow find a way to
safely use her blood in a
transfusion or even replicate her
cells and reproduce the effects
into a prescription drug for
example, Celia's blood has the
potential to cure everything.

'They Never Got You' fades as we

CUT TO:

INT. GRANT ESTATE - KITCHEN

'Jackie Big Tits' by The Kooks plays quietly from the kitchen radio. Suzette is cooking toasted sandwiches. Lloyd, Cathy and Celia sit at the kitchen bench. Alyssa is on Suzette's side of the bench, kneeling on a stool, watching her.

Text on screen: "12:01PM"

CATHY

How did you end up working for Miss Grant?

Kinda seems like you do everything around here.

ALYSSA

We met Suzette at IHOP. She used to give me extra bacon on my pancakes.

Suzette smiles at Alyssa and hands her a plate with a sandwich on it.

SUZETTE

I still do.

ALYSSA

Mum said I could finish watching Speed Racer in my room if I don't make a mess.

SUZETTE

Alright then.

Alyssa leaves the kitchen.

SUZETTE

Make sure you bring your plate back when you're done ok?

Alyssa calls from the door as she walks out.

ALYSSA

I will. Thanks for lunch!

Suzette goes back to cooking.

SUZETTE

It was quite a while ago now. Miss Grant's husband had recently passed away.

(MORE)

(CONTINUED)

CONTINUED:

SUZETTE (CONT'D)

She was having a pretty tough time with Alyssa back then and was looking to hire a live in cook.

I served her as usual one morning and she asked me to sit down. At this point I'd waited on them almost every Sunday morning for a year so we were pretty familiar with each other.

She offered to employ me full time if I quit my job right then and there and came and worked for her. She promised to triple whatever I was making and give me a room in the house.

As you've noticed I do a lot more than just cook for her now. She's given me the chance to be apart of something really big and I'm super grateful for that.

Suzette hands them their toasted sandwiches as 'Jackie Big Tits' ends.

CUT TO:

EXT. SUBURBAN STREET

Megan parks and gets out of a red 1990 Porsche 944 and walks up to the front door of a house and knocks.

Text on screen: "12:12PM"

LESLIE AARONS (fifteen) opens the door. She has long blonde hair, red trimmed prescription glasses and is wearing a t-shirt with an image from The Cutting Edge film on it, denim short shorts and chewing gum. A screen door separates them.

MEGAN

Hi, are you Leslie Aarons?

LESLIE

Yes.

MEGAN

My name is -

(CONTINUED)

CONTINUED:

LESLIE

I know who you are.

MEGAN

You mind if I come in for a few minutes?

CUT TO:

INT. LESLIE'S HOUSE - KITCHEN

Megan is seated at the kitchen bench. Leslie is opening the fridge.

LESLIE

You wanna Dr Pepper?

MEGAN

No thank you.

Leslie steps out from the fridge and opens up a can of Dr Pepper and starts drinking from it.

MEGAN

I called your school this morning. They told me you've barely shown up all year. Why aren't you showing up to school?

LESLIE

Did I do something wrong? Because I know I've hacked into a lot of places, but I never did anything that bad. It's just practice, I've never even stolen anything.

Leslie leans back on the stove.

MEGAN

I'm not the police Leslie.

LESLIE

I know. You're way more powerful than the police. It's like how they said in Tokyo Drift where if you speed so far over the limit the patrol car that clocks you won't even bother chasing you because she knows she can't catch you. You have so much money that there's no law you can't break and buy your way out of.

(CONTINUED)

CONTINUED:

MEGAN

That's not how I think about my wealth at all.

LESLIE

I'm just saying, that's how it is when you have that much money. Why are you here anyway?

MEGAN

I'm here because I'd like to offer you a job Leslie.

LESLIE

Mmmm, ok, I'll take it.

MEGAN

I haven't explained to you what the job is yet.

LESLIE

I don't care what it is, I'll take it. It's obviously to do with computers because that's the only reason you'd be here. And of course you'll have all the latest technology, probably a bunch of stuff that's not even on the market yet so whatever it is, I'd be an idiot to turn it down.

MEGAN

Well I'll need to speak with your mother first. I have a contract in the car that you'll both need to read through and sign.

Leslie downs the rest of her Dr Pepper in one go. Megan watches in awe.

LESLIE

(smiling)

Ok great, sounds good. Let me grab my bag. My mum's office is just a few blocks away.

Leslie walks out of the kitchen.

INT. LESLIE'S HOUSE - LESLIE'S BEDROOM

Leslie's room is immaculate. Two giant computer screens sit at her desk side by side.

(CONTINUED)

CONTINUED:

She takes a back pack from her closet and puts a pile of hard drives from her desk drawer inside. She takes her wireless keyboard and mouse and puts them in her bag too. Megan walks into the door frame, watching Leslie finish packing her bag. She throws it over her shoulder and looks at Megan.

LESLIE

You ready to go?

CUT TO:

EXT. GRANT ESTATE

Lloyd is in the drivers seat of a black 1994 Chevrolet Corvette convertible. Alyssa, Suzette, Anna and Sidney stand outside it.

Text on screen: "12:59PM"

SIDNEY

(at Lloyd)

You ready?

Lloyd puts his hands on the steering wheel.

LLOYD

I think so.

ALYSSA

Go Lloyd!

Lloyd smiles at Alyssa before looking straight ahead. Lloyd teleports with the car. The others look around, spotting The Corvette out in the field. Lloyd's waving to them from inside the car.

SIDNEY

(to herself quietly)

Unbelievable.

CUT TO:

EXT. GRANT ESTATE - FIELD

Lloyd gets out of the car as the rest of them walk up to him. Alyssa getting piggy backed by Suzette.

