

# CHRONICLE

May 10, 2011



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by

Max Landis

Story by

Max Landis & Joshua Trank

TWENTIETH CENTURY FOX  
10201 W. Pico Blvd.  
Los Angeles, CA 90035

**FINAL SHOOTING SCRIPT**

MAY 10, 2011

**Revisions**

Pink - 05/16/2011

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White Shooting Draft - April 8, 2011  
Blue Draft - May 10, 2011  
Pink Revisions - May 16, 2011

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1 INT. DETMER RESIDENCE - ANDREW'S ROOM - MORNING 1

**FROM ANDREW'S FIRST CAMERA.**

CUT - to indicate time lapses within a scene.

The room is dingy. Unkempt. The camera sits on the bed, on its side, facing the door. We can hear someone moving around off screen.

The door handle clicks; someone's trying it. Then nothing. Then, suddenly, **loud pounding on the door.**

Andrew's voice is scratchy and prone to cracking. He speaks with a rushed mix of fear and anxiety.

ANDREW (O.S.)  
What do you want, I'm getting  
ready for school-

MR. DETMER (O.S.)  
Why is the door locked, unlock  
this door right now.

The bed stirs as Andrew sits down.

MR. DETMER (O.S.) (CONT'D)  
I said unlock this door. UNLOCK  
THE DOOR. OPEN THE DOOR, NOW.

ANDREW (O.S.)  
You're drunk-

MR. DETMER (O.S.)  
*Listen, you don't tell me- IF I'M  
DRUNK, OR-*

ANDREW (O.S.)  
It's seven thirty. In the AM.  
You're drunk, dad, that's crazy-

MR. DETMER (O.S.)  
*What're you doing in there.*

ANDREW (O.S.)  
I'm filming this.

MR. DETMER (O.S.)  
What?

ANDREW (O.S.)  
I bought a camera. I'm filming  
all your shit from now on.

(CONTINUED)

1 CONTINUED: 1

There's a beat, and then we can hear Mr. Detmer moving away from the door.

2 INT. DETMER RESIDENCE - KAREN DETMER'S ROOM - MORNING 2 \*

Equally dingy. **KAREN Detmer**, gaunt and sickly, is sat up in bed. Andrew's filming her. She's clearly very ill, speaking in a weak rasp. Andrew now holds the camera. \*

ANDREW (O.S.)  
Mom? Will you say hi to the camera?

KAREN DETMER \*  
Who's the audience?

ANDREW (O.S.)  
The millions of people watching at home.

KAREN DETMER \*  
Hello world. Do I look awful?

ANDREW (O.S.)  
No, you look great.

KAREN DETMER \*  
I've been looking a little better, yeah?

ANDREW (O.S.)  
Oh yeah, definitely.

KAREN DETMER \*  
It's a nice camera.

3 EXT. CLARK STREET - MORNING 3

Clark Street is a slummy mess; dead lawns, potholes in the street in a downtrodden suburb of Seattle, Washington. Andrew carries the camera loosely at his side before getting into the passenger side of a car.

4 INT. MATT'S CAR - DAY 4

In the driver's seat is **MATT Garrety**, 17, with messy hair. He's disaffected, and more than a little cynical; the reasoned demeanor of an unpretentious high-school intellectual.

MATT  
I got you egg salad.

4 CONTINUED: 4

ANDREW (O.S.)  
Oh, yeah, thanks.

4A INT. MATT'S CAR - DRIVING - DAY 4A

They're driving.

MATT  
So...Should I ask about the  
camera, or-

ANDREW (O.S.)  
I'm filming things now. I'm  
filming everything.

MATT  
You're filming everything.

ANDREW (O.S.)  
For my mom. I'm trying to get  
custody of her from my dad.  
She's getting worse, and he's  
not...helping, and this way, in  
case something goes down-

MATT  
He gets violent or whatever-

ANDREW (O.S.)  
Right, it'd be evidence.

MATT  
Evidence. But you're not with  
him right now, but you're filming  
this.

ANDREW (O.S.)  
Well, yeah, to add context.

MATT  
...You're a weird dude.

4B INT. MATT'S CAR - DRIVING - DAY 4B

Matt is loudly singing along to Jesse J's *Price Tag*, being \*  
goofy for the camera, singing directly into it.

ANDREW (O.S.)  
That's...wow.

CUT.

4C INT. MATT'S CAR - DRIVING - DAY

4C

MATT

Did you ever read any Arthur Schopenhauer?

ANDREW (O.S.)

What is that?

MATT

He's this philosopher I'm reading.

ANDREW (O.S.)

For school?

MATT

He's just like- he says "Humans must recognize themselves as beings of pure will...uh...We will always want things, so all emotional and physical desires can never be fulfilled."

ANDREW (O.S.)

You're telling me I should give up on life?

MATT

Wh- no, I mean, I'm not. I'm not saying that. I'm just saying that if you look at life objectively, it's all pretty shitty, right?

5 EXT. BENJAMIN FRANKLIN HIGH - PARKING LOT - DAY

5

Andrew's getting out of the car, but then ducks back in to see Matt lighting a pipe.

ANDREW (O.S.)

Are you not coming in?

MATT

I'm gonna blaze a little first, yeah?

ANDREW (O.S.)

You're going to miss first period-

Matt turns on the radio, loud.

(CONTINUED)

5 CONTINUED: 5

ANDREW (O.S.) (CONT'D)  
Okay, okay.

6 INT. BENJAMIN FRANKLIN HIGH - HALLWAY - DAY 6

Andrew's filming himself putting stuff in his locker, and does a quick sweep of the crowded school hallway.

ANDREW (O.S.)  
This is my school, I guess. This is the hallway-

GIRL  
Vote for Steve! \*

A girl suddenly approaches, awkwardly handing Andrew a flyer.

GIRL (CONT'D)  
Vote Steve Montgomery for Senior class president! \*

ANDREW (O.S.)  
...yeah-

GIRL  
Every vote counts.

Andrew films the flyer for a moment, brightly colored and featuring a picture of a smiling Steve Montgomery, before something yanks the camera away. \*

For the first time we see **ANDREW Detmer**, 17, pale, awkward and gangly, with long, stringy hair and thin, scraggly beard. He looks anxious, if not afraid.

We hear the voice of **SEAN**, 17, asshole.

SEAN (O.S.)  
Yo this camera is a piece of shit. It's like from 2004 or some shit.

**WAYNE**, 17, big and hateable in his Ed Hardy T-shirt, appears wrapping his arm roughly around Andrew.

WAYNE  
Hey, how do I look?  
(starts muscle posing)  
Like this? Ooh, that's good.  
Like this? That's sexy, right?

(CONTINUED)

6 CONTINUED:

6

ANDREW

Sean, gimme my camera back-

SEAN (O.S.)

Shut the hell up. This camera's  
a piece of shit.

WAYNE

You got me, let's go.

Wayne turns and knocks everything out of Andrew's locker.  
Sean starts to walk away with the camera.

ANDREW (O.S.)

Hey, Sean, come on, give it back-

The camera is set down on the ground, and then abruptly  
**kicked** back to Andrew. He picks it up, checking on it.

ANDREW (CONT'D)

(quietly, sad)

Oh come on...

7 EXT. BENJAMIN FRANKLIN HIGH - FOOTBALL FIELD - DAY

7

A view from the bleachers as the soccer team practices.  
The cheerleaders are practicing too. We cut: a different  
view, lower.

ANDREW (O.S.)

This is where I eat lunch, out  
here on the bleachers.

CUT. LATER.

The camera's next to Andrew as he's eating, down on the  
bench. **SAMANTHA**, 16, a super hot cheerleader, approaches.

