

55 CONTINUED: (3)

55

MATT (O.S.)

Well cause the way you think  
about things- cause you're, you  
know, positive, or- Whoa, I  
totally screwed this up.

CASEY

Not as much as you think.

MATT

Really?

Casey closes the door.

MATT (CONT'D)

(as the door closes,  
laughing)

Oh come on!

THE CAMERA CLICKS  
OFF.

BLACK SCREEN.  
HOLD ON BLACK.

56 EXT. SEATTLE - THE WASHINGTON MUTUAL CENTER ROOF - SUNSET 56

**FROM ANDREW'S SECOND CAMERA**

The camera is floating over the edge, but pulls back in to  
reveal Steve and Andrew.

They're 46 stories up, chillin' with milkshakes. It's  
awesome. The city is beautiful.

STEVE

Dude, that's awesome, how long  
have you been doing that?

ANDREW (O.S.)

With the camera? Oh a little  
while-

STEVE

I can't do that man, I can't do  
stuff that, you know, finesse or  
whatever. I tried to type my  
name out yesterday and I cracked  
the keyboard in half.

ANDREW

It's- you just pretend like  
you're holding it-

(CONTINUED)

STEVE

You think of stuff though, man.  
I mean, you think of new shit we  
could do.

ANDREW (O.S.)

Well- yeah, I mean, I guess.

CUT.

The camera's on the Space Needle in the distance.

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

-ever go?

\*  
\*

STEVE

Yeah, when I was like five. It's for  
tourists.

\*  
\*  
\*

ANDREW (V.O.)

I don't know. My dad took me once when I  
was like seven, but it was- it was really  
fun.

\*  
\*  
\*  
\*

STEVE

You remember it?

\*  
\*

ANDREW (O.S.)

Yeah, it was like- my favorite day.

\*  
\*

CUT.

STEVE

Mom's like, never home anymore.  
I mean, you saw how my dad is,  
he's just quiet. Sits around. I  
don't know. And talking to him  
about it is just pointless. He's  
got nothing to say.

CUT.

ANDREW (O.S.)

And it's bad, because her pain  
gets real bad, you know, and we  
can't afford the good meds  
anymore. When I was little it  
wasn't as bad, but even then dad  
was still...I don't know. I  
don't know anymore. I don't know  
how to feel.

CUT.

(CONTINUED)

STEVE

Do you ever think about after high school?

ANDREW

What, like college-

STEVE

I was thinking about like, we can travel now, right? There's nothing stopping us. We don't have to stay in stupid friggin' King County forever, you know?

(beat)

It would be fun for us to go to like, Thailand or something.

ANDREW

What, fly across the ocean?-

STEVE

Yeah, you're not- I mean, we could go around the whole world for free. We've got the- we've got options you know, we've got options people don't have, people don't get chances like this. We've got options.

(beat)

You wanna do this?

ANDREW

Yeah, yeah definitely!

STEVE

Okay but don't say yes and then later be like ehhhh-

ANDREW

I won't, that's awesome. That's awesome.

STEVE

Then we're gonna do it.

ANDREW

Okay!

57 EXT. SEATTLE - THE WASHINGTON MUTUAL CENTER - ANOTHER PART OF THE ROOF (CONTINUOUS) - SUNSET 57

They've moved to another part of the roof, with a better view of the city.

(CONTINUED)

STEVE

Hey, I wanted to ask you, winter break's coming up...You wanna do the talent show with me? Get you out there, you know, meet some new people.

ANDREW (O.S.)

No, I- I mean, no, that's not- I'm really shy, and I don't have any talents, or-

STEVE

Yes you do, you have a talent, you have a talent.

ANDREW (O.S.)

(getting it)  
...Oh, no way. No way-

58 INT. DETMER RESIDENCE - KAREN DETMER'S ROOM - DAY 58 \*

Karen's in bed, sicker than ever. \*

KAREN DETMER \*

You look handsome.

ANDREW (O.S.)

Yeah, Steve chose my clothes, he's gonna do my hair, make me look cool or whatever-

KAREN DETMER \*

I'm glad you are spending so much time with your friends.

ANDREW (O.S.)

Oh yeah, me too.

58A INT. DETMER RESIDENCE - DAY 58A \*

Andrew's camera is down at his side.

MR. DETMER (O.S.)

-getting to school?

ANDREW

I don't know what you mean-

MR. DETMER (O.S.)

Don't bullshit me idiot. Matt doesn't come, he don't drive up.

(MORE)

(CONTINUED)

58A CONTINUED:

58A

MR. DETMER (O.S.) (CONT'D)  
You leave the house, and who the  
hell is giving you rides to  
school?

ANDREW  
Matt.

MR. DETMER  
No, wrong. Something's going on  
with you, you can't hide it.  
Think you can slink around,  
sneaking- sneaking around the  
house, smiling, I know your shit.

59 INT. BENJAMIN FRANKLIN HIGH - AUDITORIUM - NIGHT

59

At first, it's just a shot off Matt's feet, the camera  
pointing down, and we can hear hub-bub all around. It goes  
to nightvision for a moment, then over-exposes, then back  
to normal.

MATT (O.S.)  
(grumbling)  
goddamn...the stupid...

The camera is levelled, showing a high-school auditorium's  
stage. A group of kids are playing screamo music. Cut, a  
little later. A girl is singing. Cut. Samantha is doing  
hip-hop booty dancing. She's good. The camera lingers on  
her. \*

MATT (O.S.) (CONT'D)  
...that's...awesome...

59A INT. BENJAMIN FRANKLIN HIGH - AUDITORIUM - NIGHT

59A

It's a few minutes later. "Techno-Syndrome" (MORTAL  
KOMBAT!) begins to play. There's a beat, and then Steve,  
in a tuxedo, rushes out onto stage. The applause is  
DEAFENING, girls screaming, etc.

He raises his hands for silence, and then "presents"  
Andrew, also in a tuxedo. Mixed reaction from the crowd.  
Andrew's carrying a deck of cards; he fumbles them, they  
spill onto the floor. Audience laughter; Steve throws up  
his arms in exasperation.

Andrew shrugs, and all the cards *leap back up into his  
hands*. There's a beat, and then the audience goes APESHIT.

MATT (O.S.)  
Yes! Hell yes!

59B INT. BENJAMIN FRANKLIN HIGH - AUDITORIUM - NIGHT 59B

Andrew is juggling, six balls at once. Steve is drinking a soda, and offers Andrew the soda. Andrew is annoyed. Steve pantomimes joy at not having to give up his soda. Andrew stops juggling, *leaving all the balls hanging in the air*, and snatches away Steve's soda.

Steve lunges after him and gets back his soda, only to have all the balls drop out of the air and hit him. The audience is LOSING THEIR FREAKING MINDS.

Casey tugs on his sleeve. \*

CASEY  
Seriously, how the hell are they  
doing that?

MATT (O.S.)  
It's magic, it's a secret.

CASEY  
So you know?

MATT (O.S.)  
It's just tricks, Casey, don't  
freak out.

Casey smiles, but her look lingers a moment too long.

CUT.

59C INT. BENJAMIN FRANKLIN HIGH - AUDITORIUM - NIGHT 59C

People around Matt are buzzing about how awesome it is.

Andrew is transporting buckets of water across the stage, spilling water everywhere. Steve is pantomiming anger at the shoddy job he's doing. Andrew pantomimes "Well, you try." Steve tries, but trips and falls, sending the contents of the bucket flying out over the audience-

*-only for it to seemingly REWIND back into the bucket!* The place GOES BERZERK.

CUT.

Steve and Andrew take their bows to overwhelming cheers, separately. Andrew bows again, and people freak out. We hear Matt cheering behind the camera.

60 INT. MATT'S CAR - NIGHT

60

Andrew's filming from shotgun.

MATT  
Just amazing dude-

ANDREW (O.S.)  
You really think so-

MATT  
Are you kidding, I've never seen  
a reaction like that in the  
auditorium, you guys- it was like-  
it shook the building. You guys  
are rockstars.

ANDREW (O.S.)  
Yeah, it did- it did feel like  
that. All the girls screaming-

MATT  
Ah, see, here's the first stage  
of your downfall, hubris.

ANDREW (O.S.)  
What's that?

MATT  
What?

ANDREW (O.S.)  
What's "hubris?"

MATT  
Seriously?

ANDREW (O.S.)  
What "seriously," go to hell  
seriously!

MATT  
(laughing)  
I'm sorry, I'm sorry-

ANDREW (O.S.)  
Hey Matt.  
(beat)  
What's "seriously" mean?

61 EXT. HOUSE PARTY - NIGHT 61

It's a house party, raging. Steve's out on the porch with Samantha.

SAMANTHA  
AAAH ANDREW!

Samantha runs down and embraces Andrew, knocking around the camera.

SAMANTHA (CONT'D)  
Hi Matt!

MATT  
Hi Samantha!