ALYSSA

That was awesome! Try with me next time!

(CONTINUED)

CONTINUED:

SIDNEY

How do you feel about going
international?

LLOYD

(smiling)

Let's do it.

CUT TO:

INT. GRANT ESTATE - FIRING RANGE

Wearing earmuffs and protective glasses, Celia is
reloading her gun as Cathy aims hers at the target. Erik
is stand nearby, watching, his arms folded.

Text on screen: "1:11PM"

ERIK

(at Cathy)

Remember to keep that strong arm
fully extended.

Cathy focuses and fires the gun. BAM. BAM. She hits the
target in the right shoulder and the stomach.

ERIK

That's better.

Celia has finished loading her gun. She takes aim and
empties it all at once. BAM BAM BAM BAM BAM BAM. She hits
the target six times in the head and chest area.

CUT TO:

Celia and Cathy taking off their earmuffs and glasses and
hanging them up on the wall at the edge of the firing
range.

CELIA

You okay?

You've been pretty quiet since
lunch.

CATHY

I don't know. I'm all for the
training, you know, first aid,
self defence. I think it's a good
idea. I just don't know about the
guns Ceal.

(MORE)

(CONTINUED)

CONTINUED:

CATHY (CONT'D)

I'm not pointing one of those things at someone. I don't want to kill anybody.

CELIA

I know, of course you don't. I don't want to kill anyone either but it's for our own protection Cath. If we do our job right, hopefully we won't have to use them at all.

CUT TO:

EXT. GRANT ESTATE

Megan parks the car and gets out. Leslie follows suit.

Text on screen: "1:31PM"

MEGAN

(walking towards the front door)

I'll show you your room and you can meet the others. I know it was all in the contract but remember, absolutely no photos while you're on these grounds. The world can't know they're here with us. If you think you might forget just remember you'd be putting everyone's safety in jeopardy.

LESLIE

Don't worry, I got it. No photos, no social media.

CUT TO:

INT. GRANT ESTATE - HALLWAY

Megan and Leslie walk down a large hallway.

MEGAN

That's Celia's room, Cathy's, Lloyd's. Anna and Sidney stay in there. They deal with everything we release to the public.

(stopping at the end of the hall)

And this is your room.

(CONTINUED)

CONTINUED:

Megan stays at the door as Leslie walks inside.

INT. GRANT ESTATE - LESLIE'S BEDROOM

LESLIE
(smiling)
Oh my God.

The room is sweet. A queen sized bed, computer with dual monitors, a television mounted on the wall, a mini fridge in the corner.

LESLIE (CONT'D)
This is awesome.

MEGAN
Just leave your bag in here for now, I want to introduce you to Suzette, my assistant.

We hold on Leslie's smiling face before we

CUT TO:

INT. GRANT ESTATE - KITCHEN

Suzette is cutting open a bunch of large boxes on the kitchen table. Megan and Leslie walk in.

MEGAN
Suzette, I want you to meet Leslie Aarons.

Suzette turns around.

SUZETTE
(smiling and offering
her hand)
Nice to finally meet you. I've heard a lot about you.

LESLIE
(shaking Suzette's
hand)
Nice to meet you too.

MEGAN
(looking at all the
boxes)
Is this everything.

(CONTINUED)

CONTINUED:

SUZETTE

Yep, it all arrived about fifteen minutes ago.

LESLIE

What's in the boxes?

MEGAN

You'll see soon enough. Suzette is here for anything you need ok? You have any food allergies? You tell her.

(pointing to the dual monitors)

You need something for your work station? Ask Suzette. She's in charge of the day to day running of this section of the grounds so you respect her, and you'll be fine. Let's go find the others so you can meet them too.

Megan and Leslie start walking out.

MEGAN

(to Suzette as they leave)

We're going to do a full test of the equipment Suzette. If you just unpack it all and lay everything out on the table that'd be great.

SUZETTE

No problem.

MEGAN

(to Leslie)

There's gonna be a lot of information to take in over the next forty-eight hours but I'm sure you'll be fine.

(smiling)

Technically you're smarter than all of us anyway.

Leslie smiles.

CUT TO:

INT. GRANT ESTATE - LLOYD'S ROOM

Close-ups of clothes on the floor, Lloyd's camera on the bed, pictures of the hotel Pullman in Paris and the Trevi district in Italy on his computer screen. Lloyd is standing in the middle of his room with his eyes closed.

LLOYD
(to himself)
Ok, don't overthink it. Just do
it.

Close up of Lloyd's eyes closed. When he opens them we

CUT TO:

EXT. HOTEL PULLMAN - ROOFTOP

Lloyd smiles as he looks around and pauses, looking at the Eiffel Tower for a few moments before teleporting.

CUT TO:

EXT. STRATTON - ROOFTOP

Lloyd appears on the roof. He puts his hood on as he makes his way into the building.

Text on screen: "1:58PM"

CUT TO:

INT. STRATTON - HALLWAY

Lloyd walks down the hall. When he stops outside a room to knock, he freezes when he hears voices from inside. It's James and Hailee arguing.

JAMES (O.S.)
...the point if I can't trust you
anymore?

HAILEE (O.S.)
It was just one stupid kiss. We
were both drunk, it didn't mean
anything.

JAMES (O.S.)
Don't pretend it didn't mean
anything.

(CONTINUED)

CONTINUED:

HAILEE (O.S.)

We were just playing a stupid game.

JAMES (O.S.)

I don't care if it was a game, no-one forced you to kiss him. You can have this chain back. I won't be needing it anymore.