SAMANTHA

Hi.

ANDREW

Hey-

SAMANTHA

Could you not videotape us,  
please? It's really creepy.

ANDREW

I wasn't, videotaping you, so  
much as I was just-

(CONTINUED)

7 CONTINUED:

7

SAMANTHA  
Just don't videotape-

ANDREW  
-you know, filming what I do  
during the-

SAMANTHA  
*Don't videotape us, okay, or  
we'll call security. We see you  
watching us, we're not stupid,  
and it's sketchy, so back off.*

ANDREW  
...okay.

SAMANTHA  
Is it on right now?

ANDREW  
Yes.

SAMANTHA  
Turn it off.

Andrew turns off the camera.

8 INT. MATT'S CAR - AFTERNOON

8

Matt's driving. Andrew's filming from the passenger seat.

MATT  
There's a party tonight. A barn  
party at Haven Hills.

ANDREW (O.S.)  
I thought Haven Hills was closed.

MATT  
It's abandoned, yeah. That's why  
it's a good place for a party.  
Two kegs.

ANDREW (O.S.)  
Why are you telling me?

MATT  
You wanna go?

ANDREW (O.S.)  
...Nah...

MATT  
When was the last time you went  
to a party?

(CONTINUED)

8 CONTINUED:

8

ANDREW (O.S.)  
I don't like parties.

MATT  
You're a senior. Just come,  
you'll have fun.

ANDREW (O.S.)  
I'll think about it.

MATT  
Okay, right. Andrew, can I give  
you like, a pro tip?

ANDREW  
Yeah?

MATT  
Keep the camera at home. It's  
weird.

ANDREW  
It has a purpose-

MATT  
I'm trying to be a good cousin,  
here. This is me being your  
friend, yeah? Okay?

9 EXT. DETMER RESIDENCE - AFTERNOON

9

Andrew is filming as he walks along towards his house.

HOWARD (O.S.)  
Hey, what you doing?

COSTLY (O.S.)  
Hey nice camera bitch, gimme your  
camera!

The camera pans up to reveal **HOWARD** and **COSTLY**, moron  
hoodlums, along with several friends, over by a car on the  
other side of the road, drinking forties.

HOWARD  
Hey don't film me nigga, don't  
film me.

COSTLY  
You better run to your house,  
bitch. Run to your house and  
lock the door.

(CONTINUED)

9 CONTINUED:

9

Andrew just stands there filming them. Howard hurls his forty at Andrew, who doesn't move; it shatters very near to him.

HOWARD

Oh you got problems, huh? You got problems-

Howard quickly starts crossing the street, and Andrew turns and runs back towards his house.

10 INT. DETMER RESIDENCE - ANDREW'S ROOM - NIGHT

10

The camera lays on Andrew's bed again, filming the room. Andrew is on his laptop at a desk, working.

ANDREW

I'm uploading what I shot today...you have to keep a back-up, you know.

The door suddenly opens, revealing **MR. RICHARD Detmer**, 40s, Andrew's father. He doesn't look as white trash as you'd expect. \*

Andrew looks up at him, and then goes back to working. Detmer goes over to Andrew and *slaps him out of his chair.*

MR. DETMER

When I say open this door, you open this door.

Mr. Detmer leaves, slamming the door on his way out. Andrew sits on the floor in silence.

11 EXT. HAVEN HILLS FARM - NIGHT

11

We're in Matt's car, driving on a dark dirt road, past an old fence and rusted out farm equipment.

ANDREW (O.S.)

Are you sure it's here?  
(beat)  
Are you sure it's here, this all looks closed-

MATT

It's here, calm down. Listen.

We can faintly hear party music.

(CONTINUED)

11 CONTINUED: 11

ANDREW (O.S.)  
Oh yeah.

12 EXT. HAVEN HILLS FARM - BARN/PARKING LOT - NIGHT 12

Cars are parked outside a big abandoned barn as Matt and Andrew approach. We see Christmas lights strung up, and there's clearly a party going on inside the barn. Kids are milling about outside, too, drinking, messing around.

MATT  
Hey dude, don't follow me around  
all night.

ANDREW (O.S.)  
What?

MATT  
Don't follow me around all night,  
okay?

ANDREW (O.S.)  
What am I supposed to do? I  
thought you said you didn't want  
to go alone-

MATT  
Talk to people? Have a beer, I  
don't know.

MONTAGED  
FOOTAGE...

13 INT. HAVEN HILLS FARM - BARN - NIGHT 13

Andrew skulks around the party, which is clearly in full swing. Lots of bad footage of people talking, drinking, girls dancing sexy, guys joking around. Andrew is silent and detached, just filming. He sees a girl, **CASEY Letter**, 16, filming as well. They shout over the music.

As they talk, we **BOUNCE BACK AND FORTH** between the two camera POVs.

CASEY  
Hey, what are you filming for?

ANDREW (O.S.)  
Oh, I don't- just filming.

CASEY  
What? I'm filming for my blog!  
You should check it out-

(CONTINUED)

ANDREW (O.S.)

Oh uh-

Matt pops out of nowhere, looking droll and indifferent.

MATT

Andrew, are you- oh, hey Casey.

CASEY

Hey.

MATT

This is pretty lame, right?

CASEY

Why lame?

MATT

Well, you know Jung said that parties are just people's way of seeking widespread validation, so I dunno, I don't want to clamor to be cool-

CASEY

Oh, cool Matt, I'm glad you put an analytical psychology spin on this high school barn party, that's...awesome.

\*  
\*  
\*

Casey turns away, leaving, and we jump back to Andrew's camera. Matt stands looking after her with a kind of loopy smile on his face. He snaps out of it, noticing Andrew filming, and jokingly gives him the finger.

Andrew simply fades back into the crowd, not responding.

More footage of the party. **AUSTIN**, 18, collar-popped on a Lacrosse shirt already stained with beer, comes out of nowhere. He's clearly a little drunk.

AUSTIN

Hey, were you filming my girlfriend? Yes or no, were you filming my girlfriend?

ANDREW (O.S.)

No, I wasn't filming anyone specific, just filming the party.

AUSTIN

(beat)

Okay, good, because I don't wanna have to beat your ass.

(CONTINUED)

ANDREW (O.S.)

Okay.

AUSTIN

Don't talk back to me. Don't get smart, okay, I'm being nice here. I'm being nice to you.

(beat)

Say okay.

ANDREW (O.S.)

Okay-

AUSTIN

Cause I know you were filming my girlfriend dancing. I should break your bitch-ass nose, you know that? You know that, I should beat your ass right now, but I'm trying to be nice.

Austin abruptly throws his beer on Andrew, getting some on the camera, and then spits on him. Andrew backs up, shocked, lowering the camera.

14 EXT. HAVEN HILLS FARM - EDGE OF THE WOODS - NIGHT

14

Andrew's out alone in a field now, furiously cleaning the lens of the camera, obstructing our view. Cut to a few moments later; the camera now resting in his lap or on the ground. We can see the barn, the party still going on.

After a few moments, we can faintly hear Andrew crying.

STEVE (O.S.)

(loud, sudden)

Are you Andrew?

ANDREW (O.S.)

(startled)

What-

STEVE

Are you Andrew-with-the-camera?

(beat)

Matt's cousin, Matt said you had a camera?

The camera is picked up to reveal **STEVE Montgomery**, 17, approachably handsome and in great shape, with an easygoing, instantly likeable charisma.

\*

He's a little drunk and giddy.

(CONTINUED)

STEVE (CONT'D)  
Dude, are you okay?

ANDREW (O.S.)  
I'm Andrew.

STEVE  
I'm Steve Montgomery-

\*

ANDREW (O.S.)  
No, I know.

