PILOT - SCENE 1: DISCOVERY

EXT. DOWNTOWN, TORONTO - EVENING

The streets are filled with people rushing home from work, it’s a warm summer evening and many people are rushing by with places to go and things to do. Many of them on their cellphones, and some with earbuds in blasting music to tune out the busy city around them. TAYLOR FERREIRA (22) walks quickly down a crowded sidewalk, holding a ton of papers. She quickly weaves in and out of people trying to cut past the mass amount of people in her way on her way home. Taylor has long medium wavy brown hair with brown eyes. Her body is slightly athletic looking due to her metabolism and healthy eating. She dresses semi casual yet still looks put together coming home from work.

INT. NISSAN SUV - EVENING

SANDY NONNA (22) is busy driving her car down a busy highway, the car in front of her stops abruptly causing her to slam on the breaks, her head rocks forward and Sandy rolls her eyes. Sandy is on her way home from work, she has pin straight black hair that just passes a bit after shoulder length, her eye’s are brown and her skin pale. Sandy is very skinny, but has wide hips that allow her to not look "too skinny". She is dressed quite casual and in the back seat of her car, a white lab coat is laid out.

INT. GRANT HOUSE - EVENING

EMILY GRANT (20) is walking around her house, she then reaches the kitchen where there is pasta cooking on the stove. Emily then opens the stove to see garlic bread cooking away. She closes the stove and leans on the counter and pulls out her phone to text both Sandy and Taylor which can seen on the screen of her phone. She sends the text "You’re both late!". Emily has a cute face with short and slightly curly bob, that is dark brown with accents of burgundy within it. Emily has green eyes and a cute nose, she is in no way athletic but hovers in an average healthy weight category.

EXT. GRANTS HOUSE - EVENING

Sandy arrives at the Grant’s House, she park her car on the road and walks towards the front door. Sandy then knocks. Emily answers the door.

EMILY
You’re only twenty three minutes late. But don’t worry, the foods only burnt.

(CONTINUED)
Sandy steps in.

**SANDY**

Seriously Emily, you can make such a big deal out of everything.

Emily walks to the kitchen/dining room.

**EMILY**

(Talking to the Sandy in the other room as she serves herself) I made pasta, and the garlic bread is in the oven for whoever wants some.

Emily leans agains the counter, and Sandy joins her in the Kitchen. Sandy is fidgeting with her hands.

**EMILY**

Nervous?

**SANDY**

A bit. (Pause) It’s been almost a year and a half. She could be a completely different person for all we know.

**EMILY**

I’m just so angry that it takes our best friend’s suicide for her to come around.

**SANDY**

Just try not to start anything. The last thing we need is all three of us fighting today.

The doorbell rings. Emily makes her way to the door, and opens it, Taylor is standing in the doorway with a small bag in her hand, big enough to hold a laptop.

**EMILY**

Hey, longtime no see

**TAYLOR**

Yeah. Thanks for inviting me over.

Taylor walks in and kicks off her shoes and then places her bag against a wall near the kitchen.

**EMILY**

Well I’m starving!

Emily walks into the kitchen once again where Sandy is already sitting at the Dinner table.  

(CONTINUED)
Emily puts a good amount of pasta on her plate but skips the bread and sits at the dining table. Taylor walks in and grabs a plate and serves herself.

EMILY
Not eating?

SANDY
I had something small before I came over, If anything I might eat a bit later.

Taylor joins them at the table.

TAYLOR
So. How was your first week back from University, did you guys end up finding a job yet?

SANDY
I’m doing some volunteer lab work right now, but I’ve sent out a few applications.

EMILY
Nothing for me yet.

TAYLOR
Not even the city? How about your Dad?

EMILY
We actually haven’t been talking for about four months now.

Taylor look surprised. Sandy has no change in expression due to already knowing this information.

TAYLOR
What happened?

EMILY
My dad bailed out of the college tuition support, thankfully the university felt bad for my situation and gave me a grant based on my financial need.

TAYLOR
He hasn’t tried to message you?
EMILY
He has, but I’m done giving him the
time of day.

Sandy seems quite reserved to herself.

TAYLOR
(turning to Sandy) So how’s Dan?

The room goes silent with a clear sense of tension.

SANDY
We broke up. (Pause) Eight months
ago...

The room remains silent. A loud knock at the door interrupts
the tension in the room.

EMILY
I got it.

Emily walks towards her front door. The door swings open and
the cold evening air hits her causing her to cross her arms
as the door opens. MARGARET MATIAS(48) stands at her
doorway, she’s holding three letters in her hand. Margaret
is a typical european looking mom, with short dark brown
hair and pale skin. Her eyes look extremely tired and her
overall look is very worn out. Even though she is clearly
down she smiles when she see’s Emily open the door

EMILY
Margaret, Hi! It’s so great to see
you!

She gives Margaret a hug. Margaret is the type of mom that
easily got along with Emily cause they were very alike with
how they viewed Stefen and the decisions he made in his
life, they were more friends than a parental relationship.

MARGARET
(Releasing from the hug) It really
is so nice to see you Emily, I’ve
missed you.

Sandy and Taylor now join Emily at the doorway.

EMILY
(smiling) What brings you over?

MARGARET
Your mom told me you girl’s were
getting together for Dinner so I
thought I would stop by and drop
(MORE)
MARGARET (cont’d)
these letters off. There from
Stefen-- He wrote them before he
decided his fate and the police
found them on his body at the
scene.

Margaret is forcing herself to get through this conversation
without crying, its clearly written on her face. She hands
Emily the letters.

MARGARET
I just hope whatever is written in
those letters gives you girls the
closure you need.(Pause) I better
get going, still have plenty of
things to do for the funeral
arrangements. Emily could you send
everyone’s speeches to me as soon
as possible

EMILY
For sure Margaret, anything else we
could help you with?

MARGARET
No, I think I’m okay. If anything
comes up you will be the first to
know.

EMILY
Alright, thanks for coming (she
hugs Margaret) and for bringing the
letters. Have a goodnight.

MARGARET
You girls have fun.

Margaret smiles and walks back to her car as Emily closes
the door. Emily turns to the girls with the three letters
and they all stare at them completely unsure what to do with
it.
PILOT - SCENE 2: TROUBLED

INT. MADISON’S ROOM – EVENING

MADISON MATIAS (16) is putting away things in a box from her room, most are picture frames or small souvenirs, her movement is very spastic as if she is lost in the moment. Madison dresses in very grunge looking clothing with weird prints and patterns, her eye make up is very bold and her lips are painted in a deep red colour. Madison’s hair is light brown with a few streaks of golden blonde through it, her hair is slightly wavy looking as if it had been curled the day before.

MADISON
(To Self) Because I really deserved this you know. Seems normal, teenage girl packing away all the memories of her dead brother.