SAMANTHA  
Everybody's freaking out, you've gotta come in here-

62 INT. HOUSE PARTY - NIGHT 62

We see shots of the house party, which is rocking. People keep coming up to Andrew and telling him "That was awesome!" Or "You rock!" Andrew sheepishly acknowledges this. Finally, a **very** hot girl with pink hair and a monroe piercing is talking. This is **MONICA**, 16. She's a little drunk.

MONICA  
Just really amazing. Magic is so hot. Do you know, me and my mom, in Vegas, went to a magic show, but they didn't have anything like that.

ANDREW (O.S.)  
Yeah, well, we spend a lot of time practicing-

MONICA  
Do you not remember me, at all?

ANDREW (O.S.)  
What?

MONICA  
We took American History together.

(CONTINUED)

62 CONTINUED:

62

ANDREW (O.S.)  
Oooh, oh yeah, your hair was  
different; it was blue, right?

MONICA  
Yeah!

ANDREW (O.S.)  
Monica, yeah-

MONICA  
Yeah! Hiiii!

CUT.

62A INT. HOUSE PARTY - NIGHT

62A

More shots of the party, of Monica talking. She entreats Andrew to join her on a beer-pong team. A little tipsy, Andrew agrees, setting down the camera on a couch. It lays there. **SOME GUY** picks it up.

SOME GUY  
And now, you get a special treat,  
I'm gonna film myself taking a  
piss.

63 INT. HOUSE PARTY - NIGHT

63

Matt snatches away the camera from him.

63A INT. HOUSE PARTY - NIGHT

63A

Matt's walking around with the camera now he films people dancing, talking, a people taking shots. Casey passes, filming for her video blog. Matt's camera follows her, but then goes back to Steve, who's cheering on Andrew and Monica, who are of course **dominating** at beer-pong. But they take shots anyway.

63B INT. HOUSE PARTY - NIGHT

63B

STEVE  
(drunk)  
Matt, you have the camera yeah?  
You have the camera, cause, don't  
let him forget the camera, okay?  
That's Andrew's camera.

MATT (O.S.)  
Right on.

63C INT. HOUSE PARTY - NIGHT

63C

Matt wanders the party; a stoner comes up.

STONER

Hey Matt, wanna blaze?

MATT (O.S.)

(beat)

No, I'm good. I'm just filming for Andrew.

STONER

Andrew? He's upstairs in the bedroom hooking up with that, whatshername, hair girl.

MATT (O.S.)

Yeah, I'm a little drunk though. Movies! Makin movies.

The stoner wanders off.

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

I'm making an experimental film.

64 EXT. HOUSE PARTY - PORCH - NIGHT

64

Matt turns the camera around to film himself.

MATT

Hey Andrew, hope you're seeing this. Congratulations, sir. I'm drunk, sorry. I was really worried about you, like, before everything, but I do feel like...

(beat)

I feel like this will get better for you, man. I'm sorry I haven't been there for you as much, you know, when we were growing up, because, I know you could be an angry...be an angry dude. But I love you, you know. Detmer-Garrety extended family for lifffffeeeee.

(beat)

But listen when did I become the one who's...who's out alone filming myself, with the camera-

CASEY

Hey Matt.

(CONTINUED)

The camera spins to reveal her, and then immediately drops to Matt's side.

CASEY (O.S.) (CONT'D)  
What were you filming?

MATT (O.S.)  
Just a thing, it's nothing like- you know, Eye Of The Storm or anything- I- I was trying to tell you- the stuff you talk about global problems stuff, it's been making me think a lot about my life, you know? Like what I could do if I tried, I could like, change the whole world you know? I really could-

CASEY (O.S.)  
You're drunk.

MATT (O.S.)  
Yes. Casey, I've basically been like stalking you since like, sophomore year- sorry, use of the word stalking-

CASEY  
Stockings are why I love Christmas. You wanna get outta here? This place is too loud for me.

MATT  
Yeah, I- YES- yeah, just gotta drop off the cam-

Matt fumbles with the camera, turning it off.

BLACK SCREEN.  
HOLD ON BLACK.

We can hear it raining hard outside.

The camera is laying on its side on the floor, and turns on when Andrew fumbles with it. There's screaming from downstairs; long and low, real pain sounds.

Andrew drops the camera and rushes out the door. The camera lays on the floor. Time passes.

(CONTINUED)

65 CONTINUED:

65

ANDREW (O.S.)  
(faintly)  
Mom, it's going to be okay, okay?  
Just try to get through, it's  
going to be okay.

Mr. Detmer enters, and notices the camera. He reaches down and picks it up.

66 INT. DETMER RESIDENCE - LIVING ROOM - NIGHT

66

In the squalid living room of the Detmer residence. The camera is being held off at an angle by Mr. Detmer, as Andrew tries to get it back. It moves around a bit, so Andrew and his father are both on/off screen.

MR. DETMER  
-think you can use me, you're  
abusive, you're a user little  
piece of shit. I went through  
your camera.

ANDREW  
What'd you...You- what'd you see?

MR. DETMER  
Just you being a drunk mess,  
spending my money, drinking with  
your loser friends-

ANDREW  
I didn't spend any of your money,  
**RICHARD-**

MR. DETMER  
Cause I don't have any money to  
spend, it all goes to school for  
you, for medication for your  
mother-

ANDREW  
School doesn't cost any money, I  
go to public school you idiot-

MR. DETMER  
-now we can't afford your  
mother's pain meds anymore, up  
there screaming- did you just-  
what **THE HELL DID YOU JUST CALL  
ME? CALL ME A IDIOT?**

(CONTINUED)

Mr. Detmer *hurls the camera directly into Andrew's face.*  
It knocks him down and clatters to the floor.

ANDREW  
(clutching his face)  
You asshole, you crazy asshole-

MR. DETMER  
GET OUT OF MY HOUSE! YOU'RE DONE  
LIVING HERE, GET OUT!

Detmer rushes up to Andrew and slaps him, and again, and again, and again, and **WHAM!** Andrew backhands Detmer HARD, flooring him. Andrew turns and picks up the camera, leveling it coolly on his father as he tries to stand.

Andrew's arm snakes out and grabs Detmer by his throat, lifting him easily and slamming him against the wall.

MR. DETMER (CONT'D)  
I can't- can't move-

ANDREW MR. DETMER  
I COULD CRUSH YOU. YOU KNOW Get- off- let me go- you're  
THAT, I CAN CRUSH YOU. I CAN hurting me-  
KILL YOU WITHOUT EVEN  
TOUCHING YOU.

Andrew turns and flings Mr. Detmer into the sofa, which flips on the impact. We can hear Andrew's gasping sobs as he telekinetically pulls the camera into his hand. \*  
\*

67 INT. CASEY'S HOUSE - BATHROOM - NIGHT

67

**FROM CASEY'S CAMERA.**

Everything is crisper, cleaner, brighter. Higher resolution.

We're looking at the door to a bathroom, only a crack open. It's pushed open, revealing Matt, shirtless, brushing his teeth.

CASEY (O.S.)  
AHHHH!

Casey runs up and hugs Matt from behind, startling him.

CASEY (O.S.) (CONT'D)  
Andrew called your cell.

MATT  
Andrew can wait a little while.

(CONTINUED)

67 CONTINUED:

67

Casey puts her arms around Matt's neck, the camera filming both of them in the mirror inadvertently as they kiss.

MATT (CONT'D)

And I think I'm real done with this-

Matt snatches the camera, Casey protests, they playfully struggle, and the camera

CLICKS OFF.

68 EXT. THE THUNDERSTORM - 5,000 FEET UP - NIGHT

68 \*

**FROM ANDREW'S SECOND CAMERA**

Andrew's just below the clouds, massive dark and ominous above him. It's clearly not safe, rain and wind whipping his body, lightning crackling inside the clouds. We can hear him breathing hard.

He touches the bottom of a cloud, and gets a powerful electric shock, forcing him to back off a tiny bit.

STEVE (O.S.)

HEY! HEY ASSHOLE!

The camera turns, showing Steve, in a rainslicker, flying up to meet Andrew.

ANDREW (O.S.)

Where's Matt?

STEVE

We have to get down from here right now, Andrew! This isn't safe!

ANDREW (O.S.)

Where's Matt?

STEVE

Probably hung over, dude! You should be too! Let's just-

ANDREW (O.S.)

No!

STEVE

What **the hell** are you doing?

(CONTINUED)

ANDREW (O.S.)

I'm filming the storm, no one's ever filmed a storm like this up close bef-

STEVE

No, we're getting the hell down, now. This is crazy, Andrew- what- what happened to your face?

ANDREW (O.S.)

...My dad-

STEVE

Your dad beat the shit out you! Come on, we'll go to the cops, let's get out of here. He can't do that Andrew. This is not the way you handle it, we'll go together, let's go, he can't do that-

ANDREW (O.S.)

You don't give a shit, stop acting like you care!

STEVE

I don't care!? You're my best friend, idiot!

ANDREW

...What?