STEVE  
...yeah?

ANDREW (O.S.)  
Everybody knows who you are.

STEVE  
(laughs awkwardly)  
Okay, sure. Come on, bring the camera.

ANDREW (O.S.)  
What? I don't-

STEVE  
Come on.

Steve starts off, but Andrew hesitates.

ANDREW (O.S.)  
I don't-

STEVE  
Dude, come on, we found something.

Steve is walking ahead in the field of tall grass, toward woods. It's rather dark.

ANDREW (O.S.)  
Look, I don't think we're supposed to-

STEVE  
Is there a light on that? On your camera?

ANDREW (O.S.)  
Oh, I don't- Hm, I don't know-

15 CONTINUED: 15

The camera goes down for a moment while Andrew futzes with it. The light clicks on, illuminating Steve.

STEVE

Awesome.

16 EXT. WOODS - NIGHT 16

They've reached the woods, and Steve is climbing over the remains of a fence. The light bounces around wildly.

ANDREW (O.S.)

What were you guys doing out here? This is way out-

STEVE

Me and your cousin were blazing a little.

ANDREW (O.S.)

Matt's out here?

STEVE

A bunch of people were out here, but I think they've all gone back, now, cause we're like, obsessed with the thing.

ANDREW (O.S.)

The what?

17 EXT. HAVEN HILLS FARM - THE CLEARING - NIGHT 17

They're in the woods now, thick and dizzying. It's near silent but their feet crushing the Fall leaves on the ground. Steve walks out ahead.

STEVE

Andrew Detmer, that's right. I remember you from homeroom, Freshman year.

ANDREW (O.S.)

You remember that?

STEVE

Yeah, I have a memory for faces. I'm gonna go into politics, which is ironic because I'm soooo ridiculously high right now- probably shouldn't be letting you videotape this-

(CONTINUED)

ANDREW (O.S.)  
I'm gonna be so rich when you're  
president, you have no idea-

STEVE  
Yeah, video footage of me luring  
you into the woods for gay sex-  
wait, hey- HEY, MATT, IS THIS IT?

MATT (O.S.)  
Down here!

ANDREW (O.S.)  
Matt?

The camera turns to reveal Matt, standing next to some kind  
of craggy hole in the ground, at the base of a hill in the  
woods. It's big, but the darkness beyond is impenetrable  
to the camera. It looks like a big black spot.

STEVE  
There we go. There it is.

CUT.

Andrew and Steve are now down with Matt by the hole.  
Andrew is keeping the camera fixed squarely on the murky  
blackness, nervous.

STEVE (V.O.)  
Where is everybody?

MATT  
They all left.

ANDREW (O.S.)  
We're not supposed to be out  
here.

STEVE  
Is it still making the sound?

MATT  
Yeah. Did you tell Andrew?

STEVE  
Oh, Andrew, it's making a sound-

MATT  
Here, listen.

ANDREW (O.S.)  
Guys-

(CONTINUED)

STEVE

You've got to get really close to hear it.

Andrew takes a tentative step towards the hole.

ANDREW (O.S.)

Guys, just don't like- don't push me, or do anything like that-

STEVE (O.S.)

You've got to go closer. Like almost inside it.

There's a beat.

MATT

We're not going to push you, we just wanna get it on tape.

Another pause. Andrew moves towards the hole. Even with Nightvision, it's completely dark in there. A beat.

STEVE (O.S.)

Listen.

ANDREW (O.S.)

Singing?

MATT (O.S.)

Ooooh shiiiiit-

STEVE (O.S.)

That is so friggin' creepy!

Andrew turns the camera back to Matt and Steve.

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

What is that?

MATT

Is the sound on the camera?

ANDREW (O.S.)

I don't know, probably...I mean, it's- it's kinda loud, right?

Matt looks to Steve.

STEVE

Do you guys wanna go in and have a look, or what-

ANDREW (O.S.)

No, I don't- I mean, I won't do th-

17 CONTINUED: (3)

17

Steve suddenly goes right into the hole, vanishing into the darkness.

ANDREW (O.S.) (CONT'D)  
Hey, wait-

STEVE (FROM THE DARK)  
(faintly)  
Hold your nose.

MATT  
Steve, come on-

18 INT. THE HOLE - TUNNEL - NIGHT

18

It's almost pitch black, but we can hear Andrew breathing. It's claustrophobic in here. Eerily quiet. The camera searches around, but the walls are tight in here, and low.

ANDREW (O.S.)  
Hello-

STEVE (suddenly appearing) I'm right here. ANDREW (O.S.) Aah!

ANDREW (O.S.) (CONT'D)  
Does it go down much deeper, or-

STEVE  
Yeah, really far. It's not a cave, it's like a tunnel- do you hear how loud that's getting?

ANDREW (O.S.)  
Do you think it could be like wind, or-

STEVE  
Come on, man. Come on.

ANDREW (O.S.)  
Then what do you think it is?

STEVE  
Huh. I dunno. I don't believe in ghosts.

ANDREW (O.S.)  
Who said anything about ghosts.

(CONTINUED)

18 CONTINUED:

18

Steve laughs, and turns, going back into the darkness.  
Andrew follows.

CUT.

Matt's face is suddenly in front of the camera.

MATT

-shouldn't have come in here.

ANDREW (O.S.)

Steve's up ahead-

MATT

It's like a lava tube, or  
something.

ANDREW (O.S.)

I don't know what you're talking  
about.

MATT

Look at the walls. Look at how  
smooth they are. It's just  
straight shot down, I mean, we  
must've already gone forty or  
fifty feet-

ANDREW (O.S.)

Don't talk about it, you're  
making me nervous.

MATT

You ever hear of Plato's allegory  
of the cave?

ANDREW (O.S.)

No.

MATT

Nevermind.

CUT.

Walking. Darkness. The cave is even tighter now. The  
light flickers, some kind of electrical disturbance, then  
goes out completely. We hear Andrew curse, fumbling with  
it, and the nightvision mode comes on.

CUT.

The nightvision is scrambling badly. All the forms are  
distorted and then-

(CONTINUED)

18 CONTINUED: (2)

18

STEVE (O.S.)  
Can you believe this, this is  
NUTS-

19 INT. THE HOLE - LARGER CHAMBER - NIGHT

19

The nightvision is turned off, revealing Matt. They've come into a larger chamber in the cave, one somehow lit from within; the boys are bathed in a softly pulsing turquoise glow.

They speak loudly, clearly talking over something we can't hear.

MATT  
Is that, is that showing up on  
the camera?

ANDREW (O.S.)  
I don't wanna film it, it's  
messing with the camera-

Matt forcibly turns the camera, to reveal Steve standing next to some kind of massive crystalline rock structure growing from, or maybe embedded in, the wall. Around it, and him, float wispy little clouds of light, turquoise and beautiful.

Steve is clearly entranced, sweeping his hands through the light.

STEVE  
Touch one!

We see Matt, now also surrounded by the little aurora borealis like clouds, touch one; it comes apart in a silent little explosion of light, beautiful.

ANDREW (O.S.)  
Guys maybe...maybe we  
shouldn't...

A light cloud passes in front of Andrew, and we sees his hand to extend to touch it. The subsequent little light burst badly warps the camera, clearly permanent damage.

CUT.

Andrew is now very near to the crystalline structure; viewed up close, it's almost arachnid, organic somehow. The light clouds have turned yellow. Matt is practically inside the structure, pressing it with his palms.

(CONTINUED)

MATT  
-changes color, see? It must be reacting to the heat-

ANDREW (O.S.)  
WHAT? I can't hear you over the- you know-

STEVE  
Make it change again! This is awesome!