Madison grabs a few more items and becomes more aggressive when putting them in the box, she is starting to tear up, she reaches for the shelf on top of her bed and looks at the picture of her and her brother at the Carnival a few months prior, she starts crying and then throws the picture towards the wall, shattering it and causing a loud noise to echo through the house. She starts to sob as she is hunched over the edge of the bed away from the door. MANNY MATIAS (49) rushes into the room to find the source of the commotion only to notice his daughter in a extremely depressive state.

MANNY
Hey now. (He sits beside Madison and put his arm around her shoulder) It’s going to be alright okay.

MADISON
I don’t get it! Why’d he have to go. I miss him everyday and it’s so weird seeing all these pictures of him around my room knowing he’s not even here anymore.

MANNY
I know it’s hard. It’s hard for all of us. We’re all trying to get through this. Throwing your things around the room isn’t going to help. (He grabs Madison’s shoulders and turns her to look at him and then reaches down to grab her hands) What is going to help, is

(MORE)

(CONTINUED)
MANNY (cont’d)
you going out a bit and not staying
home all the time. You’ve barely
gone out the past few days, and you
haven’t once gone to school.

MADISON
I just don’t want to deal with
anything or anyone.

MANNY
I know, but could you at least try.
For me.

Madison is quiet, she then takes a deep breath in and nods.

MANNY
Thank you. Your mom should be home
soon, so come down for dinner after
you clean this mess up.

Manny hugs his daughter

MANNY
I love you, don’t you forget that.

Manny gets up and leaves the room.

A loud bang occurs signalling the closing of the door

Madison wipes her eyes

Madison then gets down on the floor and cleans up the broken
glass into a dustpan which was lying in the room.
PILOT - SCENE 3: DENIAL

INT. DETECTIVE HANSON’S OFFICE - EVENING

The room is barely lit, DETECTIVE HANSON (38) sits at his desk looking through paper work and trying to clean up before heading home. He is quite old looking, exceeding his actual age, he has black hair, a cleanly shaven face that shows wear due to immense stress and his body is fit but starting to wear down as well. KYLA MAITLYN(21) strides into the room, her hair is naturally medium brown with large blonde highlights running through it, almost making it appear she is blonde. She is dressed rather casual and has a naturally pretty face with minimum makeup.

DETECTIVE HANSON
Well am I not surprised.

KYLA
I told you I was persistent.

Kyla holds out a file filled with a multitude of papers. Detective Hanson stares at her hand holding out the file.

KYLA
They’re pictures of our conversation. Stefen didn’t make it apparent in any way that he was suffering from depression.

He grabs the file and opens it glancing over the conversations.

DETECTIVE HANSON
You do understand that Stefen could of been pretending to be okay.

KYLA
Trust me, I know Stefen, and he out of anyone, wasn’t the type to keep his emotions to himself.

DETECTIVE HANSON
Stefen’s autopsy came back as suicide Kyla, it was quite obvious as he hanged himself which is quite a common way to commit suicide.

Kyla knew Stefen better than anyone, and she wouldn’t take no as an answer.
KYL
It doesn’t make sense!

DETECTIVE HANSON
Well then. (He leans back in his ch
Tell me what you think

KYL
I don’t know what happened. All I
know is Stefen wouldn’t do this.

DETECTIVE HANSON
Well until you have some proof of
otherwise, Stefen committed
suicide. And by proof I mean
something other than some
meaningless phone conversations.
(he throws out the file)

There is a pause, Kyla seems frustrated.

KYL
I’m going to figure this out.

She stares at Detective Hanson who stares at her back without breaking contact. Kyla then storms out slamming the door behind her.
PILOT - SCENE 4: TABLED

INT. MATIAS FAMILY’S KITCHEN/DINING ROOM - EVENING

Margaret places dinner on the table, as Manny pours everyone something to drink. Madison is quietly sitting beside her dad and there is an empty spot at the table where Stefen used to sit across from Madison. Once Margaret sits down, they help themselves to food around the table.

(After a beat)

MARGARET
So, when do you think you will be going back to school?

Madison is found playing with her food clearly not hungry or in the mood.

MADISON
I don’t know Mom, do you think a month is enough time to go back to school, you know to deal with the entirety of my high school’s so called condolences when we both know none of them give a single shit.

Margaret’s face is baffled by the language her daughter is using, she drop her fork onto the plate making a loud clang.

MARGARET
Language! You can’t just stay at home all year. At some point you’re going to have to go back.

MADISON
What’s the point. I hated school before all of this, it’s just one more reason to give up on the whole idea.

MARGARET
Whole idea of what? Education? You can’t drop out of High school, you have college to think about.

MADISON
Again with college. Mom! For the last time it’s not going to happen.

(CONTINUED)
MARGARET
Stop saying th--

MADISON
Saying what? The truth. You know what. (Stands up) I’m not hungry anymore.

MANNY
Madey

MADISON
I’m sorry Dad. I just need to take a breather.

Madison storms out of the kitchen towards the door grabbing her bag and light coat from off the hanger, she walks out the door slamming it behind her.

Margaret sits at the table without a single word, she then slowly eats her food. Manny decides to get up and start clearing the table of his plate and Madison’s and puts the food away.
PILOT - SCENE 5: PLATONIC

EXT. EDGE OF FOREST & FOREST - LATE EVENING

Madison is then found dashing out of the house unsure of where to go. ZACHARY catches up with Madison as she’s about to enter the forest and they enter together

Madison and Zachary walk side by side without a word till Madison decides to sit down and reside on a large log.

ZACHARY
You only come here when you’re super upset, what’s going on?

MADISON
Oh just the typical, insensitive parents with not a single ounce of care or sympathy in the world for how I feel.

ZACHARY
Do you want to talk about it?

Madison sits down on a long log, Zachary leans against a nearby tree.

MADISON
Not really. I rather just chill here, and get my mind off of it.

ZACHARY
Alright, that’s fine with me. So what have you been up to recently?

MADISON
Just trying to keep a low profile recently, I stay off of social media as much as possible, just because I don’t think I’m ready to deal with everyone. What’s going on with you? Any juicy gossip?

ZACHARY
Well, Claudia has a thing for me but I’m not really interested in her to be quite honest.

MADISON
Claudia, really?
Continued:

ZACHARY
Why are you acting so surprised? Do you think I’m not good enough to get Claudia?

MADISON
Oh! No! I’m just... surprised. She doesn’t seem to be into guys who aren’t on some sort of athletic sports team.

ZACHARY
Robotics club is very athletic.

MADISON
Oh really!

Madison laughs

ZACHARY
There’s a smile!

MADISON
Whatever. So is anyone talking about me?

ZACHARY
You ... well

Madison grins

ZACHARY (CONT’D)
Have they ever to be honest

MADISON
(Shocked face)
Well aren’t you being a little rude now.

ZACHARY
Hey, you started it.

Madison hops off the log and bends down to grab a chunk of mud

MADISON
I do that a lot, don’t I?

ZACHARY
(While backing up)
Do what ...