STEVE

I hang out with you and Matt every day! We're supposed to go to fly around the world this summer! You think I talk to anyone else about my parents, or my feelings on shit, are you **that goddamn insecure?**

ANDREW

(long beat)

I'm an idiot. I'm sorry Steve, oh god, I'm sorry-

STEVE

Dude, it's okay. You just need help, okay?

(CONTINUED)

68 CONTINUED: (2)

68

ANDREW

Yeah, yes, I don't know what I'm doing-

STEVE

It'll be fine. But we've- ...Do you hear that? I hear...singing.

**A BLINDING FLASH OF LIGHTNING STRIKES STEVE, BLASTING HIM OUT OF THE SKY. The boom of thunder is deafening.**

For a moment, all we can see is the stormscape, and then we hear Andrew's rushed, panicked breathing.

DIGITAL DISTORTION  
TO BLACK.

69 EXT. CEMETERY - DAY

69

It's a gray, dark day. A funeral is in progress; we're filming from within the mourning party. A large picture of Steve is on a stand as the priest reads a eulogy. Andrew's camera movements are rigid again, tight and confined, back to how they were when we first started.

We see Steve's mother and father. His mother is sobbing. His father simply looks shell shocked, staring at the casket. Steve's mother leans on his father, and he pushes her away. There's Samantha, crying uncontrollably.

The camera passes Matt, standing with Casey. The camera lingers for a moment on her, and then back to Matt...

Who's staring directly at us.

70 EXT. CEMETERY - DAY

70

Andrew walks along in the cemetery, filming tombstones.

MATT (O.S.)

What are you doing? Filming graves, I don't get it.

The camera looks up at Matt. He's keeping his distance.

MATT (CONT'D)

You're not returning my calls, why aren't you returning my calls.

ANDREW (O.S.)

I've been busy.

(CONTINUED)

MATT  
No you haven't. Why aren't you  
returning my calls. Turn off the  
camera.

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

MATT  
*Turn off the camera.*

Silence.

ANDREW (O.S.)  
Why'd you bring her, anyway?

MATT  
Who?

ANDREW  
"Who."

MATT  
Casey is- why does it matter-

ANDREW  
You were with her that morning,  
that Steve died.

MATT  
Yeah, so what?

ANDREW  
Did you tell her?

MATT  
About...? No, of course not-

ANDREW  
Break your own rules, rule number  
three-

MATT  
I didn't tell her. I'm not going  
to tell her or anybody.

Uncomfortable silence.

MATT (CONT'D)  
(long beat)  
How do you get struck by  
lightning during a storm with no  
recorded lightning strikes?  
(MORE)

(CONTINUED)

MATT (CONT'D)

(waits, nothing)

You can look that up online, you know, they keep track of it. I looked it up. Zero. And they find him out in a field, why would Steve go out in the middle of a field during a lightning storm?

The camera shifts a little.

ANDREW (O.S.)

I don't know-

MATT

What?

ANDREW (O.S.)

*I'm not lying, I don't know what happened-*

MATT

I don't believe you, okay! I don't believe you, I want you to put the **camera down**.

ANDREW (O.S.)

No, why-

MATT

Because I want to talk to you. Put it down- put it down, Andrew, please- put it down, turn it off, put the-

Matt, very upset, suddenly advances on Andrew, trying to pull the camera away. The camera is suddenly flung out of Andrew's hands, but then levels out liquidly, Andrew floating it back into frame both himself and Matt.

Matt looks from Andrew to the camera and back. He is appropriately horrified.

MATT (CONT'D)

Are you joking right now? Are you- the camera...

(breaking down a little)

What did you do, Andrew? What am I supposed to do? Who am I supposed to tell, about this, man? Who do I tell?

(MORE)

70 CONTINUED: (3)

70

MATT (CONT'D)

I mean- I don't, I don't know how I'm supposed to- Why won't you just tell me what happened?

The camera and Andrew suddenly launch into the air, rocketing away from Matt.

71 EXT. QUAYSIDE - DAY

71 \*

Karen Detmer is abruptly visible, filming herself. She's sitting in her wheelchair, looking the worst we've seen her. Andrew is behind her, pushing her.

\*

KAREN

\*

Is it on? Did I turn it on?

72 INT. JETTY CAFE - LATER - DAY

72 \*

Karen is filming Andrew, sitting across the table from her. He looks miserable, clearly still in shock.

\*

KAREN (O.S.)

\*

You look so handsome. My handsome boy.

Andrew smiles, sheepish. She speaks in slow, measured tones; she's sick, and makes every word count.

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

\*

Your life is hard. Things are bad right now, Steve was a good friend to you. My situation isn't getting any better, and your father...And I know there can be a temptation to just act on those feelings, those bad feelings. But you're stronger than that, than all these bad things happening around you. Can you say that for me?

There's a beat. Andrew let's out an embarrassed chuckle: "c'mon, mom..."

KAREN (CONT'D)

\*

Please? For me.

ANDREW

(beat)

I'm stronger than this.

KAREN

\*

That's good. I believe you.

(CONTINUED)

72 CONTINUED: 72

Andrew laughs.

73 EXT. STREET - NIGHT 73

It's raining. Andrew is walking along, filming down at his feet; as he walks through the puddles, the water spreads out, never touching his feet

He stops in one, spreading the water into a few different quick patterns.

ANDREW  
I'm stronger than this.

There's the **abrupt blast of a car horn**, and Andrew is struck with a half-full Slurpee cup. The camera searches around, furious, tracking a passing car as it speeds off, the passengers yelling and laughing.

We glimpse the driver as he turns the corner: it was Wayne, the bullying asshole.

Andrew stands there for a long moment; we can hear him slowly start to hyperventilate. It shifts into momentary sobs, then fades into silence.

The camera slowly drops to his side, the world turning upside-down.

74 EXT. BENJAMIN FRANKLIN HIGH - FOOTBALL FIELD - DAY 74

Andrew sits alone on the bleachers. The cheerleaders are practicing. The camera zooms in on Samantha. She sits alone on the sidelines, watching numbly.

75 INT. BENJAMIN FRANKLIN HIGH - HALLWAY - DAY 75

Andrew is putting his stuff away in his locker. He's suddenly shoved into the locker roughly. The camera turns, revealing Wayne walking away.

The camera scans the mostly empty hallway quickly, then goes back to Wayne, now almost twenty feet away.

ANDREW (O.S.)  
Hey Wayne!

WAYNE  
What, you got a probl-

One of Andrew's hands flicks out, and Wayne's mouth suddenly gushes blood. Wayne screams, falling, and is immediately tended to by other students.

76 INT. BENJAMIN FRANKLIN HIGH - BATHROOM STALL - DAY 76

Andrew has laid out three small bloody objects on the back of the toilet, and presents each one to the camera one by one.

They're Wayne's bloody teeth.

ANDREW (O.S.)

See, this one, I got clean, cause I did a little lasso around the root, but these two, they're broken cause I think I pulled them from the middle. Matt was always better at the little, the intricate stuff, he got good at that. See how broken it is, ugh, sloppy.

77 INT. DETMER RESIDENCE - MS. DETMER'S ROOM - NIGHT 77

We're peeking in through the door. We can see Karen Detmer writhing around in agony in the bed, moaning in pain. She lets out a long scream, and then seems to notice us watching.

KAREN DETMER

Richard is that you? Richard, you have to let me have my medicine, I can't...Andrew? Who is that? Look, please come in here, I need help to turn over. It hurts, please, Andrew, you have to tell your father...tell your father to get my medicine...

Karen, her eyes closed in pain, is lifted and rolled onto her side.

KAREN DETMER (CONT'D)

Andrew...thank you Andrew...was that you? Did you-

The door closes.

78 EXT. JUNK YARD - AFTERNOON 78

The junk yard is filled with junked cars, metal garbage, old equipment. The camera sits awkwardly on the hood of a wrecked car as Andrew fidgets to get it mounted.

The area is lit by lights from the main building, not too far away, but you can tell he's not supposed to be in here.

CUT.

\*

Andrew is sitting, resting, tired. He speaks directly to the camera.

ANDREW

I've been doing a lot of reading, like you know, online, about evolution, and the way it works, and you know, natural selection. The uh...

(cut)

The strongest animals will always survive, and they're the ones that you know, will prosper, or grow, and survive, by feeding on the smaller animals. And as humans we- see, there's...uh-

(cut)

There's this thing called an Apex Predator, and basically what that is is the most powerful predator in an ecosystem. And humans, you know, we're the apex predator, because there's nothing that preys on us, cause of weapons and stuff. But if something could, I bet it would. I...

(cut)

I mean, what I'm trying to say is, a lion doesn't feel guilty when it kills a gazelle. You don't feel guilty when you squash a fly, you know- I think that means something. I think it really means something.

CUT.

Andrew's back out with the car. He lifts it again, then makes a quick "squeezing" motion. As he does this, the car **violently compresses down to the size of a basketball**. Andrew flings the ball of metal into a scrap pile, which collapses loudly.