Matt presses with his palms. There's a low sustained hiss as the light clouds turn an angry shade of red. A stream of them is released from beneath the structure. The camera jerks suddenly, revealing Steve, who's clutching his ears.

STEVE (CONT'D)  
AGHHHHH!

Blood has begun to rapidly pour out of his eyes, ears, mouth and nose, and he buckles forwards; the camera spins wildly and we see Matt seemingly **FLUNG** out of the crystalline structure.

It pulses, and seems to rapidly blossom and spread apart, revealing a blinding light within which **EXPLODES OUTWARD**; we can suddenly hear an **OVERWHELMING CHOIR OF VOICES**, and the camera sent rocketing backwards, flipping backwards up the tunnel-

CRACK. DIGITAL CODE.

BLACK SCREEN.  
HOLD ON BLACK.

**FROM CASEY'S CAMERA**

It's an episode of Casey's Blog; Casey sits in front of a green screened background, which, as she talks, illustrate what she's talking about with pictures and video.

It's better put together than you'd expect (but not amazing), and Casey has a certain charisma and presence that you can't fake, making her easy to listen to.

20 CONTINUED:

20

CASEY

Hey, this is just a quick one today to thank everybody for all the positive comments on last week's episode about drought in Central African Republic. I want to again say that comments are nice, but what they really need are donations. Even a dollar helps, if I got even twenty dollars to them out of this, that would be... magical, but AIM HIGHER, you know?

(beat)

And before anyone asks, yes, I have tons of footage from the party last week, yes, you'll all be tagged. Stay focused.

BREAK TO BLACK..

HOLD.

21 EXT. MATT'S BACKYARD - AFTERNOON

21

**FROM ANDREW'S SECOND CAMERA.**

The camera turns on; from the quality of the picture, it's immediately evident that this is a newer, better camera. It's on a tripod, and Matt stands across a well manicured backyard; his hair is a little different, time has passed.

MATT

Ready?

ANDREW (O.S.)

Rolling, yeah.

MATT

Okay, ball test. Take one.

A baseball comes flying in from behind the camera, nailing Matt in the face; he drops like a rock.

MATT (CONT'D)

*OW GOODDDDDAMMNIT! WHAT THE SHIT  
STEVE! UNDERHAND!*

Steve comes in from off camera to help Matt, laughing; we can hear Andrew laughing behind the camera, too.

STEVE

I'm sorry, oh shit, I'm sorry-

21A EXT. MATT'S BACKYARD - AFTERNOON

21A

Now it's Steve who stands on the yard.

(CONTINUED)

21A CONTINUED:

21A

STEVE

Go.

A baseball comes in from off camera, slower. It comes down towards Steve, but at the last second makes a bizarre, impossible course correction, **FLIES UP AND HITS STEVE IN THE FACE.**

STEVE (CONT'D)

AGH! HEY, MATT, NOT COOL!

Matt rushes on, doing a victory lap, one hand holding an ice-pack to his face. Again, we hear Andrew laughing.

21B EXT. MATT'S BACKYARD - AFTERNOON

21B

Andrew's out across the yard. He looks a little better; he's gotten rid of the ridiculous nerd beard, and his hair is a little better kept. He nods.

In flies the baseball. It abruptly stops in the air, a foot and a half from Andrew's face. Steve and Matt let out a cheer, and the camera is yanked off the tripod, taken to show a closer view of the impossibly suspended baseball and Andrew.

Andrew smiles, and points to the suspended ball. A trickle of blood comes out of his nose.

ANDREW

Ah, shit.

21C EXT. MATT'S BACKYARD - AFTERNOON

21C

The camera's on a tripod up on the back porch, filming Andrew, Steve and Matt standing in a triangle. They are playing catch...no hands. The ball simply flies from guy to guy. They drop it a few times in some cuts, but shout encouragement, and are clearly having a good time.

Finally, they get the ball going EXTREMELY fast. Matt looks up.

MATT

Is-

Matt gets *nailed in the balls*, and drops as Steve and Andrew rush to him, laughing.

STEVE

'In the- penis- the penis-

(CONTINUED)

21C CONTINUED:

21C

MATT  
I thought I heard my dad...UGHHH  
WHY ME AGAAAAIN!?

22 INT. MATT'S KITCHEN - AFTERNOON

22

Steve is very intently using his newfound powers to make a peanut butter and jelly sandwich, knife shakily moving over bread. The camera is set down on the counter, Matt and Andrew watching.

ANDREW  
The trick is to pretend like it's on a plate. You get it on the plate and then you wrap the plate around it, and you can move it however you want.

STEVE  
Mhm.

MATT  
I've been pretending I was like, holding it in a fist, like a floating hand.

ANDREW  
Yeah? Plate's easier for me.

STEVE  
Guys, check it out.

Steve has a glob of jelly and a glob of peanut butter floating freely. They slap together and then down onto the bread, which slaps closed.

STEVE (CONT'D)  
Ha!  
(notices his bloody nose)  
Shit, shit-

23 INT. MATT'S ROOM - LATER - NIGHT

23

Matt's room is covered in band posters, kind of a mess. Matt's sitting on the floor by a desk, slowly assembling a LEGO set with his telekinetic abilities. Andrew's filming from the bed, where he's laying down.

ANDREW (O.S.)  
Try to imagine that your squeezing the entire piece in your hand.

(CONTINUED)

MATT

That's what I'm doing, it's just, it's hard. You're better at this than me, you do it.

ANDREW

(mocking)

Really?

Andrew points at the Lego set, and it flies together.

MATT

(wowed, laughing)

Dude, holy shit!

23A INT. MATT'S ROOM - LATER - NIGHT

23A

Andrew and Matt are laughing as Steve enters, holding out his cell phone.

STEVE

Guys, listen, listen. Samantha.

Steve puts his voice-mail on speaker. **SAMANTHA Pezon**, 16, sounds a bit frustrated.

SAMANTHA (ON PHONE)

I know you're over at that guy Matt's house right now, okay, cause they said you didn't show up for soccer practice, but you said the only reason you couldn't come see Bound By Love with me was because of soccer practice, so...You know, I just, I don't know what to think. I feel like we never hang out anymore, you've just been hanging out with those two guys for the last like three weeks, and I...ugh, call me back.

STEVE

What would you suggest, as like, a course of action for me, here?

MATT

Why are you asking US for advice on girls?

ANDREW (O.S.)

Because we're his mistress.

Steve laughs.

24 INT. STEVE'S CAR - NIGHT

24

Steve is driving Andrew home.

STEVE

-new camera's working out for you, that's good.

CUT.

STEVE (CONT'D)

I have to admit, though, I don't understand the filming thing.

ANDREW (O.S.)

Well...I dunno, I mean I started for one reason, but now it's- you know, I want to record all the stuff we can do.

STEVE

Yeah, but it's all the time. You don't feel like it's a little weird? Like it puts a barrier between you and everything?

ANDREW (O.S.)

Maybe I want a barrier.

STEVE

Okay. I respect that.

CUT.

ANDREW (O.S.)

My dad is actually a fireman, or was, I don't know. He got injured like two years ago, and now they just pay him out of, like, insurance. He doesn't do anything, I mean he goes out during the day, but I don't know where. He drinks a lot.

STEVE

What about your mom.

(CONTINUED)

ANDREW (O.S.)  
 My mom has Muscular Dystrophy,  
 she's- she can't work or  
 anything, and the insurance  
 doesn't cover all of her  
 medicine, so a lot of my money  
 has to go into that. I figure if  
 I get enough on camera, maybe I  
 can, I dunno, get custody of her  
 or something.

Steve mulls this over.

CUT.

STEVE  
 I've actually been having some  
 problems with my parents, too.