HAILEE (O.S.)

James wait.

Lloyd quickly backtracks into the hallway phone booth and hides as James walks out and heads down the hall. Through the open door, we can see Hailee standing there upset.

CUT TO:

INT. STRATTON - HAILEE'S ROOM

Lloyd is sitting on Hailee's desk chair while she sits on the bed. A stack of Almodovar DVD's are on Hailee's desk next to her laptop. A poster from the film Persona is hanging on her wall.

Text on screen: "Three Minutes Later"

LLOYD

From what I heard it sounds like he doesn't deserve you anyway.

HAILEE

Thanks.

LLOYD

I would say something like "if you want me to go sort him out just tell me" but I'd probably get my ass handed to me.

Hailee smiles.

HAILEE

You know that video you guys put on YouTube introducing yourselves has over six hundred million views now.

The three of you are all anyone ever talks about now.

(MORE)

(CONTINUED)

CONTINUED:

HAILEE (CONT'D)

Even though no-ones heard from you in weeks, there's still articles on you everyday in the papers and on the news here.

I'm just glad you're ok.

LLOYD

Thanks.

Beat.

LLOYD

I think I know something that might make you feel a bit better.

HAILEE

What is it?

Lloyd stands up and steps up to Hailee, holding his hand out.

LLOYD

Hold my hand, I'll take you there.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Erik, Cathy, Celia, Megan, Anna, Sidney and Leslie are standing around the table full of the new gear. Guns, ammunition, vests, etc cover the table top. Erik, Cathy and Celia at one end working with the guns. Erik is holding up two of the guns, showing them. Anna, Sidney, Leslie and Megan across the other side of the room in the kitchen area with the surveillance equipment.

Text on screen: "2:07PM"

ERIK

These are the exact size and weight of the firearm you've been training with. The only difference is what's in them.

Erik hands them each a gun and picks up an ammunition box and takes a tiny rod filled with miniature darts out and places it up inside the handle of the gun.

(CONTINUED)

CONTINUED:

ERIK (CONT'D)

Slots in nice and easy. Once it clicks like that you're ready to go. Simply press here to drop the clip.

Erik unloads the gun, letting the rod fall out into his other hand. He puts the gun down and removes one of the darts from the clip.

ERIK (CONT'D)

Every clip has twelve of these tiny darts inside. They're specifically designed only to disable your target.

He points to the small point at the end of the dart before it widens into a tiny cylinder.

ERIK

This small point here is the only thing that will penetrate the skin on impact. At that point it will release a powerful sedative that should take effect almost instantly, knocking your target out cold. It's not the firepower that does the damage, it's the drug. So don't worry, you're not going to kill anybody with one of these things.

Celia looks across at Cathy and smiles softly. Erik picks up one of the vests.

ERIK

Let's see how the rest of this gear fits on you two.

CUT TO:

INT. STRATTON - KITCHEN

Megan showing Leslie, Sidney and Anna the surveillance gear. She's holding up a headset.

MEGAN

Whenever they decide to go on any kind of mission, they're each going to wear one of these. They'll be recording their actions live through these camera's.

(MORE)

(CONTINUED)

CONTINUED:

MEGAN (CONT'D)

This is for their safety as well as proof of action if we ever need the coverage from a legal stand point. I'm sure it will pay in the future to have a record of everything.

Megan points to the small gadgets on the front, back and sides of the headset.

MEGAN (CONT'D)

You'll be able to see what's in front of them and more importantly, behind them and to the side. Leslie, you'll be linked to all three of them, focusing on Lloyd. Anna, you'll be keeping an eye on Cathy and Sidney, you'll be with Celia. You'll have a live communication line to talk to them at all times.

(pointing to the computers)

I've set up stations for each of you over there.

LESLIE

(smiling)

Aw man, this is gonna be awesome.

CUT TO:

EXT. ROOFTOP NEAR THE TREVI FOUNTAIN

Lloyd and Hailee standing on a rooftop. Hailee is smiling.

LLOYD

I remember you said you liked Fellini so I thought you might want to see this.

HAILEE

Oh my God, Lloyd, this is amazing.

We pull out to a wide and see Lloyd and Hailee look down at the Trevi Fountain where crowds of people are.

Text on screen: "2:10PM"

(CONTINUED)

CONTINUED:

LLOYD

I don't think it's a good idea for me to go down there. People might recognize me.

If you want a closer look, I can wait up here for you.

HAILEE

I think I'd rather stay up here with you.

Hailee reaches out and holds Lloyd's hand as they enjoy the view.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Megan, Anna and Sidney are now at the living room table with Cathy, Celia and Erik. Cathy and Celia are wearing bulletproof vests. Megan is putting one of the headsets on Celia's head. Cathy already has one on. Leslie is at her dual monitor station, looking at the live recordings with a headset on.

Text on screen: "2:30PM"

MEGAN

(to Celia)

These comfortable enough?

CELIA

Yeah they feel fine.

MEGAN

(looking over at
Leslie)

Everything working?

LESLIE

Yep, we're all good here.

She presses a button on the side of her headset.

LESLIE

(into the microphone)

Mic check.

Cathy presses a small button on her vest with her left hand.

(CONTINUED)

CONTINUED:

CATHY

Yep, I can hear you.

MEGAN

Ok, the only thing left to check is this.

Megan pulls out a small black radio box.

CATHY

Is that the police scanner thing?

MEGAN

Yes. As per Celia's request, it's like a police scanner but for the whole country. It's been programmed to filter out everything but the highest threat level of crime as it happens. Don't ask me where I got it or how it works, let's just hope that it does.

Cathy looks nervous. Sidney looks at Celia and Cathy.