Andrew glances back at the camera, and suddenly everything in front of him, from cars to refrigerators to old TVs, **EVERYTHING floats into the air**.

Andrew turns, framed by the floating ocean of junk.

(CONTINUED)

78 CONTINUED: (2)

78

He looks at the camera, and it turns off.

79 INT. CASEY'S HOUSE - KITCHEN - MORNING

79

**FROM CASEY'S CAMERA**

Matt is cooking; he's got four different things on the stove.

CASEY (O.S.)  
How'd the interviews go?

MATT  
I told you how the interviews went.

CASEY (O.S.)  
But now we do it for the camera.

MATT CASEY (O.S.)  
UGHHHHHH- Come on.

MATT  
UCONN not so good, Columbia was good, University of Miami was really good, Arizona State was okay.

CASEY (O.S.)  
Who ended up paying for all of the airfare? Did your parents-

MATT  
Haha, no, I told you they wouldn't.

CASEY (O.S.)  
Did you pay?

MATT  
Nope. Nobody. I flew myself. I needed the exercise.

CASEY (O.S.)  
(beat)  
You are a man of mystery.

Matt smiles.

CASEY (O.S.) (CONT'D)  
God, how do you always cook so many things-

(CONTINUED)

79 CONTINUED:

79

Matt snatches the camera away from her, turning it to reveal that she's topless; Casey has already covered up with her arms.

CASEY (CONT'D)  
(running away)  
AAH! AHH OH MY GOD MATT AAAHHH!

80 INT. CASEY'S HOUSE - CASEY'S BEDROOM - NIGHT

80

It's dark; the camera turns on, then the light, revealing Matt, groggy, half awake.

CASEY (O.S.)  
What happened?

MATT  
Ughhhh camera...I had that dream again.

CASEY (O.S.)  
Tell me.

MATT  
It's like I'm...I'm not me, I'm something else. And I'm out in this...out in space. And stars are all around me, and I'm zooming past them; everything is really like three-D, I can see the shape of the stars. I'm looking for somewhere to sleep, or something, and I see earth, and I go down to earth, but I like...I hit too hard, and I go like...underground or- I don't know, just the main part is that I'm out and there are the stars and they just look like millions of little points of light...And Steve is there.

CASEY (O.S.)  
Steve is there?

MATT  
Yeah but he feels like he's not part of it. Like he's there separately, inside my head. Andrew is there too. I don't know. I'm worried about Andrew.  
(beat, slyly)  
(MORE)

(CONTINUED)

80 CONTINUED:

80

MATT (CONT'D)

Why don't you put the camera away?

CASEY (O.S.)

Oh yeah? What's gonna happen to me if I put the camera away-

MATT

Oh I think you know. I think you know what's going down.

CASEY (O.S.)

We could leave the camera on.

MATT

You arrrrreeee...C'mere.

Matt advances on Casey, and the camera falls off to the side of the bed. We can hear her giggling, which is abruptly muffled by kissing.

SUDDEN DIGITAL  
DISTORTION TO  
BLACK.

81 EXT. CEMETERY - DAY

81

**FROM ANDREW'S SECOND CAMERA**

The camera is aimed at Steve's tombstone. There are still flowers and memorials spread around. Some are rotting. The camera moves around a little, then back to Steve's tombstone.

82 EXT. HAVEN HILLS FARM - THE CLEARING - DAY

82

Andrew's back at the clearing. The entry to the cave is still caved in. He's filming silently, then notices something: the camera zooms in at the edges of the clearing; no branches stick out over the grass.

Andrew lets the camera go, and it drifts away, up into the air, higher and higher, out over the treetops, before abruptly swinging back down to give an overhead view of the clearing.

What wasn't clear standing on the ground is shockingly obvious from up here:

The clearing is a mysteriously perfect geometric shape, with the cave at its center.

The camera is yanked back down to Andrew.

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

83

Screaming from Karen's bedroom. The heater rattling. The TV from downstairs. On the wall are several illustrations of the strange shape. \*

There's a knock on the window. The camera is picked up, to reveal Matt floating outside, looking around nervously.

After a moment, Andrew opens the window.

CUT.

Matt stands fidgeting, clearly uncomfortable, as Andrew films him.

MATT

You haven't been returning my calls, so I thought I'd just...you know, ambush.

ANDREW (O.S.)

That's rude.

MATT

I just- I've been getting, you know, bad vibes or whatever.

Andrew is silent.

MATT (CONT'D)

I know you stopped coming to school, and my mom said you guys are having a lot of problems with money. I'm worried about you.

ANDREW (O.S.)

Why? Your life's great-

MATT

Dude, don't be like that, okay-

ANDREW (O.S.)

You don't need to worry about me. I'm stronger than ever now. I can do things you wouldn't believe. I could crush this entire house, I'm fine.

MATT

That doesn't- that actually sounds like the opposite of fine.

(MORE)

(CONTINUED)

MATT (CONT'D)

Andrew, come on, let's get out of here, your room's a mess, it smells like a Denny's bathroom in here.

ANDREW (O.S.)

So what?

MATT

You're my cousin. You're my friend- it's my responsibility to take care of you.

ANDREW (O.S.)

I think you should go. I have to pick up my mom's medication.

MATT

...Are you going to break the rules?

(beat)

We're too strong now, Andrew. We're too strong for that. If you did that, you know I'd have to-

ANDREW (O.S.)

You'd have to *what*. You were always the weakest. You couldn't do shit to me.

MATT

...Andrew-

ANDREW (O.S.)

I'm not gonna break your stupid rules, just screw off and stay out of my life.

Matt stands staring at Andrew. The camera fidgets uncomfortably.

Matt shakes his head, and the camera follows him as he goes to the window, gives Andrew one last look, and then rockets off into the sky.

The camera sits in silence, pointed at the window.

The camera approaches the counter.

PHARMACIST  
Hello, how can I help you.

ANDREW (O.S.)  
I'm here to pick up a  
prescription for Karen Detmer.

\*

PHARMACIST  
Um, yes, hold on. That's Imuran,  
Baclofen, Glatiramer and Vicodin.

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

PHARMACIST  
Okay, and the copay on that  
is...Seven hundred and fifteen  
dollars, eighty three cents.

Silence.

ANDREW (O.S.)  
I have to come back.

PHARMACIST  
Okay, we'll hold it for you.

85 INT. DETMER RESIDENCE - ANDREW'S ROOM - LATER NIGHT

85

The camera lays on its side on Andrew's bed, discarded. Andrew rifles through his drawers, muttering to himself. He's looking for something, anything; something to sell, spare change...

Nothing. He grunts in exasperation, and sits in his bed, staring at the wall.

86 INT. DETMER RESIDENCE - ANDREW'S ROOM - DAY

86 \*

Andrew is filming out his window, watching his father leave. His stereo plays David Bowie. Once his dad's car is gone, Andrew sets down the camera on the dresser opposite the mirror, and leaves the room.

Time passes, and Andrew reappears, now dragging a crate. He opens it, and pulls out his father's fireman's uniform. We do short-space time cuts as he takes out the jacket, looks at it, and turns it inside out, so that the metallic fireproof inner lining is exposed.

"Ziggy Stardust" comes on Andrew's stereo.

86 CONTINUED:

86

Andrew, wearing the jacket, looks at himself in the mirror, his back to the camera. He reaches down, and picks something up, looking at it, then pulls it over his head.

It's a gas mask.

He stands there staring at the surreal, hard edged, faceless figure in the mirror. Looks right. Looks left. Adjusts the mask.

Then turns and whips out his hand; the camera is **abruptly yanked across the room.**

87 EXT. RUN-DOWN HOUSE - DAY

87\*

It's a run-down house in Andrew's neighborhood. The streetlights and the setting sun give everything light in yellow orange haze.

Howard, Costly, and some other thugs are chilling on the porch and laughing loudly. They clearly haven't noticed Andrew, who's filming from out by the street.

ANDREW (O.S.)

*Hey. Give me your all your money.*

The guys on the porch look at him blankly.

COSTLY

Uh...what? Who is that-

ANDREW (O.S.)

*It doesn't matter who it is. Give me all your money. Or else.*

COSTLY

Or else? Shit man.

Costly and the guys start to come off the porch, Howard in the lead.

COSTLY (CONT'D)

Shit man, is that Andrew? That sounds kinda like Andrew under there, and he got Andrew's broke ass sneakers on-

HOWARD

Lil' Andrew's straight up tripping right now, I don't even know, I'ma give your ass a wake up call-

(CONTINUED)

Howard starts towards Andrew, who raises a hand out in front of the camera. He makes the "gun sign."

HOWARD (CONT'D)  
Oh you got a gat? I got a gat  
too bitch-

Howard starts to pull a gun from the back of his pants.

ANDREW (O.S.)  
(firing the finger gun)  
Bang.

Howard's body abruptly **FOLDS BACKWARDS**, and then is **FLUNG ASIDE**.