ANDREW (V.O.)  
 Yeah?

STEVE  
 Nothing like yours, though. Not-  
 Never mind.

There's a long beat.

STEVE (CONT'D)  
 They've just been fighting a lot.  
 I think my mom is cheating on my  
 dad.

ANDREW (O.S.)  
 ...That's intense.

STEVE  
 Yeah. I know. I'm actually,  
 yeah, I'm sure my mom is cheating  
 on my dad.

ANDREW (O.S.)  
 How-

STEVE  
 I just, you know, I saw some  
 stuff. It's weird, you don't  
 think about your parents as  
 like...people, or whatever. I  
 don't know.

The two guys drive in silence.

(CONTINUED)

24 CONTINUED: (2) 24

STEVE (CONT'D)  
Don't tell anybody about that-

ANDREW (O.S.)  
Haha no of course, no way.

STEVE  
Good.

25 INT. DETMER RESIDENCE - ANDREW'S ROOM - NIGHT 25

The camera is sitting on the floor. We can hear screaming from downstairs. Andrew picks up the camera, and goes to the mirror, filming himself filming. After a beat, he steps out from behind the camera, leaving it hanging in the air.

He stands looking at himself, and then the camera. The camera turns to face Andrew. He smiles.

25A INT. DETMER RESIDENCE - ANDREW'S ROOM - NIGHT 25A

There's still shouting from downstairs, but it's quieter. Andrew gingerly floats the camera across the room, then suddenly spins it in an 720 degree spin.

25B INT. DETMER RESIDENCE - ANDREW'S ROOM - NIGHT 25B

It's dark. Andrew's sitting on his bed. We can hear shouting from elsewhere in the house; "useless bitch," "carry your ass long enough," etc. Andrew reaches over and turns off the camera.

26 EXT. BENJAMIN FRANKLIN HIGH - FOOTBALL FIELD - BLEACHERS - DAY 26

Matt, Andrew and Steve are eating lunch on the bleachers.

MATT  
See last night, alone, I got my whole bed off the ground. No nosebleed.

STEVE  
Yeah, I was doing weights, too.

MATT  
Weights, like-

STEVE  
Free-weights, a barbell. I got up to two hundred pounds before I bled.

(CONTINUED)

26 CONTINUED:

26

MATT

So it's, yeah, this is my theory-  
it's like a muscle. Like it's  
elastic, but if you stretch it  
too far too quick it'll tear-

ANDREW (O.S.)

Ew-

MATT

And that's why we're getting better.  
We're getting like, buff or whatever.

Steve floats up a bunch of chips from his bag, and then  
rapid fires them into his mouth.

ANDREW (O.S.)

I think it's time we took this  
out of the backyard.

Matt and Steve look confused.

27 INT. MATT'S CAR - DAY

27

Matt is driving, Steve's in shotgun, Andrew's filming from  
the back.

STEVE

If anyone criticizes you, just  
call them a hater. It's like  
calling someone a racist, they'll  
just drop whatever they're  
complaining about and be like  
"I'M NOT A HATER." Nobody wants  
to be a hater.

28 INT. MATT'S CAR - LATER THAT DAY

28 \*

The boys are about to enter the Toy Store.

\*

STEVE

Just stay back a little ways,  
yeah-

ANDREW (O.S.)

I got it.

29 INT. TOY STORE - DAY

29 \*

The guys are trying to stay out of sight, looking down an  
aisle where shoppers stand.

\*

\*

(CONTINUED)

29 CONTINUED:

29

STEVE (O.S.)  
That girl, with the cart.

\*  
\*

A frumpy woman with a shopping cart suddenly starts pulling  
on the cart. It suddenly breaks away from her, and goes  
careening down the aisle by itself, her chasing after it.  
We  
can hear the guys cracking up, trying to stay quiet.

\*  
\*  
\*  
\*  
\*

MATT (O.S.)  
She's chasing- she's chasing it-

\*  
\*

29A OMITTED

29A

29B INT. TOY STORE - DAY

29B \*

They're by the check out.

MATT (O.S.)

See that guy chewing gum?

ANDREW (O.S.)

Umm...

(camera finds the guy)

Got him.

MATT

I'm gonna get the gum right out  
of his mouth- watch this.

There's suddenly a little air ripple in front of the man's mouth, and he's yanked face first into the gum and candy rack, which all crashes apart. The guys all crack up and start running.

STEVE

(laughing)

GUYS, WHY ARE WE RUNNING!? We  
don't need to run, we don't need  
to run!

30 EXT. LAKE - DAY

30

Matt sits on the hood of a car. He and Andrew are flinging rocks with their powers.

MATT

That was a good one, you got that  
one far.

ANDREW (O.S.)

Hey Matt.

(beat)

Do you like me?

MATT

What?

(beat)

Sure, yeah. I mean, I didn't,  
always-

ANDREW (O.S.)

Why not?

MATT

Don't get mad, I mean, I like you  
now, I like you a lot.

(MORE)

(CONTINUED)

30 CONTINUED:

30

MATT (CONT'D)

You're just, you're not super easy to talk to. You've got a lot of-

ANDREW (O.S.)

You're an asshole.

MATT

See, that's what I'm saying. You're hostile, man.

There's a beat.

ANDREW (O.S.)

Do you ever think about, you know, doing more with it?

MATT

With this? No, not really. Why not do what we're doing. What else is there?

31 INT. MATT'S CAR - AFTERNOON - PARKING LOT - DAY

31 \*

None of the guys are visible. They're filming a woman park her car.

STEVE (O.S.)

I just always feel like I miss stuff.

MATT (O.S.)

We were just sitting around throwing rocks, it was nothing.

ANDREW (O.S.)

Yeah, until all those chicks showed up.

STEVE (O.S.)

What? Shut up.

MATT (O.S.)

Okay, here we go, here we go.

ANDREW (O.S.)

Are you sure there's no one around-

MATT (O.S.)

There's no one, I just looked, just go, ready?

(beat)

(MORE)

(CONTINUED)

31 CONTINUED:

31

MATT (O.S.) (CONT'D)  
Ready? Okay, Andrew, remember,  
get under it, you're the  
strongest, Steve get the sides,  
I'll get the front and back, we  
gotta do this quick. Countdown.  
Three. Two. One. GO.

The car the woman parked shakily lifts off, and immediately  
dips right.

MATT (O.S.) (CONT'D)  
Steve Steve Steve-

STEVE (O.S.)  
Got it, got it.

Silence, and we watch as the car gets to about twelve feet  
in the air, makes a full 180 degree rotation, and then  
wobbles through the air over to a spot several spaces away,  
and then sets down, neatly in place.

STEVE (CONT'D) MATT (O.S.)  
HELL YEAH! BOOYAH! YES! YES! YES-OH SHIT,  
blood-

32 EXT. TOY STORE - PARKING LOT - SHORTLY THEREAFTER - DAY 32 \*

Matt is sitting against the car with a wad of kleenex on  
his nose, soaked with blood. Steve is leaning nearby, with  
a brown paper napkin.

MATT  
(beat)  
I'm having like a...face period. \*

STEVE  
Yeah, you got some from your  
ears, too. You've gotta start  
working it out more, Matt.

MATT  
Yeah man, in between my yoga.

ANDREW (O.S.)  
You just need focus, Matt.

MATT  
Ha.

ANDREW (O.S.)  
You're lucky you got the kleenex,  
I'm stuck with the taco bell  
wrapper.

(CONTINUED)

Andrew holds out said wrapper in front of the camera.

MATT

That's like, at least twice as much blood as I usually see on a taco bell wrapper.

STEVE

Guys, guys. Look.