SIDNEY

Once we turn this on guys, there's no going back. You're not going to want to stay hidden once you feel responsible for what comes out of those speakers.

CELIA

We understand. That's what we're here for.

MEGAN

Cathy, Celia, I know you know this, but this is about to put you in some extremely dangerous situations. And we've set up an entire system here these last few weeks to help protect you but there can be no guarantee of your safety once you're out there. There's no shame in focusing your time on helping us here in laboratory. It's just as valuable to the world. Are you both sure you want to do this?

CELIA

Yes.

(CONTINUED)

CONTINUED: (2)

Cathy dry swallows and nods her head.

CELIA

Let's get Lloyd back here and turn
this thing on.

CUT TO:

TITLE CARD

Chapter Five: White Teeth Teens

CUT TO:

EXT. STREET SIDE - KANSAS

A police car is parked on the side of the road.

Text on Screen: "Wichita, Kansas" "2:45PM"

INT. POLICE CAR

A female cop is in the drivers seat sipping from a
takeaway coffee cup. Her male partner is eating a burger
in the passenger seat.

MALE

Assault on Precinct 13 was on TV
last night and I can't decide
whether that movie makes us look
good or bad? You ever see -

RADIO

Ksch - School shooting reported in
progress at Wichita Southwest High
School - ksch

FEMALE

Shit!

The female cop puts her coffee in the holder and starts
the car.

RADIO

Ksch - two male students with
automatic weapons. All available
units in the area to Wichita
Southwest High school immediately -
ksch

(CONTINUED)

CONTINUED:

Sirens sounds as they pull out onto the road.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Celia and Cathy stand with guns in hand. Erik is helping Lloyd with his headset. Megan is talking with Leslie who is at her station alongside Sidney and Anna.

ERIK

(to Lloyd)

This will give Sidney eyes on everything, you just worry about what's in front of you.

Erik looks over at Leslie.

ERIK

Leslie, mic check on Lloyd.

Leslie speaks into her microphone.

LESLIE

Mic check.

Lloyd pushes his chest button.

LLOYD

It's working.

ERIK

And that button underneath is if you need to speak to everyone at once.

Megan is leaning over at Leslie's station, watching her on the computer.

MEGAN

How soon can you get into their live surveillance feed?

LESLIE

A minute or two and I'll be in.

MEGAN

They're going in now but keep working on it. Pull up an image of the school entrance on Lloyd's screen so he can visualize it.

(CONTINUED)

CONTINUED:

Megan walks over to Cathy, Celia and Lloyd. Megan takes a small touch screen the size of an iPhone and straps it onto Lloyd's right forearm.

MEGAN

This is connected to Leslie so if you need her to pull up an image of somewhere you want to get to, just ask and she'll send it through.

LLOYD

Ok.

MEGAN

This is it guys, what you wanted. You ready?

CELIA

We're ready.

MEGAN

Cathy, don't forget about what you can do. The second you think you're in danger, use it. Simple as that ok?

Cathy nods, nervous.

Megan looks over at the computer stations where Leslie, Sidney and Anna are.

MEGAN

We good to go Leslie?

LESLIE

(nodding)

We're ready.

Megan looks back at the three of them. Erik watching from the side.

ERIK

Good luck guys. I'll be here when you get back. And Lloyd, if you need anything gear wise just remember it'll only take you a second to come back for more.

LLOYD

Right.

(CONTINUED)

CONTINUED: (2)

Lloyd puts his gun in his holster and looks at the screen on his arm before taking Cathy and Celia's hands in his.

MEGAN

I don't think a school shooting is what any of us had in mind for your first time but those kids need you so be careful and go save some lives ok?

Lloyd looks at Cathy and Celia.

LLOYD

Ready?

Cathy nods.

CELIA

Let's go.

Lloyd teleports the three of them out of the living room.

CUT TO:

EXT. WICHITA SOUTHWEST HIGH SCHOOL - ENTRANCE

Lloyd, Cathy and Celia appear outside the deserted front entrance of the school.

CATHY

I can't believe this is happening.
I'm already sweating.

CELIA

We're gonna be fine Cath. Let's just find these losers and get this over with.

Lloyd takes his gun out of the holster and holds it. Two students, one girl and one boy holding hands, come running out of the front entrance.

HIGH SCHOOL GIRL

(desperate)
Please help, they're still inside.
They've already shot so many people.

They keep running past them and down the road.

CATHY

Oh my God.

(CONTINUED)

CONTINUED:

CELIA
(confident)
C'mon, let's go.

Celia leads the way. They hear shots being fired. BAM BAM BAM. BAM BAM. Leslie comes in over the radio to all of them as they enter the school.

LESLIE (O.S.)
Shit, ok guys, I'm into their surveillance system now. There's two of them. One of them is in the library, the other is going to the cafeteria. They're still shooting.

INT. WICHITA SOUTHWEST HIGH SCHOOL - LOBBY/RECEPTION AREA

The three of them make there way through the lobby. Two staircases on either side lead to the second floor. A hallway goes straight ahead.

LESLIE (O.S.)(CONT'D)
Lloyd, there's bunch of wounded students and a teacher in one of the classrooms. Take the right staircase. It's room 114.

Lloyd starts to move up the stairs.

CELIA
(to Lloyd)
Good luck.

LLOYD
Thanks.

Lloyd starts running as Sidney comes in over the radio to Celia.

SIDNEY (O.S.)
Celia, you and Cathy need to disarm the two shooters. I'll direct you to the cafeteria where one of them is. Head straight through to the end of the hall and go down the stairs. There's nobody down there but it looks like he's heading down to check.