(CONTINUED)
CONTINUED:

MADISON
(cheekily)
Start things.

ZACHARY
Maddie, what are you do-

Zachary is interrupted by a flying piece of mud hitting him across his chest and shoulder, Madison laughs hysterically

Madison is laughing only to be met with a chunk of mud hitting her in the face, she freezes instantly.

MADISON
You are so dead!

Madison bolts after Zachary as he runs away towards where they came in from

FADE TO WHITE
PILOT - SCENE 6: REVEAL

INT. GRANT’S HOUSE/EXT. FOREST - NIGHT

Sandy, Emily and Taylor all sit around the dinner table with their plates empty. A letter with their name written on each is in front of all of them.

Emily grabs her letter.

EMILY
I can’t believe he wrote us something.

SANDY
What do you think they say?

TAYLOR
...Maybe an apology.

EMILY
Fuck an apology. I want an explanation.

The room goes silent, Taylor and Sandy stare down at the table in silence. Emily rolls her eyes and tears open her letter.

EMILY(V.O)
Dear Emily, I bet you were the first person to open this. You were and always have been so strong emotionally. It takes a lot to get you down. I’d like to hope you aren’t to down over me not being there anymore, though part of me hopes you do care. I have a request to ask of you.(P.S this is a good time to start reading out loud if Sandy and Taylor are in the room, which I’m assuming they are.) A year ago we decided it would be a great idea to go take a few pictures by the train tracks up North. If you follow those train tracks to the edge of the forest you will see a little trail that leads off into the edge of the forest. There should be a visible spot where something has been buried, dig there you will find a box. Inside the box are 100 letters that must be distributed as soon as (MORE)
EMILY(V.O) (cont’d)
you can. This is my dying wish. There are a few letters in there for all of you, with specific times they must be opened. I love you, and I’m sorry I couldn’t make it through.

MONTAGE
- Emily driving, with Taylor and Sandy in the backseat.
- Emily, Taylor and Sandy getting out of the car
- Emily, Taylor and Sandy walking towards the train tracks
- Emily, Taylor and Sandy walking down the tracks
_ The girls reach the edge of the forest
- Girls looking around looking completely lost
- Emily finds the pile of dirt and calls over Taylor and Sandy
- They get down on the ground and use their hands to dig up the box
- The pull up the box out of the ground into Emily’s hands

BACK TO SCENE
The box lays in the middle of the living room with the girls staring at it.

Emily pulls the box towards her, and starts rummaging through the letters glancing at the names.

    EMILY
    I’m still can’t believe he wrote a hundred letters.

    TAYLOR
    How did he even have time to write these all?

    SANDY
    Who cares, who are they even for is a better question.

Emily puts all the letters quickly back in the box and closes the top.

(CONTINUED)
EMILY
Before we get into these, can you guys please read your letters first. There’s probably a reason why we got them before all of these.

Sandy grabs her letter. She attempts to open the letter but then pauses

SANDY
How about if I don’t want to know what's in the letter. Stefen could’ve written a million and one things in these letters.

TAYLOR
He definitely isn’t the type to hold anything back either.

EMILY
Can you live your entire life not knowing?

TAYLOR
Fine. I’ll go next. (She grabs her letter and then opens it) "Hey Taylor, I think out of everyone here I deserve you the biggest explanation. Though you have been distant lately and failed to have even messaged me in about two years, I’ve known you since I was a baby. You see there are a lot of days in a year, 364 to be exact, and most of those days I’d wake up with this feeling of emptiness in my mind and heart, like everything in the world has died around me. It left me with the feeling that life was pointless to live if I didn’t even enjoy the world around me. It was hard to be happy, and even though you could argue that people would miss me and be hurt over me leaving, I think I’m better off where I am currently. Im sorry I let you down, I just hope these letters can give you an ounce of closure."

The room goes silent.

(CONTINUED)
TAYLOR
So what, he’s been depressed for how long and he didn’t tell any of us? Why didn’t he send us a message?

EMILY
(Under her breath) Why didn’t you?

TAYLOR
What?

There is no answer

TAYLOR
Okay can someone tell me what is up.

Sandy and Emily avoid eye contact.

TAYLOR
(Turning to Sandy) Sandy?

TAYLOR
(Turning to Emily) Emily?

EMILY
You didn’t message us. A whole year and a half nothing! Then all of a sudden are best friend is dead and you think its okay to just walk back into our lives without an explanation as to why you thought it was okay to not say a single thing to us. Not even a text on Christmas or New Years.

The room goes silent.

TAYLOR
I just... got busy

SANDY
We were all busy, but Emily and I still were able to keep in touch. Even Stefen did and he was in L.A! No wonder he blocked your number.

TAYLOR
He... blocked my number.

The room goes silent.

(CONTINUED)
TAYLOR
Im sorry okay. Life got hectic and I was just trying to get through college and when I wasn’t doing anything that dealt with college, which wasn’t often, I spent that time with Nick.

EMILY
We get it Taylor. College over us. But Nick. Seriously, like I get the whole boyfriend thing, but we’re your best friends, we deserve some time with you as well!

SANDY
And not with Nick as a tag along every time.

Sandy gets up and grabs a drink from the fridge. The room goes silent again.

TAYLOR
I’ll work on it. Seriously. I’ll really try.

EMILY
Just prove it this time.(pause) Words only mean so much these days.

Sandy sits back down and grabs her letter.

SANDY
Last one."Hey Sandy, I need you to make sure of something: every letter in the box has a number--the numbers represent the order in which the letters must be opened; I need to trust that you will make sure they aren’t opened in any other order than the one found on the second sheet of paper in this letter. It will all make sense soon I promise. Love, Stefen"

Sandy grabs the second piece of paper and begins to glance over it. Sandy scans over the paper then gets up and walks towards the box filled with the other letters, she rummages through it quickly until she finds the letter with the number one stamped to the corner of the letter. She pulls it out.

(CONTINUED)
TAYLOR
Who’s it for?

SANDY
It’s for Brittney, Brittney Lamora.

Taylor looks confused, unsure who Sandy is talking about.

EMILY
She went to high school with him; they were best friends and I’m pretty sure they stayed in touch after graduation. I’m not sure what she’s doing right now though.

SANDY
I follow her on Instagram. She went into acting but I don’t think she has done anything huge... I know she was in a few films.

Taylor gets up and walks towards her bag that is currently leaning against the far wall, and reaches in to grab her laptop out of her bag.

TAYLOR
I’m sure a simple google search could get us in contact with her.

Taylor types away as she sits on the floor and Emily joins her by kneeling behind her. Sandy paces the room.

SANDY
How does he expect us to do this--- to just drop our lives and fulfill this for him.

EMILY
Sandy. It’s the summer, maybe we can get it done before you go back.

SANDY
And what if we can’t? It’s a hundred letters! We don’t know how far some of these will have to go!