The camera moves around to show the woman returning to the space where her car was parked. She stops, baffled, and looks around. We hear the guys stifle laughter.

She notices her car parked up ahead and walks over to it, looking around. Andrew tries to get a better angle, and she notices him, and stares.

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

Ignore us!

MATT (O.S.)

We're  
(beat)  
Mormons!

The woman stares a moment longer, and goes to her car.

Matt's driving, Steve's shotgun, Andrew filming from the back. It's raining.

MATT

-that's insane, we just changed her life. We did-

ANDREW (O.S.)

Her face, I can't get her face out of my head.

STEVE

That was great. I mean, this just gives me so many ideas, already, stuff we could do-

There's honking from outside.

MATT

Oh come on, what is this?

STEVE  
He's like right on your bumper,  
too.

Matt rolls down the window and gives the signal to pass.  
More honking.

MATT  
Can you believe this guy?

STEVE  
He's just some asshole redneck,  
look at him. He's screwing with  
us.

They are driving out over a bridge in the woods.

MATT  
I don't know what to do, what  
should I-

ANDREW (O.S.)  
(laughing)  
Here, take the camera, take the  
camera.

He hands off the camera to Steve; now we see Andrew sitting  
in the back seat. Behind him, through the back window, we  
can see a pick-up truck, honking, way too close.

ANDREW (CONT'D)  
Abracadabra.

Andrew flicks his hand at the truck. The effect is  
instantaneous: **THE FRONT OF THE TRUCK CAVES IN LIKE IT JUST  
HIT A BRICK WALL, WHAM, AND SENDING IT CRASHING OFF THE  
BRIDGE, OUT AND DOWN AND INTO THE WATER.**

STEVE (O.S.)  
...I...what...

34 EXT. RIVERSIDE - MOMENTS LATER - DAY

34 \*

The camera is being held loosely at Steve's side;  
everything's upside-down, and we can't see anything, but  
can hear the guys are clearly freaked out.

MATT (O.S.)  
What did you do, man, why did you  
do that-

ANDREW (O.S.)  
I didn't mean to, I didn't-

(CONTINUED)

34 CONTINUED:

34

MATT (O.S.)  
SHIT! What's wrong with you,  
look at this!

STEVE (O.S.)  
Is he still in there? If he's in  
there we have to get him out-

ANDREW (O.S.)  
Guys, just calm down, I'm sorry,  
okay-

STEVE (O.S.)  
Screw that, take your stupid  
camera.

The truck is already sinking in the water fifteen or so feet below. We see Steve taking off his jacket. \* \*

ANDREW (O.S.)  
You don't have to- I mean I can-

Andrew raises out a hand, trying to telekinetically lift the car. It rattles, and then Andrew groans in pain.

MATT  
Andrew, just stop, just stop doing  
things.

35 INT. MATT'S CAR - MOMENTS LATER - DAY 35

Andrew's filming Matt, who looks angry as he drives very quickly.

ANDREW (O.S.)  
Are you mad?

MATT  
Stop, just stop.

36 EXT. RIVER SIDE ROAD - MOMENTS LATER - DAY 36

Matt and Andrew pull up to see Steve dragging the **REDNECK ASSHOLE** out of the water. They hurry out of the car.

37 EXT. RIVER SIDE - SHORE - DAY 37

Steve has the guy on the shore. He's dazed and bleeding.

REDNECK ASSHOLE  
-what happened, cause...I don't  
know....my truck, my truck...

(CONTINUED)

37 CONTINUED: 37

ANDREW (O.S.)  
Is he okay?

Steve just stares directly at Andrew.

37A EXT. RIVER SIDE - TREES - DAY 37A \*

Andrew pans to reveal Matt, on a cell phone.

MATT  
Yes, just past White Crescent  
bridge. Down by the- yes-

ANDREW (O.S.)  
Is that the cops, are you calling  
the cops?

MATT  
(ignoring him)  
Yeah, just come- no, I don't know. I  
don't know, maybe internal bleeding, or-

37B EXT. GUARD RAIL ROAD - DAY 37B \*

Andrew filming Matt from down below. Matt flags down  
oncoming cop car.

38 EXT. RIVER SIDE - SHORE - DAY 38

Later. The cops and an ambulance have arrived. An officer  
is talking to Matt, Steve and Andrew; the camera is held  
low.

LOCAL OFFICER  
-looks like he'll be okay. Lucky  
you guys were here. Is that on?  
You can go ahead and turn that  
off.

The camera shuts off.

39 EXT. QUAYSIDE PARKING LOT - NIGHT 39 \*

Matt looks FURIOUS, while Steve just looks uncomfortable  
and freaked out. Matt's car is parked nearby.

ANDREW (O.S.)  
I don't see how you guys can be  
so angry-

MATT  
You don't see how **we** can be  
angry?

(MORE)

(CONTINUED)

MATT (CONT'D)

You put a man in the hospital for christstakes. You put a man *in the hospital*, you hurt somebody-

ANDREW (O.S.)

He was being an asshole- he- I didn't mean to-

MATT

Which part of that do you mean, do you mean he was being an asshole, or was it an accident? Was it an accident, Andrew, cause you're the strongest. Listen, with this, we can't screw around, ever.

ANDREW (O.S.)

Then what've we been doing, we've been screwing around-

MATT

*NOT LIKE THAT, ANDREW.* That's- you can't use it on people, or hurt people like- Steve, help me out.

Steve seems lost for words.

ANDREW (O.S.)

I-

MATT

We need rules, okay. Rule #1, you can't use it on living things. Rule #2, you can't use it when you're angry, Rule #3, you don't tell anybody, or use it in public, or-

ANDREW (O.S.)

You can't just declare rules, you're the one who said nothing matters-

MATT

*I will declare rules, okay?* If we keep going, and getting stronger, we **need** rules. We need rules.

(MORE)

(CONTINUED)

39 CONTINUED: (2) 39

MATT (CONT'D)  
(beat)  
Damn it Andrew turn off the cam-

SNAP TO BLACK.

40 INT. DETMER RESIDENCE - ANDREW'S ROOM - MORNING 40

The camera lays on the bed. Andrew can be heard breathing.

41 INT. DETMER RESIDENCE - ANDREW'S ROOM - LATER MORNING 41

The camera moves, and is picked up, following a spider as it moves across the floor. It crawls up onto the side of the bed, then onto the sheets. Andrew's finger points at it.

The spider is telekinetically lifted into the air. It hangs struggling there for a moment, then becomes rigid.

He spreads his fingers, and the spider **abruptly separates into all of its component parts**. They stop moving, hanging lifeless.

Andrew's home phone rings, and he drops the spider. Rings again.

MR. DETMER (O.S.)  
(from downstairs)  
Andrew! Answer the goddamn phone!

42 INT. MATT'S CAR - ROAD TO LUMBER YARD - MORNING 42

Andrew's filming Matt from shotgun.

ANDREW (O.S.)  
Did he say what it was about?  
When he called, what did he say?

Matt's quiet.

ANDREW (O.S.) (CONT'D)  
Are you still mad at me?

MATT  
I'm not mad.

ANDREW (O.S.)  
(beat)  
You seem mad.

(CONTINUED)

42 CONTINUED:

42

MATT

I'm not mad, I- I just mean that we have to think about things more now, okay? We can't just DO things, we have to think first.

ANDREW

...I understand.

43 EXT. LUMBER YARD - MORNING

43 \*

Matt is walking up ahead of Andrew. The lumber yard is isolated.

STEVE (O.S.)

Hey kids.

Matt stops, and both Matt and Andrew look around.

MATT

Steve? Where are you?

CUT.

Steve is thirty feet in the air. Andrew and Matt look up at him from the ground. \*

STEVE

Just try it, it's easy.