Andrew *flings the camera backwards*, and it flips twice before evening out, giving a clean view of Andrew standing in front of the house and the thugs, confused, in front of him.

Andrew has floated the camera to frame them all perfectly; his obsession with self documentation taken to what would seem to be its final, most perverse evolution.

The thugs, shocked, don't have a second to react before Andrew telekinetically **BLOWS ONE OF THEM BACKWARDS**, sending him smashing headfirst through the windshield of his car.

Costly and the remaining thug start running, and the remaining thugs legs suddenly flip up out from under him, breaking, bending and twisting like a rag doll, before he's propelled face first into the ground, **WHAM**.

Andrew launches into the air, coming down just in front of Costly, who skids to a halt.

COSTLY  
-no, no-

Costly is *shoved to the street and ground back and forth as though under the weight of a giant thumb*.

We can hear the men screaming and groaning in agony, but other than that, the night is silent.

Andrew raises a hand, and all of their wallets and loose money lift away from them, flying to him. There's a beat, and then Andrew *launches into the air*.

The camera tracks him for a moment, then is *yanked up after him-*

87A EXT. STREET - DAY 87A \*

Close up on Andrew's backpack filled with money. Andrew's hands count the money, he realizes he doesn't have enough to buy his Mom's medication. \*

88 OMITTED 88 \*

89 EXT. GAS STATION - NIGHT 89

Andrew, the camera floating behind him, touches down just outside the gas station. He waits a beat, and then starts to walk towards it. We transition to...

90 EXT. GAS STATION - SECURITY CAMERA POV - NIGHT 90

Black and white, a slightly grainy feed, with no audio.

We watch from the camera by the pumps as the bizarre figure in the coat and the gas mask, the camera floating behind it, strides past people pumping gas, into the station store.

91 INT. GAS STATION - SECURITY CAMERA POV - NIGHT 91

The wall mounted security camera shows us the whole store. Andrew enters, turning to the clerk behind the register, who says something, looking concerned. He's suddenly **blown out of frame.**

After a beat, the register rips itself free from the counter, and floats over to Andrew.

Andrew turns and walks out, the register floating with him; as he does, a second clerk rushes out, panicked, yelling. He goes behind the counter, and grabs a shotgun.

92 EXT. GAS STATION - SECURITY CAMERA POV - NIGHT 92

Andrew exits the gas station, as does the clerk, who yells, raising the shotgun.

Andrew whips an arm out towards him, and the clerk fires as he's hit by a wave of energy. The shotgun blast goes wild, striking the stacked tanks of propane next to the garage.

The effect is instantaneous; **a blinding white flash of fire envelopes the clerk and floors Andrew**, the camera we look through jerking awkwardly, the feed breaking down.

**From ANDREW'S SECOND CAMERA.**

The camera lays awkwardly on its side, the distorted audio from its damaged microphone **SUDDEN AND PIERCING.**

It's been flung a good deal away from Andrew, who lays motionless, burning. The clerk is dead, and a nearby gas station customer is horribly injured and screaming. His gas pump lays on the ground, pumping out gas onto the asphalt.

Andrew slowly shifts, unable to move properly, and forces himself to roll over. The fire on his body touches the fire on the asphalt, and **spreads lightning fast to the gas pump.**

The resulting explosion engulfs **the entire station.**

The camera is spun violently out into the street-

VIOLENT DISTORTION  
AND CRASH TO  
BLACK.

**VARIOUS CCTV FEEDS**

\*

Mr. Detmer walks through the hospital towards Andrew's room and enters.

\*

\*

**FROM SECURE ROOM VIDEO FEED**

The camera is color, with crackly, strange, somewhat distorted audio. The image is a little blown out.

Andrew on a bed. His entire right side is very badly burned.

He is barely breathing, hooked up to various machines. Andrew is not going anywhere anytime soon. This is ensured by the handcuff on his left wrist.

The machines beep. Andrew doesn't move. The door opens, and Mr. Detmer enters, speaking to a **POLICE DETECTIVE** on the other side of the door.

MR. DETMER

-come down to the city, cause his mother's all alone right now. She's got MS, I had to leave her at the house all alone.

POLICE DETECTIVE

I understand, Mr. Detmer.

MR. DETMER  
Shit. Jesus, look at this. Can I have a moment with my son.

POLICE DETECTIVE  
Yeah I- I'll be outside the door, yeah?

MR. DETMER  
Okay.

The officer closes the door, and Mr. Detmer goes and sits down in a chair next to the bed. He sits there staring at Andrew, clearly horrified and upset, and buries his head in his hands. We **SPEED UP THE RECORDING**, and Detmer just sits like that. After five minutes of speed up, we slow down.

MR. DETMER (CONT'D)  
I want you to apologize to me.

Andrew is comatose.

MR. DETMER (CONT'D)  
I said I want you to apologize to me. I know you can hear me. So I want you to sit up and apologize to me. I want you to stop this bullshit right now.

Andrew is comatose.

MR. DETMER (CONT'D)  
Do you know how much this shit is going to cost me? Do you know what you've done to your family?  
(beat)  
You don't even care, do you? You just don't give a shit, you've got your morphine, don't you.

There's a beat, and then Detmer suddenly slaps Andrew's burnt shoulder. Andrew flinches badly, and his pulse speeds up on the monitor.

MR. DETMER (CONT'D)  
*Stop it. I'm not buying this shit, you can't just play this off like a*  
(slap)  
Game, this is **real**. You **really screwed me**, me and your mother you know that, you little  
(MORE)

(CONTINUED)

93 CONTINUED: (2)

93

MR. DETMER (CONT'D)

(slap)

**Shit.**

Andrew no longer flinches, but the slaps leave red, bleeding molten welts. Detmer stands up, clearly upset, and takes a quick pace forward and back.

MR. DETMER (CONT'D)

Goddamn it, goddamn it!-

Detmer goes to slap Andrew again, and Andrew's arm jerks up grabbing his father's wrist.

***THERE'S AN ENORMOUS CONCUSSIVE BLAST, blowing apart everything in the room including the camera.***

SMASH CUT TO:

94 INT. CASEY'S HOUSE - LIVING ROOM - NIGHT

94

**FROM CASEY'S CAMERA.**

All of Casey's family is present, along with lots of little kids. Everyone's gathered around Casey's little brother, who's being presented with a birthday cake. Matt looks happy.

EVERYONE

-appy birthday to you!

Everyone let's out a cheer, including Casey, but then she notices Matt abruptly duck out. She follows him to the bathroom...

95 INT. CASEY'S HOUSE - BATHROOM - NIGHT

95

...where he's holding his nose, which is bleeding badly.

CASEY

Matt-

MATT

Do you hear that, how can you not hear that?

CASEY

Matt, what hap-

MATT

The singing, how can you not hear that!? Something's wrong, okay, something's wrong with Andrew, or-

(CONTINUED)

95 CONTINUED:

95

CASEY  
Matt, please, okay, you're  
scaring me, are you okay-

MATT  
No, something's wrong, something's wrong.

Matt pushes past her, running upstairs. Casey starts to follow, but then stops, lowering the camera.

CASEY'S MOM (O.S.)  
Casey, you have to come in here.

CASEY  
Mom, Matt is-

CASEY'S MOM  
Come in here right now. Come in here  
right now.

96 INT. CASEY'S HOUSE - LIVING ROOM - NIGHT 96

Casey's filming the big screen TV, which is showing the news.

96A INT. NEWS STUDIO - NIGHT 96A

REPORTER  
-we apologize for the delay but  
as of right now every news  
helicopter in the greater King  
County area is headed to Seattle-  
again, right now we have very  
little information, but it  
appears a bomb has gone off at  
Ballard community hospital-

96B EXT. HOSPITAL - NIGHT 96B

We get a helicopter view of the hospital; the entire east face of the building looks like it's imploded. Something streaks out of the rubble-

FIELD REPORTER (O.S.)  
We're live from ABC news chopper -  
Wait, that was- did you see that,  
what was that?

96C INT. CASEY'S HOUSE - LIVING ROOM - NIGHT 96C

The camera turns as Matt rushes down the stairs, now n his winter parka, his nose plugged with kleenex.

(CONTINUED)

We hear a jarring, shattering impact, and the camera goes back to the TV, revealing a movie billboard in downtown toppling down into the street.

MATT (O.S.)  
I need your car.

CASEY (O.S.)  
What? Matt, look, what's happening, look at what's happening-

MATT  
I see, I know, I have to go, okay-

CASEY (V.O.)  
Where are you going? I don't-

MATT  
Give me your keys.

CASEY (O.S.)  
I- Matt-

97 EXT. CASEY'S HOUSE - MOMENTS LATER - NIGHT

97

Casey is chasing Matt across the lawn to her car, her voice starting to get nervous, the camera being held offhanded now, unimportant.

CASEY (O.S.)  
Dude, wait, seriously, okay, wait-

\*

We hear helicopters pass low overhead.