EMILY
Well, then, we’ll figure out what to do. Let’s just take this one day at a time.
TAYLOR
Alright, I got the number. I think it’s best we call tomorrow morning. It’s late and I don’t want to be a bother.

SANDY
Alright, fine. We’ll meet at my place tomorrow right after breakfast. Eleven, okay?

TAYLOR
Yep.

Taylor gets up and packs away her book.

SANDY
Taylor, do you need me to drive you home?

TAYLOR
Yeah, that’d be great. Alright Emily, we’ll leave the letters here. Bring them tomorrow, okay? I’ll see you then.

EMILY
You got it. See you both tomorrow.

INT. SANDY’S CAR
Taylor gets in the car, and holds the the letter in her hand for a moment then brings it to her heart and looks forward to the road. Sandy grabs her note and puts it on the dashboard and exhales slowly, then pauses.

Emily is sitting on the couch with the letter in her hand thinking about everything and taking it all in, holding back tears.

Sandy puts the key in the ignition and starts up the car. Tears stream down her face. She takes a slight pause then drives away from Emily’s house.
PILOT - SCENE 7: DISTORTION

INT. STARBUCKS COFFEE SHOP - BEFORE NOON (11:00AM)

BRITTNEY grabs her tea and slowly brings it to her mouth for a small sip.

The setting is dimly lit. Brittney sips her tea and then puts it down on the table. Brittney then grabs the pen behind her ear, and opens up her journal, and begins to tap the pen against the page, thinking of something to inspire her. She lights up slightly and begins to write on the page.

Brittney is heavily focused in the work.

Suddenly SHANE’S hand appears on the table interrupting Brittney’s thoughts. She looks up to see who it is, then smiles to see Shane. Shane smiles back.

He takes a seat beside Brittney and places his arm around her; she happily cuddles into him.

SHANE
Well looks like someone has a brilliant idea, just waiting to be written.

BRITTNEY
It’s nothing too big, just the start of something. I’m still unsure where it’s going, to be quite honest.

SHANE
At least you’re working at it!

BRITTNEY
Exactly... so you’re back on a plane tomorrow?

SHANE
Yep, I have a few studio days, and then I have a bunch of PR stuff.

BRITTNEY
Can’t you just stay one more day? They’re having this awesome outdoor open mic night. Maybe you could show a few people up... or at least spend a ton of time with me.
SHANE
You know I’d love to, babe, but I have all these meetings. I can’t even push those behind let alone studio time. (He leans in and kisses Brittney on the cheek) I’ll see you again soon, promise.

BRITTNEY
Alright. Are you going to get some coffee?

SHANE
No, I haven’t eaten anything yet... don’t wanna upset my stomach. Are you okay for meeting at the airport in six hours, to say goodbye?

BRITTNEY
Are you not staying with me till then?

SHANE
I can’t. Dad wants me to go out with him—bonding stuff. He’s waiting in the car in the parking lot. I don’t want to keep him.

BRITTNEY
No, I understand. I won’t keep you. (Brittney grabs Shane’s cheeks and pulls him in for a kiss. They kiss. Shane hugs her, then gets up to leave.)

Shane walks out the door waving back at Brittney as he leaves. He then stop suddenly as a 11 year old girl approaches him with a pen and paper, he smiles and quickly signs the paper. Brittney sips her tea and waves goodbye then goes back to her writing. A few moments later her phones vibrates in her pocket.

She takes the phone out and answers.

BRITTNEY
Hello?

EXT. SANDY’S PORCH

Sandy, Emily and Taylor are all sitting on Sandy’s front porch on the step leading up to her front door.
SANDY
Hey Brittney, It’s Sandy. Um... We went to high school together... Hope you remember me. Are you free to talk at the moment?

BRITTNEY
Yeah, I remember... I guess I can talk now, so...

SANDY
Well, Stefen left some letters behind for some people. And, I’m assuming because you were important to him, he’s left one here for you. So I was wondering if we could meet up at some point today?

BRITTNEY
Wait. He left something behind... for me? (Brittney feels her eyes water and bites her lip trying to hold herself together) Of course! I can meet you right now if you’re free. (Brittney closes her note book and throws it into her bag along with the pen.) Time and place?

SANDY
Now would be great--at the soccer fields, down by the recreation centre?

BRITTNEY
Yeah, that’s fine. I’ll see you there. (Brittney clicks off her phone and gets up and walks towards the door)

TAYLOR
What do you think it says?

SANDY
No idea. Should we be there while she reads it?

TAYLOR
I don’t know... maybe she’ll want some space?
EMILY
Well, we have no idea what Stefen wrote in that letter. I think it’s best if we stayed with her--for support. I doubt she’ll mind.

SANDY
Let’s just go with the flow. If Brittney wants us there--for support--then she’ll let us know. God Emily, do you have to butt your nose into everything?

EMILY
Well I think if we’re delivering the letters the least we could get out of this is knowing what they say.

SANDY
And how about if it’s personal?

Emily pauses to look at Sandy and then rolls her eyes.

EMILY
You’re honestly so annoying.

Emily walks over to the car and gets in the passenger seat.

SANDY
(To Taylor) I swear if she rolls her eyes one more time.

TAYLOR
Absolutely nothing has changed with you two.

Taylor smiles and gets in the driving of her car, Sandy takes a deep breath in and gets in the backseat of the car and they drives off.
PILOT - SCENE 8: EXPOSURE

EXT. SOCCER FIELDS - NOON

Taylor’s car rolls up to the soccer field. Brittney is sitting by herself on top of a picnic table.

Taylor, Emily and Sandy all get out of the car. Brittney walks towards them, nearing as they all get out.

SANDY
Hey... So thanks for meeting up with us on such short notice.

BRITTNEY
(Hastily) Yeah, no problem at all. So what is this letter about? I’m kind of confused on the whole thing.

TAYLOR
Basically, Stefen left behind a box that contained a ton of letters addressed to people, and you were first on his list. (Taylor hands Brittney the letter after a short pause)

Brittney holds the letter and files with it in her fingers thinking about the possibilities of its content. She then quickly grabs the top corner and rips it open.

Brittney reaches into the envelope and takes out the letter. Another small envelope is attached to it with tape; she takes the envelope off the letter and begins to read.

Everyone is serious: Emily, Sandy and Taylor await a reaction from Britney

BRITTNEY
(After a pause.) I don’t get it.

SANDY
What does it say?

BRITTNEY
(Breath.) "It’s rather funny that he keeps his ‘Public Relations Meetings’ so private."

(CONTINUED)
There is a pause. The group looks puzzled. Brittney then opens the remaining envelope vigorously. As she does, a mess of photos spill on the floor. Sandy, Emily, Taylor and Brittney all reach down to grab them. They look at the photos.

Brittney’s eyes widen; her face grows pale and she is speechless.

Shocked, the girls exchange wary glances.
PILOT - SCENE 9: CONDOLENCES

EXT. POND - 12:30PM

Madison is sitting on a large rock, staring at the pond. She is throwing stones into the water every so often and watching the ripples the stones make in the water. Kyla joins her and sits beside her, they’re silent for a moment.