Anna comes in over the radio to Cathy.

(CONTINUED)

CONTINUED:

ANNA (O.S.)

Alright Cathy, head up the staircase on your left. Once you get to the hallway on the first floor, the library will be through the first door on your right.

BAM BAM. Cathy looks at Celia.

CATHY

The library's upstairs too. I have to go this way.

CELIA

You can do this Cath. We just have to put down one each and this is all over. I'll see you in a minute ok?

CATHY

Ok.

Celia heads down the hall, Cathy up the stairs. We stay with Cathy.

CATHY

(to herself)

Ok, I can do this.

ANNA (O.S.)

I suggest you go invisible now just to be safe.

CATHY

Right.

CUT TO:

INT. WICHITA SOUTHWEST HIGH SCHOOL - HALLWAY

Lloyd reaches the top of the stairs and runs down the hall looking at the numbers on the classroom doors. He pushes the button on his chest.

LLOYD

Where should I take them?

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Leslie is looking at images of Via Christi hospital on Google. Erik, Suzette and Megan are standing behind the work stations, watching.

LESLIE

I'm pulling up an image of the nearest ICU. If you take them one by one you should be able to lay them down straight away and go back for more.

CUT TO:

INT. WICHITA SOUTHWEST HIGH SCHOOL - HALLWAY

Lloyd still running down the hall reading the numbers on the doors. 106, 108, 110.

LESLIE (O.S.)

Got it!

Check your screen. Take them there.

LLOYD

Alright, I'm on it.

112, 114. Lloyd stops outside the door and focuses on the image on his screen before rushing in.

INT. WICHITA SOUTHWEST HIGH SCHOOL - ROOM 114

Inside room 114 is a teacher and a group of students crowded around two wounded girls and a boy on the floor.

TEACHER

(at Lloyd, pleading)

Three of them have been shot. I don't know if they're going to make it. You have to do something.

Lloyd gets down on his knees by the wounded.

HIGH SCHOOL BOY

You can save them right? You can them to a hospital?

(CONTINUED)

CONTINUED:

LLOYD
(picking up on of the
girls)
It's gonna be ok. I'll be right
back.

Lloyd teleports out of the classroom.

CUT TO:

INT. VIA CHRISTI HOSPITAL - ICU

Lloyd appears with the wounded girl in his arms in an occupied ICU room. There's a doctor speaking with a patient. They both get a shock when he appears.

LLOYD
There's been a school shooting,
you have to help. Where can I put
her?

ICU DOCTOR
Uhhh, quick, follow me.

Lloyd follows the doctor out of the room into a neighbouring one with empty beds in it. Lloyd places the girl down as the doctor presses a red button at the head of the bed and starts to examine the girl.

ICU DOCTOR
More help is on its way. We'll
take care of her.

LLOYD
Ok thanks, because there's more.
I'll be back in a second.

Lloyd disappears as two nurses enter the room and help the doctor with the girl. Lloyd reappears with the other wounded girl in his arms and places her on another bed before disappearing again, reappearing with the boy and placing him down the same way.

LLOYD
I'm gonna go back and keep
checking for more wounded at the
school.

(CONTINUED)

CONTINUED:

Lloyd teleports again as the nurses and doctor just watch, speechless, before attending to the wounded again when he leaves.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Anna is looking at the surveillance footage. At the far end of the library ADAM (16) is holding an Arsenal SLR-107FR AK-47. He's pointing it at six female students standing against the wall.

CUT TO:

INT. WICHITA SOUTHWEST HIGH SCHOOL - HALLWAY

Cathy, invisible, walks slowly, up to the entrance to the library. She has her gun raised.

ANNA (O.S.)

He's in the back of the library,
you have to move fast. He's got a
group of girls lined up against a
wall.

BAM BAM. We hear the sounds of people screaming.

CATHY

(quietly)
Oh my God.

ANNA (O.S.)

Cathy hurry! He's just shot one of
the girls.

Cathy takes a deep breath and rushes into the library.

INT. WICHITA SOUTHWEST HIGH SCHOOL - LIBRARY

Cathy heads towards the far end, where she can see Adam and the girls. One of them is on the ground bleeding, another trying to help her.

LIBRARY GIRL #1

(on the ground with
the wounded girl)
Please stop! Please!

(CONTINUED)

CONTINUED:

ADAM

You think you could just humiliate
us and get away with it? You think
we wouldn't do anything about it?

LIBRARY GIRL #2

(standing against the
wall)

Please! We're sorry. We didn't
mean to hurt you. Please, just
stop shooting.

Cathy slows down as she gets closer. She bumps into one
of the aisles as Library Girl #2 finishes her sentence,
making Adam turn around. Cathy freezes as he points the
gun in her direction. He holds it there for a few
moments, staring right at the invisible Cathy as she
stands as still as possible. Adam turns back to the
girls.

ADAM

None of you are making it out of
here alive. You understand?! When
I said I'd make you pay you didn't
believe me did you? You didn't
believe me. No-one believed me.

Cathy slowly creeps up to Adam. She's only a few paces
from him now.

LIBRARY GIRL #3

Please don't do this. We believe
you now ok? We believe you.

Cathy raises her gun, barely a feet from where he's
standing and aims it at him.

LIBRARY GIRL #2

Just don't hurt us. We're sorry.

ADAM

(aiming his gun at
Library Girl #2)

Well you're too late. You're all
too late.

The girls close their eyes. Just as he's about to pull
the trigger, Cathy pulls hers first. BAM. She hits him in
the side of the neck. Adam collapses. The girls scream at
the sound of the gun. Cathy becomes visible just before
they open their eyes again. Cathy just stands there in
shock for a moment, looking at Adam on the floor.