MATT  
I have to go to the city. I can't fly if there are all these helicopters in the air, I just have to drive there, or...listen, I have to figure this out, Andrew's in trouble. This is my fault.

CASEY (O.S.)  
Andrew, what? Matt, I'm sure Andrew's fine, you don't want to go to the city, didn't you see

\*  
\*  
\*

Matt gets in the car and starts it.

(CONTINUED)

97 CONTINUED: 97

CASEY (O.S.) (CONT'D)  
Matt please! Just talk to me,  
please- MATT, COME ON- \*

98 INT. CASEY'S CAR - NIGHT 98

Casey's sitting shotgun as Matt drives. His face is unreadable. They're driving on the I-5. More helicopters. Downtown Seattle is visible now.

We hear and see the lights of ambulances and police cars as they zoom past, but Casey keeps the camera on Matt.

CASEY  
Matt, it's not safe. It's not safe.  
Just tell me what's going on, okay? The city isn't safe, something's happening- \*

99 INT. CASEY'S CAR - DOWNTOWN SEATTLE STREETS - NIGHT 99

Casey is filming out the window; she's really embraced her embedded status, and is clearly searching for something to film-

More helicopters over head, and Casey leans out the window to try to film them. They're into the city now.

CASEY  
Matt, look at all the helico-

MATT  
Please stop filming me. Please just turn off the cam-

**A FIRE TRUCK BLOWS PAST**, lights and siren blaring, nearly crushing the car, and Matt slams on the brakes. Two more ambulances pass, and Matt throws the car into reverse, backs up and then takes off after the emergency vehicles.

CASEY  
We're following the fire trucks?  
We're following the fire trucks.

They turn a corner, Matt running a red light to keep up.

CASEY (O.S) (CONT'D)  
Matt you have to talk to me,  
okay? Just be calm, and talk to me. Tell me what's- \*

MATT

I don't know what's happening yet, okay, I just know Andrew needs me

They turn a corner, revealing pandemonium. Dozens of people have stopped on the edge of Lake Union at a scenic point, filming, taking pictures.

...of the Space Needle. Helicopters are swarming all around it, and we can see the lights of dozens of emergency vehicles lighting up the base.

Matt stares at it, pulling over, and jumps out.

CASEY (O.S.)

Wait! Matt, shit-

Casey gets out and follows Matt. He tries to push through the crowd to get a better view. He can't; all we're seeing are Matt and people's backs. We hear the prattle of the bystanders as a frantic Matt tries to get through.

Casey's camera zooms in on the area near the Space Needle's observation dome; in a flash of a helicopter's searchlight, we can see two figures hanging in the air, one of them struggling and kicking.

BYSTANDERS

There's a guy floating up there, man- What are they on, are they on something- it must be some kind of trick, or publicity thing- two guys, but one of them is just like, dangling-

Matt stops, listening.

BYSTANDER

He's holding him up and- Oh he dropped him, the guy's falling-

The entire crowd goes into a momentary uproar. Matt's eyes flash to Casey, wide and desperate-

**BOOM! A SONIC BOOM AT GROUND LEVEL AS MATT FLINGS HIMSELF INTO THE SKY FLOORS EVERYONE.**

100 CONTINUED:

100

The crowd is silent, in shock, struggling to stand. Casey's camera is off at an angle, and she's gasping for air, and then she brings it back up just in time to see **MATT ZOOM IN AND MAKE A CRASH-LANDING...**

...dropping Mr. Detmer, bloody and beaten, who the camera focuses on a moment. Detmer is pale, horrified, his eyes wild and unseeing, his hands shaking.

DETMER  
(in shock)  
I don't- I don't- I-

Matt shoves him away in disgust, and he collapses onto his back, his wobbling legs giving out. Not missing a beat, Matt grabs Casey by the arm, dragging her towards the car.

MATT  
Come on, you've got to get out of  
here right now, **right now-**

Matt shoves her into the passenger side, and rushes around to the driver's side.

CASEY (O.S.)  
What's going on, who was that-

MATT  
I was wrong, it's not sa-

101 EXT. SEATTLE SKY - NIGHT

101

The car **SUDDENLY ROCKETS INTO THE AIR, straight up, flipping end over end, past the tops of the buildings-**

MATT  
Hold on to me! Hold on to me!

**-before YANKING INTO A STRAIGHT SHOT UP TO THE TOP OF THE SPACE NEEDLE.**

Casey's breathing is painfully short and sharp. Matt stares out into the night sky. The Space-Needle's tower lights flicker through a thick west coast fog.

Matt flicks on the brights. There's Andrew, in his hospital gown, floating a dozen feet out, his flesh charred and twisted, his body clearly wracked with agonizing pain.

A news helicopter circles past out of sight, and for a moment, Andrew is framed in the chopper's spotlight.

(CONTINUED)

ANDREW  
(screaming)  
**WHAT ARE YOU DOING HERE!?**

The windshield is **TORN OUT**, and seconds later **MATT IS RIPPED OUT OF THE CAR AS THOUGH YANKED BY A GIANT HOOK, taking his seatbelt with him.**

CASEY  
No NO NO

The car goes into freefall, plummeting down ten feet before hitting the domed roof of the Needle's observation deck.

There's a beat as Casey tries to collect herself, and then the screech of metal on metal as the car begins sliding backwards down the dome, towards a nearly five hundred foot drop.

Casey thinks on her feet, scrambling to open her door; the crash has jammed the lock.

CASEY (CONT'D)  
Please, come on! COME ON!

She starts kicking the door, but it's too late; the car hits the edge, dips...

CASEY (CONT'D)  
Please no. Please n-

And plummets off.

Casey's screams are barely audible over the rushing of the wind as the body of the Space Needle rushes past outside, her camera frozen in place as she hurtles down to her death.

And then suddenly, so suddenly it's completely disorienting, the side of the car bursts apart and we're flying, blurred views of buildings, the sky, the side of some jeans...

Stillness. Casey's camera is pointed down, showing gravel, her Adidas...and Matt's high-tops.

CASEY (O.S.)  
(barely coherent)  
You...you can fly?

102 CONTINUED:

102

MATT (O.S.)  
Stay here, okay? You have to stay here.

CASEY (O.S.)  
(sobbing)  
Matt, don't, please don't leave me, don't go back he's-

MATT (O.S.)  
Stay here.

Matt's feet suddenly go out of frame.

CASEY (O.S.)  
Matt wait! WAIT PLEASE! MATT!

The camera tracks up to show anarchy at the Space Needle.

103 OMITTED 103

103A EXT. DOWNTOWN SEATTLE - HELICAM POV - NIGHT 103A

The news chopper camera at first shows Casey's destroyed car laying at the base of the Space Needle, then pans back up to show Andrew, who's floating hunched over near the dome, vomiting.

104 OMITTED 104

104A INT. PASSERBY CAR - HANDHELD CAMERA POV - NIGHT 104A

Handheld footage of Matt approaching Andrew who is floating beside the Space Needle. Helicam picks up action zooms in on Matt and Andrew.

105 INT. SPACE NEEDLE OBSERVATION DECK - NIGHT 105

**FROM TOURIST CAMERAS.**

Inside the Space Needle's observation dome, panicked people have gathered against the windows; we get a clear view through their dozens of smart phones and digital cameras.

Something's just beyond the glass...spot lights hit, it's Andrew, burnt, sick, delusional and horrifying.

The reaction from the bystanders is huge, and doubles as Matt flies up behind Andrew, and tries to help him. Andrew shoves him away.

(CONTINUED)

105 CONTINUED:

105

Andrew's head whips towards his viewing audience, and the glass **SHATTERS**. Everyone panics, and then their cameras, iPhones, everything, are **RIPPED AWAY FROM THEM**.

106 EXT. SEATTLE SKY - NIGHT

106

**FROM NEAREST HELICOPTER CAMERA**

We watch as the swarm of digital media devices drifts into a lazy formation around the floating Andrew, their glowing LCD screens creating a truly bizarre Christmas Tree effect.

Matt floats back up to Andrew.

**FROM THE TOURIST CAMERAS.**

**We leap from camera to camera as Matt and Andrew talk.**

There is no fear on Matt's face; only concern. This deepens as he realizes that Andrew, doped, in agony and out of his mind, isn't truly in control.

MATT

Andrew, what- what is this-  
*christ, what happened to you-*

Andrew turns on Matt, all of the cameras focusing in on him.

ANDREW

*Why did you catch him?*

MATT

You've got to stop, man- this is  
really bad, this is like-

ANDREW

Can you help me?  
(muttering)  
I don't- I don't want to be doing  
this. I'm dizzy, I feel sick-

MATT

You are sick, you're not thinking  
clearly right now.

ANDREW

*I dropped him, why did you catch  
him?*

MATT

Andrew, listen, okay, just listen  
to me, focus.

(MORE)

(CONTINUED)

MATT (CONT'D)

You're not alone up here. I'm here with you. I should've been with you the whole time. But now I'm here, I'm here and we can stop this **right now**, you and me. Do you hear me? You're not alone. We can just fly away, we can get out of here, it's not too late for us to-

ANDREW

It's too late.