Kyla grabs a stone and throws it into the pond.

MADISON
Do you think he misses us?

KYLA
Yeah. I think out of everyone he would miss us the most.

MADISON
I wonder what he would say.

KYLA
What do you mean?

MADISON
I wonder what he would say to us, if he had the chance to say something.

KYLA
I’m sure it involve something overdramatic.

MADISON
Or something stupid, like it was no big deal. (Mocking Stefen’s voice) "Oh well, that’s life"

KYLA
(laughing) It’s funny cause I can imagine him saying that, with a stupid grin on his face.

Madison throws another rock into the pond.

MADISON
I’m surprised you didn’t get a letter. Out of all of his best friends, you deserved it the most.

KYLA
Wait. What are you talking about?

(CONTINUED)
MADISON
Stefen. He wrote three letters, one for Sandy, Emily and Taylor.

Kyla is upset. She finds herself overthinking the situation and being angered that Stefen didn’t even think of her.

KYLA
There’s probably a reason I didn’t get one. Stefen was all about deeper meanings.

Madison’s phone vibrates. She quickly grabs it while smiling and texts back the person quickly.

KYLA
It’s Zachary isn’t it.

MADISON
Yeah-- but we’re just figuring out some stuff for our media project.

KYLA
Ouuu media project. Does this involve some tasteful nude photography.

MADISON
NO! Kyla-

KYLA
Whatever! I see the blooming romance.

MADISON
(packing her bag) There is no romance, we’re friends.

KYLA
Where are you going?

Madison doesn’t reply but smiles to herself.

KYLA
You’re going to Zachary aren’t you!

Madison gets up and quickly walks away while yelling behind her.

MADISON
Were just friends Kyla!

Madison quickly walks to the near by road and gets in the car. The car drives off.
PILOT - SCENE 10: PUZZLED

EXT. TALORS FRONT PORCH - 3:30

Emily, Sandy and Taylor get out of the car. Emily is just finishing up the last bit of her ice cream bar. Sandy has a popsicle in her hand that is practically done, so she takes the last bite of it and finishes it. They all walk towards Taylor’s Porch where they end up lounging.

TAYLOR
(As she gets out of the car) I just don’t get it. How did Stefen even know about that, let alone get the security camera footage?

EMILY
(quickly adding in) Maybe he had doubts about Shane and took it into his own hands?

SANDY
Even if that were true, it doesn’t explain those pictures.

TAYLOR
(arriving at door) Drinks?

EMILY
Does your Mom still make that awesome lemonade?

TAYLOR
She’ll probably think we’re seven again, but yeah. (She goes inside.)

SANDY
Alright so Stefen left behind this letter to ruin Brittney’s relationship? Why?

EMILY
I don’t think he saw it like that. Maybe he thought he was doing Brittney a favour by telling her.

TAYLOR
(entering with lemonade) So I was thinking... Stefen took a bunch of computer courses while he was in college. Do you think he hacked into their office’s database? To get those pictures?

(CONTINUED)
SANDY
I’m not sure. I never really saw what he was capable of.

EMILY
I wonder how long he knew.

There’s a long pause Emily and Taylor are sipping their lemonade, unsure of the current situation they’re in. Sandy punches away at her phone.

EMILY
Well, I’m going to call it a day.
(She stands up and downs the rest of her lemonade.) I’ll text you both later tonight.

Emily makes her way to her car, Sandy and Taylor both quietly say goodbye to their friend as she walks away.

TAYLOR
(turning to Sandy) Wanna stay over tonight?

SANDY
(shakily replies while glancing at her phone often.) Um. No, it’s okay, I think I’d rather just go home and try to get as much sleep as I can. Today’s been... a lot.

Taylor grabs the lemonades and wrappers and walks towards the door. She stops there and turns to Sandy who is packing up her things.

TAYLOR
Have a nice night, Sandy.

Taylor walks into her house.
PILOT - SCENE 11: STRIFE

INT. Pearson Airport - 5:00pm

Brittney’s hand reaches for the handle. She steps into the car, and immediately shoves the key into the ignition. The car sputters to life and speeds out of the parking lot down the road towards the airport.

BRITTNEY
(Voiceover) Its crazy isn’t it. How something we take so lightly can change in an instant. Life: a four letter word that holds infinite meaning, yet can be broken and forever changed with the snap of someone’s fingers. One moment you’re planning for your next move, how you’re going to get ahead, and then... (Pause) Then something sends you ten steps back and the next year of your life is just you trying to get back to where you were.

Brittney’s car rolls up at the airport’s front entrance. Brittney gets out of the car and strides towards the entrance, determined.

Brittney enters into the main lobby, her expression both angry and confident.

Shane turns to notice Brittney but fails to realize her anger; he gets up and walks towards Brittney.

Brittney strides towards Shane, who opens his arms for a hug. Instead, he is slapped.

SHANE
(recovering) What was that for!

BRITTNEY
You are the worst of the worst, Shane! Think you can pull something like this over my head, act like everything’s okay and then--what--were you ever going to tell me? Were you ever going to stop is a better question!

SHANE
(clearly confused) Brittney, what are you even talking about?

(MORE)
SHANE (cont’d)
Whatever you heard is a complete and utter lie! I haven’t done anything!

BRITTNEY
I didn’t hear anything; I saw it! (She reaches into her pocket and reveals the incriminating photos)
Really, Shane? With Alexandra... my agent!?

SHANE
Brittney... I can--

BRITTNEY
Please do not finish that sentence! There’s absolutely nothing you could say right now to make this okay! Nothing would make this okay, Shane! Nothing.

SHANE
Brittney ple--

BRITTNEY
We’re done, Shane. Done.

SHANE
(Grabbing at her wrists) Five years Brittney! You can’t throw that away! All the time and memories we spent together!

BRITTNEY
(Shaking him off, backing away) I bet Alexandra isn’t the only one. All the fan girls? All the time away from me? And that’s just the tip of the iceberg, isn’t it?

SHANE
(Speechless, mouth agape)

BRITTNEY
Who are you? (Brittney turns and leaves)

Shane stands alone in the airport, stupefied.

INT. BRITTNEY’S CAR

Brittney gets in her car and slams the door.

(CONTINUED)
Brittney breaks down, bawling into the steering wheel. After a few seconds, she wipes her eyes and puts the key in the ignition. She adjusts her rear view mirror and then takes a deep breath.

Shane grabs his phone and tries to dial Brittney’s number.

Brittney’s phone vibrates; she sees Shane on the caller id and pointedly rejects the call. Breathing in deeply, she starts the car and drives off.

EITHER FADE TO BLACK OR CUT TO BLACK SCREEN PAUSE
PILOT - SCENE 12: DAMNED

EXT. A CLEARING BY THE POND - NIGHT

Sandy is wandering around her room with her phone in her hand. There is a bag on the edge of her bed. Her phone lights up and she looks down at it. She then swipes her bag quickly and walks out of her room.