ANDREW (O.S.)

That doesn't look easy.

STEVE

You throw yourself at the ground. You just fall, and catch yourself, and then it's easy, I swear. Don't try to jump or you'll flip yourself.

CUT.

Matt hurls himself at the ground, WHAM. Cut, and again, WHAM. Cut, and this time he flips himself BAM WHAM.

ANDREW (O.S.)

Let me try-

MATT

Yeah. I'm done for now.

CUT.

(CONTINUED)

43 CONTINUED:

43

Matt's now holding the camera, showing Andrew. \*

Andrew throws himself forward. And stops, hanging in mid air.

ANDREW  
Whoaaaamygod...whoaaa...

Matt moves in for a closer look at floating Andrew, and gives a glance up at Steve, who's cheering on the telephone pole.

MATT  
HOLY SHIT DUDE! HOLY SHIT, DUDE, HOLY SHIT! HOLY...SHIT DUDE, HOLY SH-

44 EXT. SKY - DAY (2 WEEKS LATER)

44

At first it's not clear what we're looking at, just blue sky. Wind is very loud. The camera pans down to reveal we're **FIVE THOUSAND FEET IN THE AIR**, in a clearing between two larger cloudbanks.

The camera pans all the way down to show Andrew's dangling feet, and below them, the impossibly far drop. We can hear Andrew laugh.

CUT.

We can see Steve and Matt, nearby, now wearing winter-coats and hats to keep warm. They're playing catch with a football. Steve tosses it to Andrew, who actually goes into a short dive to catch it. He looks up to see Steve and Matt distantly cheering and waving their approval.

CUT.

44A EXT. SKY - DAY

44A

Steve's holding the camera, filming Andrew attempting a few fancy moves, but he's a clumsy flier. Matt does a few neater tricks in some clips.

STEVE (O.S.)  
Hey Matt, you're finally good at something!

MATT  
(loud)  
What? The wind!

STEVE (O.S.)  
I said you're an idiot!

(CONTINUED)

44A CONTINUED:

44A

Matt gives the thumbs up, and Steve laughs.

MATT

It's about aerodynamics! If I put a barrier just in front of me, I can go way faster, cause it cuts wind resistance!

STEVE (O.S.)

I can't hear a damn thing you're saying!

MATT

Yeah! Definitely!

44B EXT. SKY - DAY

44B

Steve and Matt are seen flying around, Steve further away, near a large cloud bank. Matt is using his abilities to shape cloud fluff into an M. There is a humming, rattling sound, slightly audible even over the deafening wind.

ANDREW (O.S.)

Guys, do you hear that?

Neither of the guys can hear him. Steve however stops in the distance, looking around. He shouts something, inaudible.

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

What? I can't hear you!

Steve pantomimes, pointing at his ear and shrugging.

**A BOEING 737 BLOWS OUT OF THE CLOUDBANK BEHIND STEVE.** He's **spun like a top in its wake**, and drops like a rock.

Suddenly we're **launched downwards**, and after a moment, the camera disconnects from Andrew, and we see him zooming ahead.

The camera, in free-fall, spins wildly, then suddenly it swims through the air dizzily and...

45 EXT. GRASSY FIELD - DAY

45

...lands relatively gently in some tall grass. Less than a second later, Andrew and Steve come falling down into the grass and roll roughly, splitting apart.

They lay there, breathing hard. Andrew sits up, coughing; his eyes, nose and mouth bleeding. Steve suddenly leaps up.

(CONTINUED)

45 CONTINUED:

45

STEVE  
WOO! HOLY F- SHIT! I COULDA  
DIED, MAN! I ALMOST DIED!

Steve grabs Andrew, shaking and hugging him.

STEVE (CONT'D)  
You saved my life, dude! Andrew,  
you saved my friggin' life! Is  
that- Holy shit is that the  
camera?! You caught me **AND THE  
CAMERA!?**

ANDREW  
(exhausted)  
Y- yeah-

STEVE  
FRIGGIN' AMAZING!

Matt touches down behind them, frantic.

MATT  
*What happened, are you-*

STEVE  
Ahhhhh!

Steve joy-tackles Matt to the ground.

MATT  
(laughing)  
What the hell, what the hell-

Andrew, laughing tiredly, rolls over and grabs the camera.

45A EXT. GRASSY FIELD - DAY

45A

They're all standing in the field; Steve is still wiggling out.

STEVE  
This is what people have wanted  
forever, since like caveman  
times! Do you understand, I mean  
do you- Jesus Christ, I can't  
even- Everything is great! I CAN  
FLY! Matt, listen, just say it!

MATT  
...I can fly.

(CONTINUED)

45A CONTINUED:

45A

STEVE  
Shout it out man!

MATT  
I CAN FLY.  
(realizes it feels good)  
I CAN FLY!

Matt stands, shouting out at the field.

MATT (CONT'D)  
I CAN FLY!

Andrew cheers from behind the camera, and Steve laughs.

ANDREW (O.S.)  
I CAN FLY!

STEVE  
HELL YES.

HOLD ON BLACK FOR  
A MOMENT.

46 EXT. STEVE'S HOUSE - POOL - NIGHT

46

Steve, Matt and Andrew are sitting around the pool outside of Steve's house; empty beers are all around. All three are **at least** tipsy.

Matt is up.

MATT  
Yo Andrew, Andrew, gimme a beat.

ANDREW (O.S.)  
(flatly)  
No.

All three crack up.

MATT  
That's cold, you're so cold! MY  
OWN COUSIN! DJ Steve, dial me up-

Steve immediately starts beatboxing.

(CONTINUED)

46 CONTINUED:

46

MATT (CONT'D)

Okay, yo, yeah, yo, you say you wanna get high you ain't high as me, you chillin' at yo mom's house I'm at four thousand feet, you know I don't need no turbines, ladies fly first class on Garrety airlines, my DJ is senior class, president, gotta represent, Matt Garrety bitches, I'm the young Clark Kent.

Steve and Andrew cheer and Matt takes a bow.

46A EXT. STEVE'S HOUSE - POOL - NIGHT

46A

The guys have broken open glowsticks, and Steve is filming as Andrew and Matt manipulate snakes of the glowing fluid at each other; it's beautiful.

46B EXT. STEVE'S HOUSE - POOL - NIGHT

46B

We cut between three sing alongs; "Shake That" by Nate Dogg and Eminem (which Andrew protests too, as he doesn't know the lyrics), "How You Remind Me" by Nickelback, and "Macho Man" by The Village People.

47 INT. STEVE'S HOUSE - BEDROOM - LATER NIGHT

47

The guys are in that sleepy mode, now. Andrew's filming, but not really focusing on anything. Matt's sprawled out on a couch opposite him. Steve's in a chair nearby.

MATT

But how does she not notice?

STEVE

Well, I mean, she notices that it's gotten better, definitely. You just have to be subtle.

ANDREW (O.S.)

That's so cool. Doesn't that count as breaking rule #1 though?

STEVE

Pfff, technicalities.

MATT

Man, I haven't had sex since like...a year.

(CONTINUED)

47 CONTINUED:

47

ANDREW (O.S.)  
I haven't had sex since ever.

STEVE  
Ugh, man, you guys...how are you  
so cool?

MATT  
Liquid nitrogen.

47A INT. STEVE'S HOUSE - BEDROOM - LATER NIGHT

47A \*

Later. Drowsier. Light's coming from the TV. The camera  
is laying haphazardly on Andrew. They're all nearly  
asleep, drowsy drunk.

MATT  
Hey guys, are you up?

STEVE  
Yeah.

ANDREW (O.S.)  
YO.