MATT

What?

ANDREW

It's not fair.

MATT

I know, man.

ANDREW

None of this was supposed to happen.

MATT

I know, but-

ANDREW

What're we going to do now, there's- there's no point, there's no- *It's all over, I give up, okay!?* **It's over! Steve's dead! Everything's shit! I tried! I did! I tried and all I got was SHIT, YOU TREATED ME LIKE SHIT, YOU LEFT ME ALONE-**

MATT

**You left you alone! I'm right here! I'm still here!**

Andrew falls quiet, looking around at the city. Matt floats closer to him.

MATT (CONT'D)

Andrew...look at me.

Andrew looks at him, and mumbles something.

MATT (CONT'D)

What?

(CONTINUED)

106 CONTINUED: (2) 106

ANDREW  
I'm an apex predator.

107 EXT. SEATTLE SKY - HELICOPTER POV - NIGHT 107

**FROM NEAREST HELICOPTER CAMERA.**

**A CITY BUS, THROWN TELEKINETICALLY BY ANDREW, SMASHES MATT OUT OF THE AIR, SWATTING HIM LIKE A BUG, BEFORE TOPPLING DOWN, DOWN, DOWN, SMASHING INTO THE SIDE OF AN APARTMENT COMPLEX.**

Coverage of above action from a handheld camera inside a car, as previously seen in SCENE 104.

Cut back to Andrew floating next to the Space Needle. Andrew plummets to the ground, from left to right.

108 EXT. MICHAEL ERNEST'S ROOFTOP - NIGHT 108

**FROM MICHAEL ERNESTO'S CAMERA.**

**MICHAEL ERNESTO** is, along with several other people from his building, out on his roof. He watches in horror as the helicopter Andrew hit goes out of control, falling out of frame.

Moments later, we hear the explosion as it crashes.

MICHAEL ERNESTO (O.S.)  
Oh, oh no, those people, man,  
those people, oh god-

ERNESTO'S NEIGHBOR (O.S.)  
Where's the other guy?

MICHAEL ERNESTO (O.S.)  
He's dead, man, you saw- oh shit  
oh shit-

Andrew comes toppling down out of the sky like a wounded bird, crashing into the roof. He vomits again, mostly bile; everyone around him is in shock, frozen, as he screams in pain and rolls over.

ANDREW  
(agonized, crying)  
No one's gonna help me...No one's  
gonna help me now...

We get some **shots from other people's cameras**, video phones, etc on the roof.

(CONTINUED)

108 CONTINUED:

108

Some people scream and try to run past Andrew, and he **blasts the closest guy to him backwards**, which leads to more screaming.

Andrew stands shakily, looking directly at Michael Ernesto.

MICHAEL ERNESTO (O.S.)  
Please man, please, I don't know  
you man-

Andrew starts to raise an arm, when he's suddenly **NAILED BY MATT, blasting by at well over eighty miles an hour.**

109 INT. BANK

109

**FROM BANK SECURITY CAMERA.**

The inside of the bank is quiet and peaceful, when **MATT AND ANDREW COME CRASHING THROUGH THE ROOF.**

110 EXT. SEATTLE STREETS - NIGHT

110

**FROM POLICE CAR DASHBOARD CAM.**

Matt and Andrew lay exhausted in the road. A police car rockets up the street, but as it approaches the boys, Matt creates a force field around them sending the police car flying into the air above them and landing upside down behind them.

\*  
\*  
\*  
\*  
\*

111 INT. CALA PRENTI'S APARTMENT - NIGHT

111

**FROM CALA PRENTI'S CAMERA**

**CALA**, filming from her apartment window.

Her sister rushes up, looking out the window.

CALA (O.S.)  
Sissy stay away from the window!

SISSY  
What's happening what's happening-

CALA (O.S.)  
They're right out there fighting!  
They're-

Andrew and Matt come **BLASTING UP THROUGH THE FLOOR IN THE KITCHEN OFF TO THE RIGHT, AND THEN OUT THROUGH THE CEILING.** Sissy screams in surprise.

112 EXT. ANONYMOUS ROOFTOP - NIGHT 112

**FROM AN ANONYMOUS HI-DEF HOME CAMERA.**

On a rooftop, we zoom in on a building, blocks away, revealing Andrew and Matt smashing up through the roof. Andrew dives down out of sight, leading Matt on a chase.

113 EXT. SEATTLE STREETS - NIGHT 113

**FROM AN ANONYMOUS CAMERA.**

On the street, comes into focus PARKED CARS SUDDENLY FLIPPING TOWARD US. The camera-man tilts up and we catch a quick glimpse of Andrew flying overhead, Matt tailing behind and dodging the thrown cars.

Andrew, clearly still woozy, is distracted and smashes into a street-light right over our view, wiping out on the asphalt in front of us.

The camera-man and the surrounding crowd scatter as the streetlight topples down.

114 EXT. SEATTLE SKY - NIGHT 114

**FROM KPR-SEATTLE'S HELICAM.**

Matt slowly lands nearby. The camera zooms in and hits them both with a spotlight, causing Matt to shield his eyes and look up, scared, as Andrew struggles to stand.

We get a good look at the toll this is taking on him; Matt's face is bleeding from his nose, eyes, mouth and ears from the psychic exertion. He's limping badly, his clothes torn, visibly covered with injuries. He looks like he's been in a car wreck.

He approaches Andrew, talking fervently. Andrew just shakes his head, falling repeatedly as he tries to stand, like a wounded dog.

Two cop cars skid to a halt nearby, the officers unloading and taking cover. One of them advances on Matt and Andrew, gun raised. Matt goes out in front of Andrew, protective, pleading, raising his hands.

The cop is clearly panicked. He fires a shot. Matt's arm whips out, impossible fast- he buckles and screams in pain, holding his bleeding hand; he caught it, but it came with a price.

(CONTINUED)

114 CONTINUED:

114

Matt falls, screaming, and Andrew stands. **Andrew blasts the officers backwards.**

CAMERA-MAN  
OH SHIT! Oh jesus christ!

Andrew approaches Matt, screaming and looking absolutely terrifying. Matt turns and **ROCKETS OFF INTO THE SKY**, Andrew following a second later, tackling Matt out of the air.

115 EXT. SEATTLE STREETS/PUBLIC MARKET AREA - NIGHT

115

**FROM KPR - SEATTLE'S LIVE-ON-THE-SCENE.**

We're at street level in downtown, people are absolutely everywhere, wandering out into the street, baffled, scared and looking for answers. A **FIELD REPORTER** fixes herself, preparing to speak.

FIELD REPORTER  
Are we...Okay, yeah, gimme- two,  
one- We're live on the scene on  
Parson Boulevard just south of  
the center of downtown, and-

There's a rushing, screeching sound from around the corner. The camera jerks, and moves towards the corner, the cameraman man running to see what the sound is.

FIELD REPORTER (CONT'D)  
Shawn, wait, you're unplugged.  
Shawn-

Something around the corner *explodes*, and Matt comes flying past overhead, slightly on fire, before Andrew comes **lunging at Matt**, catching him, twisting out and over the camera man, **SLAMMING HIM INTO THE SIDE OF A SKYSCRAPER ON THE STREET.**

Matt drops to the pavement amongst the panicking bystanders as an **ENORMOUS SHOWER OF DEBRIS DROPS FROM ABOVE.** Matt, instinctively, raises his arms; the debris slow in mid air, all the shards of glass and chunks of concrete freezing, before...

**REWINDING BACK INTO THE BUILDING.**

FIELD REPORTER (CONT'D)  
Oh my god.

- 115A EXT. SEATTLE STREETS - NIGHT 115A  
 The bystanders stand in shock, looking at Matt.  
 Blood gushes from Matt's nose, and he staggers, only to be pounced by Andrew, *who lifts him up high into the air, scraping him against buildings on either side of the street, bouncing like a pinball until-*
- 116 EXT. SEATTLE SKY - NIGHT 116  
**FROM ABC 5'S HELICAM.**  
*-Matt struggles, and there's a visible ripple in the air; a massive concussive burst, sending both of them rocketing downwards as though shot out of a cannon.*
- 117 EXT. CHIEF SEATTLE SQUARE - CCTV FEED FOOTAGE 117\*  
 Camera zooms in on Matt & Andrew lying below statue. \*
- 117A EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117A\*  
 Track left to right as Matt and Andrew are lying on the ground. Cop car enters frame. \*
- 117B EXT. CHIEF SEATTLE SQUARE - DASHBOARD COP CAR CAM 117B\*  
 Cop car arrives from around the corner. Matt & Andrew remain lying on the ground. \*
- 117C EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE 117C\*  
 Police and security forces arrive on the scene. Police exit their cars and close in on Matt & Andrew. \*
- 117D EXT. CHIEF SEATTLE SQUARE - HH FOOTAGE WINDOW UPPER FLOOR 117D\*  
 Camera zooms in on Matt & Andrew as police get into position. \*
- 117E EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117E\*  
 Camera tracks left to right behind police cars \*
- 117F EXT. CHIEF SEATTLE SQUARE - RANDHOM HANDHELD CAMERA 117F\*  
 Tighter shot on Matt and Andrew from over the shoulder of police. \*
- 117G EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE 117G\*  
 High angle as Andrew gets up, cops still covering him. \*

117H EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117H

They hit the massive bronze statue of Chief Seattle, portrayed wielding a long spear, in front of the building.