Sandy dashes down the stairs and slides her shoes on quickly then walks out the door.

She walks outside and notices the car in the driveway.

Jittery, she walks towards a nearby clearing and waits at the edge of the pond looking out at the water. She closes her eyes and breathes in deeply.

SEBASTION

There you are.

Sandy jumps to the sound of SEBASTION’S voice

SEBASTION

Someone’s jumpy.

SANDY

It’s the stress. Here.

Sandy hands Sebastion fifty dollars.

SEBASTION

Not even gonna stay to chat?

SANDY

If it were my choice, I wouldn’t see you at all.

SEBASTION

(Sneering) Aw, no other drug dealers around here?

SANDY

Sebastion, just give me what I want.

SEBASTION

Someones pushy.

Sebastion hands Sandy the barbiturates.

(CONTINUED)
SANDY

Thanks.

Sandy turns and walks away from Sebastion. Sebastion runs after Sandy and stands in front of her.

SEBASTION

Sandy--

SANDY

No. No, Sebastion we are not talking about this again, we are not friends, and we will never be friends again. You could’ve done something--but you didn’t.

SEBASTION

I jus--

SANDY

I don’t want to hear it, so move, or I swear I’ll scream.

There is a pause. Sebastion moves reluctantly and Sandy walks past him.

Sebastion is left alone as Sandy walks off. He grabs his phone and dials a number, calling an unknown ally.

SEBASTION

Yeah, she bought it. (pause.) She’s still not over it. (pause) I know, I’ll make sure of it. (pause) Yeah I’ll keep an eye on her. (pause) Alright, later.

Sebastion hangs up the phone
PILOT - SCENE 13: GLOOM

INT. SANDY’S ROOM - PAST MIDNIGHT

Sandy enters her room and closes the door behind her resting her back against the closed door. She breathes in heavily and rummages through her pocket pulling out the bag of barbiturates. She puts one in her mouth and closes her eyes, and slowly sinks down to the ground as she slides her back down the door.

A knock at the door makes Sandy jump to life.

        DENA

Sandy! Why is the door locked? I need to get something from your room.

Sandy gets up quickly and scrambles to hide the barbiturates.

        SANDY

Coming!

She then quickly tidies herself up and opens the door and stands in the doorway.

        SANDY

Hey sorry, was just getting changed, what’s up.

Dena pauses and looks at Sandy oddly, Sandy does not react. Dena walks into her room and grabs the shirt off her desk.

Sandy’s eyes follow Dena.

        DENA

(Noticing Sandy’s Weird Behaviour)

Thanks ....

Dena walks out of Sandy’s room with the door closing as she exits.

Sandy sits down on her bed and reaches under it to pull out a box. In the box there are pictures of her and DANIEL. She goes through them all remembering the good times they had. Sandy puts the pictures to the side and grabs one of Daniel’s shirts from the bottom of the box. She puts the pictures back in the box. She puts the box back and then lays down to fall asleep with Daniel’s shirt in her arms.
PILOT - SCENE 14: DAWNING

INT - TAYLOR’S ROOM - MORNING

Taylor lays motionless as she sleeps peacefully on her bed, the sun shines through a near by window on her face, and the sounds of birds chirping in the morning fills the air around the room.

Suddenly NICK MANGO(23) walks into Taylor’s Room and sits on the edge of her bed by her side. Nick is a buff 23 year old male, who has a short buzzcut military style haircut. He is wearing brown cargo shorts and a simple t-shirt. Nick is your typical "American Looking" guy who is in the military. Taylor is awakened due to the movement on the bed and see’s Nick and smiles while squinting due to the Sunlight in her eyes.

TAYLOR
(post yawn) How’d you even get in here.

NICK
Your mom let me in, it’s already 11:00. Long day yesterday?

TAYLOR
I wouldn’t say long, just-- interesting.

NICK
Well, If you would like to wake up and join me for brunch, I’d be happy to take you out.

TAYLOR
(smiling) Alright, give me a bit to get ready.

Nick leans down and kisses Taylor on the forehead and then walks out of the room. Taylor falls into her pillow and groans loudly. She forces herself up and out of bed and walks towards a near by dresser. Taylor opens it and pulls out a simple summer dress and then walks towards the bathroom.

Taylor’s phone is seen on the end table clearly, the phone rings and [Emily Grant] is clearly seen on the phone’s screen making a call to Taylor. As the phone rings the sound of the shower can be herd offscreen.

INT. EMILYS HOUSE - MORNING

(CONTINUED)
Emily holds the phone to her ear as she paces her room. She hangs up the phone.

**EMILY (TO HERSELF)**
The one time I need her for something.

Emily grabs a paper off her nightstand and sits on her bed, beside the box of letters. She picks up her phone and dials again.

Sandy is found in her room laying sound asleep with her arm around Daniel’s sweater, her phone buzzes away and suddenly she jolts out of sleep and struggles to find her phone, she then picks it up.

**SANDY**
(Slightly Out of it) Hello?

**EMILY**
Morning sunshine. Did you just wake up?

Sandy pushes herself up from laying down to rest her back against the headboard.

**SANDY**
Yeah (She yawns) What time is it?

**EMILY**
It’s just after eleven, now go get ready, I want to deliver this second letter today.

**SANDY**
Who’s it for?

**EMILY**
Kyla Maitlyn

**SANDY**
The one you made out with at the party?

**EMILY**
That was one time, like 4 years ago!

**SANDY**
Are you able to contact her?

(CONTINUED)
EMILY
Yeah, I can do that. Would you be able to meet me at my house after you get ready?

SANDY
Yeah, text me any updates about Kyla, I’ll be over as soon as possible.

Sandy hangs up the phone and leaves it on her bed as she strides to the washroom.

Emily hangs up the phone and walks over to the kitchen, she looks for something to eat, while dialling KYLA’s number.

INT. SAN FRANSICO ITALIAN BAKERY

Kyla picks up the phone after walking from the front end of the bakery to the back. She takes off her apron.

KYLA
Hello? Emily?

EMILY
Hey! Long time no talk, how are you?

KYLA
Im alright, just at work. Can this wait or...?

EMILY
--Oh, I just wanted to know if you were free later today. Stefen left something behind and it’s addressed to you.

KYLA
Wow, haven’t herd that name in a while. Of course I’ll see you later. I had a date but he’ll understand. Any preference on where you want to meet?

EMILY
You remember where I live, so come by whenever.

KYLA
Yeah of course I do! Alright I finish at two, so I’ll be right over after work.
Kyla hangs up the phone and hears her boss call her to the front "KYLA WE NEED YOU ON THE REGISTER!" She puts her apron back on and walks back to the front end of the store.
PILOT - SCENE 15: UNREHEARSED

INT. SANDY’S HOUSE - 11:30AM

Sandy walks out of the bathroom already dressed, while towel drying her hair as she enters her room. She throws the towel into the hamper and quickly puts her hair in a bun as she looks in the mirror. She puts on some red lipstick on and quickly turns around, checking herself out before leaving the room.