(CONTINUED)

CONTINUED: (2)

The girls all look at Cathy. Cathy notices them all looking at her and she presses her chest button.

CATHY

Lloyd, there's someone in the library you need to take to the hospital right now. She's been shot but she's still breathing.

Celia, where are you? Are you ok?

CUT TO:

INT. WICHITA SOUTHWEST HIGH SCHOOL - CAFETERIA

Celia is following behind KYLE (17), the other shooter, as he makes his way through the empty cafeteria, AK-47 in hand. She pauses and whispers in her microphone piece.

CELIA

I'm good, I've got eyes on him.

Celia continues following Kyle. She gets within twenty metres, keeping quiet.

SIDNEY (O.S.)

Celia, what are you waiting for?
Take the shot.

Celia keeps following him.

SIDNEY (CONT'D)

Celia, what are you doing? Take
the shot now!

Celia sees Kyle go into the kitchen. She rushes out into the open and hides outside the entrance to the kitchen, waiting for him.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Sidney is looking at her screen. She can see Kyle making his way through the kitchen. She puts her gun in her holster.

SIDNEY

He's searching the kitchen for people but there's nobody in there.

(MORE)

(CONTINUED)

CONTINUED:

SIDNEY (CONT'D)

He's starting to head back out. I don't know what the hell you're thinking Celia but the next chance you get, please, just take the shot.

We see Kyle reach the door on Sidney's screen before we

CUT TO:

INT. WICHITA SOUTHWEST HIGH SCHOOL - CAFETERIA

Kyle exits the kitchen. As soon as he steps into Celia's view she reaches for his AK-47 and pushes it up into his face knocking him backward. She takes the gun from him, unloads it and tosses the mag and rifle across the room in different directions. Kyle looks stunned, holding his face. He reaches behind his back but Celia throws a quick right, sending him against the wall. She reaches behind him and pulls out a pistol and steps back away from him. She unloads that too and throws it away.

SIDNEY (O.S.)

Celia, what the hell are you doing!? Just take the shot and finish this!

CELIA

Don't worry, I will.

Celia looks at Kyle, holding his face in pain against the wall.

CELIA

Let me guess. You were just gonna kill yourselves when this was all finished?

You cowards.

KYLE

You don't understand, how could you? Look at you.

CELIA

I don't need to understand you. It doesn't matter. Coz no matter what you've had to go through, nothing makes it okay to do what you just did and I'm not gonna let you take the easy way out.

(MORE)

(CONTINUED)

CONTINUED:

CELIA (CONT'D)

You're gonna have to face
whatever's coming to you.

Kyle lunges out at Celia throwing a wild haymaker which Celia dodges and gives him a quick three punch combo ending with a right cross to the face, knocking him down. Celia stands over Kyle, who's on the ground, his nose bleeding.

KYLE

Please, just kill me. I don't
wanna live anymore.

CELIA

(pulling out her gun)
Yeah, well that's not up to me.

Celia shoots Kyle in the neck. He passes out flat on the floor.

SIDNEY (O.S.)

Jesus Celia. You almost gave me a
heart attack. Cathy and Lloyd are
waiting for you at the front
entrance. The cops are less than a
minute away. You guys need to get
out of there.

CUT TO:

EXT. WICHITA SOUTHWEST HIGH SCHOOL - ENTRANCE

Lloyd, Cathy and the students from the library and
classroom are there as Celia comes outside.

CELIA

The cops are close. We gotta go.

LIBRARY GIRL #1

What are we supposed to tell the
police?

CELIA

Tell them that there's a psycho in
the cafeteria waiting to be
arrested.

CATHY

And you know where the other one
is.

(CONTINUED)

CONTINUED:

CELIA

Tell them they'll be waking up in
about the hour.

Lloyd speaks into his microphone piece.

LLOYD

You sure that's everyone?

LESLIE (O.S.)

Yeah that's everyone. Those two in
the bathroom were the last ones.
You guys are good to go.

LLOYD

Alright we're on our way.
(at Cathy and Celia)
You guys ready?

Cathy, Lloyd and Celia holds.

CELIA

(at Library Girl #1)
Stay strong guys.

Lloyd teleports them out.

CUT TO:

INT. GRANT ESTATE - LIVING ROOM

Cathy, Lloyd and Celia appear in the living room.
Everyone claps for them.

LESLIE

You guys kicked ass!

MEGAN

Are you all okay?

CELIA

(smiling)
Yeah, I think we're all ok.

Cathy starts taking off her headset. She puts her gun on
the table.

LLOYD

I'm just glad no-one was dead
before we got there.

(CONTINUED)

CONTINUED:

SIDNEY

They might be by now if you didn't
get them to a hospital so fast.
You saved their lives guys.

LLOYD

(smiling)
Not a bad start to our careers.

Cathy takes her vest off and puts it on the table.

CATHY

I'm gonna go lie down for a bit.
I'll see you guys at dinner.

CELIA

You okay Cath?

CATHY

(walking away)
Yeah, I'm just tired.

Cathy walks out of the living area. Megan looks at Celia
and Lloyd.

MEGAN

Let's call it a day. We'll think
about turning the scanner back on
tomorrow.

LLOYD

Ok. I'm gonna call my Mum then.

Celia and Lloyd start taking off their gear.

MEGAN

Celia, maybe you should do the
same. This'll be all over the news
in a minute. You should let
someone know you and Cathy are ok.

CELIA

Yeah, I'll take care of it.

CUT TO:

EXT. CIA HEADQUARTERS - DAY

Birds eye view of the CIA headquarters.