Matt's body accords brutally when he lands, and he flops down at a broken, dead angle. Andrew lands nearly as badly, lays still for a moment, and then begins twitching and screaming when the chopper's spotlight hits him.

Andrew writhes. Matt is motionless, blood pooling around him, his back broken.

A bunch of squad cars and emergency units converge on the road near the front of the statue. Matt and Andrew's bodies are painted by spotlights as police and news helicopters hang overhead.

Police unload en-mass, guns out, immediately forming a perimeter and pushing in. We're with them as they approach; the mood is of barely controlled panic, officers shouting back and forth to each other.

Andrew and Matt are polka-dotted by red-laser sight dots.

117HH EXT. CHIEF SEATTLE SQUARE - RANDHOM HANDHELD CAMERA 117HH \*

New camera angle, zooming in on Andrew moving forward. \*

117J EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE 117J \*

Camera zooms out into wide angle, swat laser sights are on Andrew. \*

117K EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE - HIGHER ANGLE 117K \*

Top shot, all cops/SWAT action continues \*

117L EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117L \*

Andrew raises his arms, police are all in position to fire. \*

117M EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117M

Andrew suddenly stands up, and several officers fire; the bullets spark off an invisible barrier in front of him.

117N EXT. CHIEF SEATTLE SQUARE - CCTV FEED FOOTAGE 117N \*

Higher angle as police open fire. Matt starts moving in the background. \*

- 117NN EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117NN \*  
Camera angle from behind cop car as Andrew starts to generate force-field. \*
- 117P EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE 117P \*  
Top shot of Andrew at the center of force-field. Andrew blows back cop cars. \*
- 117Q EXT. CHIEF SEATTLE SQUARE - COP CAR DASHBOARD CAM 117Q \*  
New camera angle, effect of force-field on camera- tilts up. \*
- 117R EXT. CHIEF SEATTLE SQUARE - HH FOOTAGE WINDOW UPPER FLOOR 117R  
There's an unearthly rumbling. The air around him begins to ripple with force, everything shaking and rattling **THE GROUND CRACKING BENEATH HIS FEET. Something big happening. Something bad.**  
  
Andrew screams; the shaking is earth quake level now, and on all the camera's a bizarre audio distortion: **The sound of an unearthly choir...Hundreds of singing voices.**
- 117S EXT. CHIEF SEATTLE SQUARE - HH LOW ANGLE FOOTAGE 117S \*  
Matt stands up near fallen statue and turns toward Andrew. \*
- 117T EXT. CHIEF SEATTLE SQUARE - CCTV FEED FOOTAGE 117T \*  
Wide shot of Matt using his telekinetic powers to break statue's arm off. Matt impales Andrew's with Chief Seattle's spear. \*
- 117U EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117U \*  
New angle - reprise of Andrew impaled by spear. \*
- 117V EXT. CHIEF SEATTLE SQUARE - HH FOOTAGE WINDOW UPPER FLOOR 117V \*  
Wide shot of Andrew suspended by impaling spear. \*
- 117W EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117W  
Matt swings an arm, blinding fast; the spear wielding arm of Chief Seattle RIPS OFF, and the spear flips end over end *first through Andrew, then into the pavement.*  
  
Andrew stands impaled, a look of shock on his face, and then Matt flails up his hand; Andrew's head snaps backwards, and his body goes limp.

117X EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE 117X

Matt collapses. After a moment, the police advance. They get closer. We linger.

Matt's limp body suddenly launches into the air, flipping away at impossible speed.

CUT TO BLACK.

HOLD ON BLACK.

118 INT. TAXI - NIGHT 118

**FROM TAXI-CAM.**

The black and white passenger cameras show the empty backseat of the car.

The door *bursts open*, Casey getting in.

TAXI-DRIVER (O.S.)  
Hey, you gotta get off the streets, it's chaos out there-

Casey pulls Matt in; he collapses across her, a bloody, broken mess.

TAXI-DRIVER (O.S.) (CONT'D)  
Oh *SHIT* man oh shit-

CASEY  
We have to get out of the city-

TAXI-DRIVER  
Everybody's trying to get out the city, no one knows what the hell is going on-

CASEY  
JUST DRIVE, PLEASE, JUST GO!

The driver starts driving.

Casey holds Matt; coughing and spluttering, he begins to speak. It's clear he's in tremendous pain, maybe even near death.

MATT  
(mumbling)  
He wasn't a bad person.  
(MORE)

(CONTINUED)

MATT (CONT'D)

Andrew wasn't a bad person it wasn't- We didn't plan it, the way it happened-

CASEY

I know, baby, I know-

MATT

I'm sorry I didn't tell you-

CASEY

It's okay, everything's gonna be okay, we'll just- we'll just-

MATT

Casey I have to go to the hospital.

CASEY

No, Matt- No, you don't know, people will be looking for you- you were on TV, they think you were part of it-

MATT

It's okay- I don't need to run. I didn't know how- I can't go back now. There's no going back.

Casey holds Matt tightly, and looks at her bloody hands.

CASEY

(quietly)

But what then Matt? What happens after they catch you? What happens next?

Matt's passed out, pressed against Casey. She stares at him for a moment, then looks around, helpless.

CASEY (CONT'D)

Can you- can we go to the hospital?

SLOW FADE TO  
BLACK.

HOLD ON BLACK FOR A  
MOMENT.

121 EXT. EXT. CENTRAL AFRICAN REPUBLIC - VILLAGE - DAY 121  
**FROM CASEY'S SECOND CAMERA**

At first it's not clear what we're looking at.

We get some random shots of the village. People walking around. A guy listening to a boom box.

122 EXT. CENTRAL AFRICAN REPUBLIC - MUDDY PIT 122

Casey, her hair cut shorter, is down in a muddy pit, nearly twenty feet deep. She's digging alongside several other aid workers and some African men, sweaty, dirty.

We're looking down at her from above the pit. She notices

CASEY  
Are you filming?

MATT (O.S.)  
Yeah, I just thought- it'd be fun, send to your mom or whatever-

CASEY  
Oh, that'd be the perfect way for her to find out, wouldn't it? HI MOM. Help me out of here-

MATT (O.S.)  
Nah, looks like you're gonna' have to climb. That must suck. Climbing everywhere.

122A EXT. AFRICAN VILLAGE - MUDDY PIT - DAY 122A\*

Back by the pit, with Charles. People seem upset.

CASEY (O.S.)  
So, explain the problem.

CHARLES  
We are digging for the water here. Water is usually about twenty feet down; we think we found some a little shallower, but this area, you know; all rock. If we can get the water, we'll be okay, though. We fill up the well, we help the town.

We see Matt down there digging, all dirty.

122B EXT. AFRICAN VILLAGE - CHICKEN COOP - DAY 122B\*

Matt, his facial hair grown out a bit, is helping a group of kids and an older woman try to organize a bunch of chickens into a pen. It's harder than it looks, and Matt takes a nosedive into the dirt.

A little kid helps up a laughing Matt.

122C EXT. AFRICAN VILLAGE - DAY 122C\*

Matt is sitting and petting a chicken. \*

CASEY (O.S.) \*  
How do you feel? \*

MATT \*  
I'm okay. \*

CASEY (O.S.) \*  
Okay? \*

MATT \*  
Beats sending five dollars. Have you \*  
thought about dinner? \*

CASEY (O.S.) \*  
What were you thinking about? \*

Matt makes a big show of sneaking to point at the chicken, \*  
and Casey laughs. \*

122D EXT. AFRICAN VILLAGE - MUDDY PIT - DAY 122D

Matt stands opposite the big hole, in the foreground. Behind him we can see the frustrated aid workers looking miserable, talking amongst themselves.

We can see that the digging has uncovered rock.

CHARLES  
We got the well dug, but then, it looks like we hit rock. Sheet rock is four or five feet thick, we cannot break that, no equipment. And the water, you know, is all under there, but we can't...We don't have water, the cattle die, then the people starve, and we have a ghost town. It's very frustrating today.  
(beat, sad)  
Very frustra-

122D CONTINUED:

122D

There's a massive cracking sound, and then the gushing of water; it rises rapidly up, out of the hole, drenching the feet of the Africans, who burst into disbelieving jubilation.

CASEY (O.S.)

Lucky. That's really lucky that that happened.

Matt, hearing this, smiles shyly at the camera. Charles rushes up and embraces him, laughing.

SLAM TO TITLE ON  
BLACK: CHRONICLE.