Sandy dashes down the stairs.

Sandy grabs her purse from the table close to the entrance and slides her shoes on, she quickly opens the door and looks over her shoulder to call out to her mom

SANDY
Mom I’m going out, I’ll be home later today!

EXT. SANDY’S PORCH

Sandy walks out of the door without looking in front her only to slam into JASON ZHENG(22). Jason is a tall and lean asian guy. His hair is jet black and styled up and he is dressed quite conservatively with dress shoes and dress pants. He is wearing a button up that is buttoned down, to show off his muscular upper torso. Jason went to University with Sandy when she went to University in Canada.

Sandy looks stunned as she recovers from the collision.

SANDY
Jason...!

Sandy launches at Jason and hugs him tightly around the neck. Jason smiles and hugs Sandy around the waist.

JASON
Been awhile.

Sandy backs away from the hug and smiles at Jason.

SANDY
It has, what are you doing down here!

JASON
Well actually, my parents bought a place a few minutes away from here and I talked to Carissa about getting your address.

(CONTINUED)
SANDY
You’re lucky we’re friends or that would of sounded borderline stalkerish.

JASON
(he smiles) You seemed like you were in quite the rush.

SANDY
(Realizing) Oh yeah. (she grabs her phone and texts emily that she’s on her way) I’m going over to Emily’s place.

JASON
Ah yes, typical Sandy, always busy. Reminds me of when you were just a few doors away from me in our dorm days.

SANDY
Please, don’t remind me of that terrible place.

JASON
Wasn’t so terrible when you were around

Sandy awkwardly stands there unsure how to respond to Jason’s comment.

JASON (CONT’D)
How about we catch up over coffee, I’d love to hear the crazy things you’ve been up to in England.

Sandy smiles

SANDY
Sure, though I’ll probably get tea. Tomorrow morning okay?

JASON
Works for me. Text me the details?

SANDY
Sure.

There is slight tension between Sandy, and Jason. Neither of them move for a moment, then Sandy walks towards her car and looks back at Jason who is still standing on her porch. He smiles.

(CONTINUED)
CONTINUED:

SANDY
You going to wait there till tomorrow?

Jason smiles and walks away as Sandy drives off.
Taylor stares down at her phone and answers a text sent by Emily.

**TAYLOR**
Emily wants me to come by after this.

**NICK**
I thought we were going to go see my parents later tonight.

**TAYLOR**
I hope you’re okay with me skipping out. Emily just really wants to deliver these letters.

**NICK**
The second one right.

Taylor nods while grabbing another bite to eat

**NICK (CONT’D)**
Taylor-- what are you going to do? Leave me all summer while carrying out this impossible task.

**TAYLOR**
I’m not leaving you in anyway Nick, I’m just a little busy with this.

**NICK**
Why does it even matter? Why are you three left with this responsibility?

**TAYLOR**
Nick, he’s my best friend--

Taylor catches herself

**TAYLOR (CONT’D)**
Was... my best friend

**NICK**
I just don’t want you wasting your entire summer on this, I’m sure Stefen would understand if you needed a break every once and a while.
Taylor stops eating. Angered fills her face

**TAYLOR**
You think Stefen would understand. Really Nick.

**NICK**
What? What did I say?

**TAYLOR**
We all thought Stefen was perfectly fine! We all thought a lot of things about Stefen, and we were all very, very wrong! I’m sorry you don’t understand how it feels when one day your best friend is alive and the next they’re gone without even a single goodbye.

**NICK**
Im sorr--

**TAYLOR**
Save it Nick you’ve said enough.

Taylor continues to eat the last bites of her meal and then pulls out some cash and places it on the table. Taylor then walks out of the Diner. Nick sits there for a moment then follows reluctantly.
Music plays quietly through Emily’s House. Sandy is sitting on the lounger cross legged with her phone near by. Taylor is sitting on the couch, and Emily is beside her with her laptop on her lap.

**SANDY**
Have you guys thought about the funeral...

**TAYLOR**
I’ve got about three words down for the speech.

**EMILY**
I’ve got nothing.

**SANDY**
Same.

**EMILY**
(Getting up) It’s hard to say goodbye.

Emily gets up and goes to the bar in the other room

**SANDY**
Especially when he’s not there to hear it.

**TAYLOR**
Or there to laugh and smile when we bring up old times.

Emily re-enters the room with the box of letters and a bottle of Tequila accompanied with three shot glasses. She puts the box down and pours the three of them a shot.

**EMILY**
To Stefen.

**SANDY**
and his ability to choke us up even when he’s not around.

**TAYLOR**
and bring us together, even when he’s not around.

(CONTINUED)
They all pause for a moment and look at each other and then take the shot. The door bell then rings, Emily puts the empty shot glass back down on the table.

EMILY
I’ll get it. It’s probably Kyla.

Sandy pours herself another shot. Taylor looks at her, and Sandy ignores her clearly judging face and takes another shot. Emily walks in the room with Kyla following behind.

KYLA
Hey, been awhile since I’ve seen any of you.

EMILY
Yeah, especially after Stefen moved away to LA, it was hard to find a reason to bring you around.

KYLA
No worries. So.

Emily quickly swipes the letter off the coffee table and hands it to Kyla.

KYLA
(looking at the unopened letter)
Stefen wrote this?

SANDY
Yeah. He wrote a bunch, you were the second one.

KYLA
How many in total?

SANDY
one hundred letters.

KYLA
and you three have to deliver them.

EMILY
Yep.

KYLA
Well that’s rather surprising. Well I understand you two.(she looks at sandy and emily)
SANDY
What do you mean...

KYLA
Well, where has Taylor been for the past year and a bit?

The room goes silent.

KYLA
(rolling her eyes) Let’s just get on with this.

Kyla opens the letter. Her eyes scan the letter up and down. Kyla’s eyes widen and she smiles. She grabs her phone out of her pocket and quickly dials a number looking at the paper for the number provided.

KYLA
(on the phone) Hi, this is Kyla Maitlyn I was told to call this number-- the confirmation code--it’s...(looking at the paper) L3F8910002-- four tickets right?-- Five? Alright, yeah I’ll pick them up.-- Thanks, no nothing else. Bye

Kyla hangs up the phone and then looks at Sandy, Emily and Taylor staring at Kyla intently.

EMILY
What happened.

KYLA
I don’t know why, or how. But--

TAYLOR
But?

KYLA
Stefen gave us five vacation packages to New York, Hotel and Flight included.

SANDY
What?

KYLA
It says it all here in the letter.

Kyla hands the letter to Sandy.

(continued)
EMILY
Why would he do that? How did he even have the money?

TAYLOR
Wait. Why are there five tickets, there are only four of us.