CUT TO:

INT. CIA - MEETING ROOM

Apted stands at the head of long table. Parker and Hill sit among half a dozen other agents in suits.

APTED

This footage was pulled from a surveillance camera in the library at Wichita Southwest High School. This happened thirty five minutes ago.

Apted leans forward and clicks something on her computer and sits down. A screen behind her shows the footage of Adam being shot and then Cathy appearing out of nowhere beside him, gun in hand.

APTED

Cathy Berg. We're no longer in the dark about what she's capable of now.

Apted clicks on her computer again. This time the footage shows Lloyd teleporting in and out of the classroom, carrying the wounded.

APTED (O.S.)

This was taken at the same time in one of the school's classrooms.

There is absolutely no way these three kids are working on their own. Their equipment alone shows us that someone with access in high places is with them now. We were too slow this time.

PARKER

And you're sure the cyborg they found was the last one?

APTED

Yes. The NASA report recorded four pods entering the earth's atmosphere on July 4th 2015.

(MORE)

(CONTINUED)

CONTINUED:

APTED (CONT'D)

We failed with the victims of the first three. We can't afford to fail again.

CUT TO:

TITLE CARD

Chapter Six: Aftershock

'End of the Line' by Sleigh Bells starts to play.

CUT TO:

INT. STRATTON - HALLWAY - DAY

Lloyd, his hood on, knocks on Hailee's door.

HAILEE (O.S.)

Come in.

INT. STRATTON - HAILEE'S ROOM

Hailee turns around from her closet where she's hanging something up. When she sees Lloyd she looks concerned.

HAILEE

I just read something about the shooting in Kansas. Are you guys okay?

LLOYD

Yeah, we're okay. I um, I don't have much time but I really wanted to see you.

Lloyd walks up to her.

LLOYD (CONT'D)

I know you only just broke up with James, and I realize I'm not exactly in a position to be in a normal relationship right now. But I don't know what's gonna happen to me in the next few weeks. Now that we're using our powers in public I feel like anything could happen. I just wanted to tell you how much I like you while I still have the chance.

(CONTINUED)

CONTINUED:

Hailee looks at Lloyd and smiles before leaning in and kissing him.

HAILEE

I don't know what you guys are going to be up against, but just be careful ok? Don't make this the last time I get to see you.

Lloyd kisses her.

LLOYD

I have to get back, but I'll see you soon, I promise.

Lloyd stands back and looks at Hailee for a moment before teleporting.

CUT TO:

INT. GRANT ESTATE - HALLWAY - DAY

Celia walks down the hall towards Cathy's room. She knocks and opens the door. Cathy's in bed on her laptop.

CELIA

You mind if I come in?

CUT TO:

EXT. GRANT ESTATE - PATIO - DAY

Lloyd scrolls his contacts until he gets to 'Mum'. He rings her and puts his phone to his ear.

CUT TO:

INT. GRANT ESTATE - KITCHEN

Sidney's pouring herself a glass of orange juice. Anna, sitting at the bench, already has one in front of her.

SIDNEY

You think they're actually going to be able to handle this long term? They're only kids.

(CONTINUED)

CONTINUED:

ANNA

If they were in any other environment I'd say no but look at the people here. I don't think there's a better place in the world for them to do this.

SIDNEY

I just don't wanna see them get hurt. What Cathy saw today alone would be enough to make anyone never want to leave their house again.

CUT TO:

INT. GRANT ESTATE - LESLIE'S BEDROOM

Suzette puts a towel on the edge of Leslie's bed. Leslie is facing her. Command & Conquer Gold 1996 is paused behind her on her dual monitors.

SUZETTE

Here's a clean one for you. And there's a hot towel rail you can hang it on in the bathroom after you shower.

LESLIE

Cool thanks.

SUZETTE

How are you feeling?

LESLIE

Uh pretty good. Why?

SUZETTE

Do you feel okay about doing more work like this? I don't think I could've composed myself the way you did today, having to watch that happen.

LESLIE

I don't want to see another school shooting ever again if that's what you mean. But if having to see things like that happen live in front of me means I can help stop them, I'm ok with it.

(MORE)

(CONTINUED)

CONTINUED:

LESLIE (CONT'D)

It was like we were a real team
out there. It felt good.

CUT TO:

INT. GRANT ESTATE - CATHY'S ROOM

Celia is sitting on the edge of the bed, talking to
Cathy.

CELIA

You sure you're okay Cath?

Cathy hesitates, unsure.

CATHY

Yeah, I um, I just don't think I
was ready for today.

CELIA

I don't think any of us were ready
Cath. But we managed to get
through it.

CATHY

You didn't see that boys face
though. It was like, I've never
seen anything like it in my life.
The look in his eyes. Like every
human part of him was gone. The
way he looked at those girls, it
was pure evil. I don't know how
else to describe it.

CUT TO:

INT. GRANT ESTATE - ALYSSA'S ROOM

Alyssa sitting with Megan, playing Crash Bandicoot 2 on
Play Station.

ALYSSA

I finally beat the second boss.
Leslie showed me how to do it.

Megan smiles.

MEGAN

We have to do some more tests
tomorrow ok honey?

(CONTINUED)

CONTINUED:

ALYSSA
(eyes on Crash)
Ok.

Megan kisses the top of Alyssa's forehead.

CUT TO:

EXT. GRANT ESTATE - PATIO

Lloyd on his cell.

LLOYD
We're all okay Mum. We managed to
get them all out of there.
Everyone's still alive which is
good.

...

Yeah, not even a scratch, I
promise.

...

Are you okay Mum?

...