MATT  
Today was like...the best day of  
my life. Like I was thinking and  
I can't think of any day I liked  
better than today.

There's a silence.

ANDREW (O.S.)  
Yeah.

STEVE  
Unanimous. Yes.

MATT  
Okay...good.

Beat. Silence.

47B EXT. HAVEN HILLS BARN - MORNING

47B \*

Static shot of the barn. Actors voices off screen.

47C EXT. HAVEN HILLS FARM - WOODS - MORNING

47C \*

Andrew, Matt and Steve walk through the woods towards the  
clearing.

48 EXT. HAVEN HILLS FARM - THE CLEARING - MORNING 48

Time has passed; maybe two weeks. It's early. The hole is clearly caved in; the entire area is slumped downwards.

STEVE  
Well that answers that.

ANDREW (O.S.)  
I feel stupid now that I was scared to come back.

MATT  
Nah man, we were all- I mean, I was, definitely, yeah.

A POLICE OFFICER appears.

POLICE OFFICER  
Hey, you kids can't be here, okay? You gotta move on out.

MATT  
What?

POLICE OFFICER  
The ground is unstable, we're cordoning the whole place off.

49 INT. DINER - AFTERNOON 49

Steve is filming Andrew and Matt across the table.

MATT  
Are you sure?

ANDREW  
You have to just trust yourself to do it.

MATT  
If it doesn't work-

STEVE (O.S.)  
Camera's ROLLING, let's GO-

ANDREW  
Okay, are you ready?

Matt puts a hand down on the table nervously.

MATT  
You have to tell me before you-

(CONTINUED)

Andrew slams his fork down into Matt's hand, and Matt lets out a little scream, but then stops. His hand is somehow fine.

MATT (CONT'D)

Oh whoa.

CUT.

ANDREW

See what you do is, you create a little barrier over your skin. Then when things hit you, if your ready, they can't hurt you, cause of the barrier.

MATT

Steve, you've gotta try this.

STEVE (O.S.)

Nah, I think I'm straight for the...self mutilation.

STEVE (O.S.)

I'm live on scene here with Matt and Andrew, boys, can you tell us what's happening?

ANDREW

Well, uh, it would appear that a Virgin Mary has appeared in the maple syrup on a young local man's pancake.

MATT

In a second it will, wait...

Matt focuses, and we see his syrup form a Virgin Mary.

STEVE (O.S.)

That is, that is some very uh, definitely supernatural shit, going on there.

ANDREW

(to a passing waitress)  
Hey, look at this.

WAITRESS

(in shock)  
Ay dios mio!

51 INT. DINER - AFTERNOON

51

MATT

Well, when I was really little, I wanted to be a police officer.

STEVE (O.S.)

Oh, no shit?

ANDREW

You know they don't let you smoke weed when you're a cop, right-

MATT

No, I just really got into on the idea of altruism, you know?

ANDREW

What's that mean?

MATT

Like making things better for everyone.

STEVE (O.S.)

This from the guy who's always talking about how life is pointless?

MATT

Yeah well, I've been thinking about it and like- the way I used to think was better, maybe.

ANDREW

So what, you wanna do like, a charity? That's lame.

STEVE (O.S.)

Why is that lame?

ANDREW

I dunno.

Matt telekinetically lifts a spoon and rockets it at the camera; it plinks off.

STEVE

AAH! DOUCHEBAG!

52 INT. DINER - AFTERNOON

52

Now Matt has the camera, filming Steve.

(CONTINUED)

MATT (O.S.)  
So what's it feel like to be good  
at everything?

STEVE  
I'm not good at everything-

ANDREW (O.S.)  
Name something you're bad at.

STEVE  
I'm not GOOD at everything, I  
just do my best at everything.  
That's what it's about. I mean  
you talk about philosophy and  
shit all the time, but you never  
really do anything. Have you  
even applied to colleges yet?

MATT  
I'll get to it-

STEVE  
You could use some of that, man,  
I'm just saying.

MATT (O.S.)  
Oh yeah? Well you could use some  
shut the hell up.

STEVE  
You lack initiative.

MATT  
You lack...a dick.

The guys are walking along. Andrew's holding the camera  
loosely, not really caring, they're chatting, it's chill.  
Matt gets a text.

MATT  
Shit man, I got my mom's  
birthday, I gotta go.

ANDREW  
Say hi for me.

STEVE  
Later dude.

Matt turns and casually *rockets off into the sky.*

53 CONTINUED:

53

ANDREW

I dunno, the camera's running out of battery, I gotta switch it out.

STEVE

What're you doing, where are you going now?

ANDREW

Well I don't wanna go home yet. You wanna go into the city?

STEVE

Ah, dude, it's rush hour.

ANDREW

So?

There's a beat, and then Steve laughs.

STEVE

Hell yeah, dude.

The camera's battery running out causes an irregular

SHUTDOWN.

54 INT. CASEY'S HOUSE - CASEY'S BEDROOM - DAY

54

**FROM CASEY'S CAMERA.**

Casey moves away, having just turned on the record. Her green-screen (now visible without digital modification), hangs behind her, and she straightens it.

She sits down, begins to speak-

A doorbell rings, and Casey goes out of frame for a moment; we hear her move the blinds on her window.

CASEY

Oh my god.

There's a beat, and then the camera is picked up off the tripod, and carried through the house to the front door.

55 INT. CASEY'S HOUSE - FRONT DOOR - DAY

55

It opens to reveal Matt, who falters, seeing the camera.

MATT

Oh...hey.

(CONTINUED)

CASEY (O.S.)  
Do you mind if I film you?

MATT  
Actually kind of, I don't really  
like being on camera.

CASEY (O.S.)  
Well maybe it's, y'know, exposure  
therapy.

MATT  
I actually think someone else  
already has that covered. I  
actually, I'm here for a reason,  
I brought you something.

CASEY  
What? Really?

CUT.

Matt is handing over an envelope.

MATT  
So you just send that out, and  
the money goes to buying a family  
a goat, right?

CASEY (O.S.)  
Right, a family gets a goat, and  
then they can use the goat almost  
like a small business for cheese,  
milk, breeding with other goats,  
it's a great program.

MATT  
Yeah, when I watched that episode  
of your, y'know, I thought that  
whole thing sounded really, you  
know, good, it sounded like a  
smart plan, and you know, it's  
cheap too, so I thought, why not.

CASEY (O.S.)  
Totally, I can tell you're really  
global and big picture and  
concerned about that stuff. You  
know, you can mail this yourself,  
I'm not your mom.

Matt frowns, nonplussed.

(CONTINUED)

CASEY (O.S.) (CONT'D) \*  
 Is this like, "the new you" or something? \*  
 (beat) \*  
 You got too smart to have fun in eighth \*  
 grade and now...what? \*

Long beat. Matt seems totally lost for words. \*

CASEY (O.S.) (CONT'D)  
 Well, I'm gonna go back to-

MATT  
 Wait, listen, Casey, I'm cool.

CASEY (O.S.)  
 You're...cool?

MATT  
 I mean, okay, I don't mean like  
 I'm cool, but I'm not who you  
 think I am. I'm cool. I'm worth  
 your time, to know, you know, to  
 know me, cause I think we-

CASEY (O.S.)  
 You were an ass to me all junior  
 year.

MATT  
 I was an ass to everyone all  
 junior year. I thought like high  
 school popularity just felt like  
 a weird backwards contest where  
 the least interesting people win,  
 you know? And I thought that  
 since I knew that like-

CASEY (O.S.)  
 Made you better than everybody?

MATT  
 No, just-

CASEY  
 I know what you meant.

MATT (O.S.)  
 I know it sounds stupid, but I  
 wanted you to know that.

CASEY  
 To know that you're "cool."