The group pauses unsure of the situation.

KYLA
Emily, my sister told me you guys got a bunch of letters.

EMILY
100 to be exact.

KYLA
How many have you guys delivered?

EMILY
Two.

SANDY
-- and there’s a list that says the order they have to be delivered in. How does this deal with the five tickets?

KYLA
Where’s the list?

Taylor walks to where the box is and pulls out the list out of the box and hands it to Kyla. Kyla looks at the list to see the third name.

KYLA
It’s Emily Tac. The next letter is for her. Does anyone have her number?

The room goes silent.

KYLA
This has to make sense...

EMILY
Kyla what are you talking about? What has to make sense?

KYLA
There has to be a reason we’re going to New York, he wouldn’t just send us off there for no reason.
TAYLOR
I think she’s right, Stefen had a reason for Brittney’s letter. Why would Kyla’s be pointless?

Kyla’s eyes widen, she looks down at the paper again.

KYLA
Wait! Brittney Lamora, she’s best friends with Emily! Brittney must have her number.

Sandy hands Kyla her phone.

SANDY
Her number’s still on my recent’s list.

Kyla dials Brittney’s number.

INT. BRITTNEY’S ROOM – 2:40PM

Brittney is cleaning her room, she has headphones in her ears blasting music and is dancing around her room putting away things that remind her of Shane away in a box. She picks up a card that says “Happy Valentines Day” and rips it in half and proceeds to throw it out. Her music suddenly stops and she quickly stops dancing, she takes out her headphones quickly and unplugs them form her phone as she picks up the call.

BRITTNEY
Hello?

KYLA
Hey Brittney, I’m calling from Sandy’s phone it’s Kyla. By chance do you have any idea of where Emily Tac is?

Brittney takes a seat on her bed.

BRITTNEY
Last time we talked was about two weeks ago, she’s in New York right now, she took a teaching job down there, I have her number if you want.

Kyla holds the phone to chest.

(CONTINUED)
KYLA
She’s in New York! That’s why we’re going!

Kyla puts the phone back to her ear.

KYLA
No It’s okay I don’t need her number. Brittney are you busy this upcoming week?

Brittney gets up and scans the calendar on her wall.

BRITTNEY
I don’t think so. Why?

KYLA
How would you like to come to New York with Sandy, Emily, Taylor and I to give Emily Tac her letter, It’s on Stefen.

Brittney is shocked.

BRITTNEY
I guess. I mean, I do know where her apartment is, and I know New York, so you guys do kinda need me.

KYLA
Exactly. Could you be ready to go by tomorrow?

BRITTNEY
Yeah sure.

KYLA
Alright. I’ll text you the information. See you soon Brittney.

Kyla hangs up the phone.

TAYLOR
Wait. We’re going to New York tomorrow?

EMILY
I’m pretty sure Sandy has work tomorrow morning.

KYLA
We have to get this done! There has to be a reason Stefen wanted to

(MORE)
KYL (cont’d)
give all these people these letter’s in such a specific order.

SANDY
Tomorrow is a bit soon. But I don’t have work. I had training last week, but I start in a week from today, so I have next week off.

KYL
SEE! The tickets are redeemable whenever, and there are flights going out to New York everyday from Toronto.

The group doesn’t look very into it.

KYL
Come on guys! How about if I get all the flights and accommodations taken care of. If I do that can you guys be ready by tomorrow?

SANDY
What the hell, sure I’m in.

TAYLOR
I’ll tell Nick, I’m sure he won’t be to impressed, but this is a free trip to New York were talking about.

EMILY
Fine. We’ll all go, but you better make sure everything is taken care of tonight, and text us all the information!

KYL
Deal.
PILOT - SCENE 16: BLOSSOMING

EXT. CEMETARY - 4:30PM

Madison and Zachary sit against a stone wall with binders on their laps. Madison is reading through a novel while Zachary is punching away on his calculator figuring out his math homework. Madison finally finishes the last chapter that she needs for her reading, she closes the book and then looks at Zachary.

MADISON
How far along are you?

ZACHARY
(while punching away at his calculator) I actually finished twelve minutes ago, this is just for myself.

MADISON
(disbelief) You’re doing extra homework...

Madison begins to pack her things away in her bag.

ZACHARY
No. Just a little side project I’m working on.

MADISON
Of course. When are you not working on something. What is it this time? Robot? Laser? World Domination through Science?

ZACHARY
A little bit of all of that.

MADISON
Okay Mr. Newton.

ZACHARY
I’m actually impressed you knew that.

MADISON
I’m not just a pretty face you know.

Zachary smiles not objecting to what Madison says.

(CONTINUED)
ZACHARY
So, hows the portfolio going.

Madison smiles

MADISON
Well, I actually have a few shots I want to take here.

Madison gets up and grabs her camera bag, Zachary follows by packing his things away and also getting up quickly.

ZACHARY
Well of course someone like you would take pictures here.

MADISON
What’s that suppose to mean!

ZACHARY
Come on. A cemetery. So century gothic of you, so typical.

Madison grabs her camera from her bag and snaps a photo of Zachary.

MADISON
Yearbook material.

ZACHARY
I bet Courtney would love that.

Madison rolls her eyes and begins to walk away and then stops.

MADISON
You coming or what?

Zachary smiles and quickly jogs over to her side as they walk towards the cemetery.
PILOT - SCENE 18: ANONYMOUS

EXT. EMILY’S PORCH - 6:00PM

Kyla stands at the outside of Emily’s doorway with Emily standing at the door, Sandy and Taylor are behind her.

**EMILY**
Text me when you can.

**KYLAL**
Will do.

Kyla turns to walk out towards her car only to be stopped by the ringing of her cell phone. She reaches into her pocket only to see the name [STEFEN] written across the screen. She turns around quickly to Emily, Taylor and Sandy, with shock in her eyes.

**EMILY**
What is it?

Kyla turns the phone to Emily, Emily grabs the phone quickly and Sandy and Taylor see the name as well.

**TAYLOR**
Hurry up! Pick it up!

Emily freezes up and Sandy yanks the phone out of her hand and answer it.

**SANDY**
Hello?

There is no answer.

**SANDY**
Hello?

Sandy waits a moment then hands it to Kyla’s there’s nothing. Kyla clicks it to speaker phone.

**KYLAL**
Hello? Who is this? Do you think this is funny?

For a moment there is nothing then heavy breathing can be herd on the phone.

**KYLAL**
I can hear you breathing, whoever this is, you have someones’ phone who is dead. I’m pretty sure thats (MORE)
KYLA (cont’d)
breaking some law and we can take
this to th-

A gunshot is heard through the phone, Kyla clicks the phone off speaker and brings it to her ear.

KYLA
HELLO! HELLO! Who is this and
What’s going on?

The phone is silent for a moment, then the dial tone comes on, she hangs up the phone and then looks at the girls. They all have fear written on their faces.