And that security team is still
keeping an eye on everyone?

...

I just don't want anything to
happen to you because of me. You
know I'd come see you but it's
still too risky. We think they
have people waiting back home for
us, waiting to see if we visit our
families.

...

Yeah, I know. Alright, me too. I
love you Mum.

...

Ok, bye.

CUT TO:

INT. GRANT ESTATE - LESLIE'S BEDROOM

SUZETTE

Megan's going to be busy with the lab and taking care of Alyssa a lot of the time. And I know you're fifteen, you're not a child, but I'm here to look out for you ok? It's not normal for you to be out of home this early, and unlike you, I was a total mess at your age. But if you ever need anything, I mean anything, from tampons to headphones, you just come straight to me ok?

LESLIE

(smiling)
Thanks.

SUZETTE

No problem.

Suzette walks towards the door.

LESLIE

Hey Suzette?

Suzette turns around.

LESLIE

There is actually one thing. Do you think I could get some Dr Pepper for my mini fridge?

SUZETTE

(smiling)
I'll have it stocked for you by morning.

LESLIE

(smiling)
Thanks.

Suzette closes the door. Leslie turns around in her chair and continues playing Command & Conquer.

CUT TO:

INT. GRANT ESTATE - KITCHEN

Sidney takes a sip from her orange juice as Anna, beside her at the sink, rinses her glass out.

SIDNEY

I just hope the worlds ready for them though.

ANNA

(smiling)

Well so long as they've got us taking care of their image, I think we'll be ok.

Sidney leans across as kisses Anna just as Lloyd walks into the kitchen.

LLOYD

(embarrassed)

Sorry, I didn't mean to interrupt. I um, everyone's heading to the viewing room to watch the news recording.

SIDNEY

Ok thanks, we'll be right over.

CUT TO:

INT. GRANT ESTATE - CATHY'S ROOM

CELIA

And if it wasn't for you those girls wouldn't be alive right now. You saved their lives Cath.

CATHY

I know, I just can't get his eyes out of my head. It's like he's still staring at me.

CELIA

Cath, look at me. It's going to get a lot harder than this ok?

CATHY

I know.

(CONTINUED)

CONTINUED:

CELIA

And yeah, I get that we're going to see things that no one should have to see. But don't you think that's worth it to save people?

We hold on Cathy's unsure face as 'End of the Line' finishes before we

CUT TO:

INT. GRANT ESTATE - VIEWING ROOM

Everyone besides Erik and Alyssa are sitting in a home cinema like room on a set of leather couches looking up at the projected image on the wall. Suzette has the remote. She goes to the 'My Recordings' folder and clicks the most recent file. She fast forwards some advertisements until the news program starts. A man, MARK CRANSTON and a woman, LISA HARRIGAN, are sitting behind a news desk.

VOICE

Your channel 7 news with Mark Cranston and Lisa Harrigan.

LISA

Good evening. In what is now the third high school shooting this month, two male students, Adam Renton and Kyle Taylor opened fire on Wichita Southwest High School grounds merely hours ago, seriously injuring seven students.

Footage of the front entrance of the school surrounded by police cars and ambulances etc.

LISA (CONT'D)

Fortunately there were no fatalities thanks to what various media outlets have started calling the 'Quiet Three'. Cathy Berg, Celia Remick and Lloyd Chang, three eighteen year olds from New Zealand who have become the most talked about subject in the world after the exposure of what people call 'beyond human' capabilities when this video was released online.

(CONTINUED)

CONTINUED:

Footage from Celia's car crash and Lloyd teleporting them out.

LISA (CONT'D)

According to eye witnesses, the two shooters were disarmed and knocked unconscious by the Quiet Three and left for the police. We were able to speak to a couple of the students shortly after the events this afternoon.

Footage of interviews with students from the library and the classroom. Library Girl #2 is still in shock. Library Girl #3 is standing next to her.

LIBRARY GIRL #2

Adam was um, he was about to start shooting again and we all heard the gun fire then all of sudden Cathy Berg was just there and Adam was on the ground unconscious. He said he was going to kill us all, there was nothing we could do.

Library Girl #3 puts her hand around Library Girl #2.

CUT TO:

HIGH SCHOOL BOY

We all thought they were gonna die. One of the girls had been shot three times I think. Then Lloyd Chang showed up and took them all to hospital. He just took them one by one, vanishing into thin air and coming back for them. Apparently they're all going to be ok now. I don't think they would've made it if they had to wait for an ambulance.

Footage of paramedics transporting Adam and Kyle on stretchers into an ambulance.

LISA (O.S.)

Unlike the majority of school shootings in the past where perpetrators have taken their own lives, Adam Renton and Kyle Taylor will now be facing serious criminal charges.

(CONTINUED)

CONTINUED: (2)

Back to the news studio.

LISA (CONT'D)

This marks the Quiet Three's first public appearance since the release of their viral video, where they explained to the world that they intend to use their powers to do good and not to harm us. By saving the lives of many students today in what could have been an even greater tragedy, it's safe to say we're all thankful for their bravery in Wichita this afternoon. They appeared before us ready to step in harms way for our own safety.

We hold still, front on in a wide shot at eye level of everyone sitting and watching the television, family photo style.

LISA (O.S.)

Although their whereabouts is still unknown, as is the complete extent of their abilities and the source of their resources, what is clear is that the Quiet Three have become a global phenomenon and the most talked about event in generations. We don't know when we'll be seeing them again, but what we do know is the whole world will be watching to see what happens next.

We hold on everyone staring blankly at the screen.
'Forever' by Haim starts before we

CUT TO:

TITLE CARD

To Be Continued...