

ACT II

1 INT. PODIUM IN FRONT OF THE HIGH SCHOOL GYMNASIUM'S BLEACHERS
- EARLY AFTERNOON

AUDIO: A PULSING AUDIO OVERLAYS THE SCENE. THE AUDIO GRADUALLY GROWS LOUDER AND QUICKER THROUGHOUT THE SPEECH.

SYD clears her throat and begins to speak as her voice trembles.

SYD

Um... hey everybody.

SYD (V.O.)

Who says "hey everybody" at a memorial. Whatever, let me just make this quick. The quicker I finish, the quicker I get to leave this shit show and go home.

SYD

I just wanted to say...

SYD pauses and looks over at STAN, who gives her a confused look. She then looks over at DINA, who is also staring at her in a confused manner.

SYD (V.O.)

Alright, Syd, say something. Say literally anything.

SYD

That I... am... uh...

SYD (V.O.)

Please, for the love of God, just say anything. Anything's better than nothing at this point.

SYD

Sad.

AUDIO: THE PULSING AUDIO ABRUPTLY ENDS.

SYD fumbles for her diary and eventually grabs it from the podium. She bumps her hand into the microphone as she grabs her diary. The microphone makes a loud screeching noise and the startled CROWD shrieks.

SYD leaves the gymnasium, running from the podium to the

double doors.

Confused chatter amongst the STUDENTS can be heard in the background as MR. WHITAKER walks over to the microphone.

MR. WHITAKER

Thank you Sydney Novak for that...
heartfelt message. If anybody else
would like to share...

STAN gets up and runs toward the gymnasium doors, following SYD.

2 INT. SCHOOL HALLWAY: AGAINST A ROW OF LOCKERS - EARLY
AFTERNOON

SYD runs down the hallway and eventually stops, sitting against a locker so that her face is covered by her arms.

STAN (O.S.)

Syd? Syd, are you over here?

STAN walks over to SYD.

STAN (CONT'D)

Is this seat taken?

STAN gestures to the open floor next to SYD.

SYD

(letting out a quiet laugh)
Nope, its all yours.

STAN sits nearby SYD.

STAN

(following a brief pause)
I know that I told you to come to the
memorial, but I didn't expect you to
give a speech.

SYD

You and me both.

SYD reaches into her backpack and shows STAN her diary.

SYD (CONT'D)

But at least I got something out of
it.

STAN
(exclaiming)
Hey, your diary! See, what did I tell
ya. I knew we were gonna get it back.

SYD
"WE"!?

STAN
Okay fine, maybe I didn't really have
much to do with that. But hey, if I
didn't force you to come to the
memorial, you wouldn't have gotten it
back, right?

SYD
If I say "right" then will you stop
bothering me.

STAN
Probably not.

SYD and STAN laugh and silence ensues for a moment.

STAN (CONT'D)
Do you think she read it?

SYD
Huh?

STAN
Your diary. Do you think Dina read it?

SYD
I have no idea. I guess there's really
no way of telling.

STAN
I mean, you could ask her.

SYD
(sarcastically)
Yeah, I could just go, "hey Dina, did
you read my diary. By the way, it's
all true, I have uncontrollable
superpowers and I killed your ex-
boyfriend".

STAN
Alright fine, maybe don't ask her.

DINA (O.S.)
Syd? Stan? Are you guys over here?

DINA runs down the hallway and stops once she reaches SYD and STAN.

DINA (CONT'D)
I thought I saw you two running over here.

SYD
Dina, I don't even know what to say.
I'm so sorry about everything.

DINA
Thanks, I mean it's hard, but I'm doing alright. It was just a crazy tragedy. The doctors said something about a brain hemorrhage explosion. Honestly, there's been so much going on, I don't even remember their exact words.

STAN
"Brain hemorrhage explosion"? Is that a thing?

DINA
Apparently, I think that's what the doctors wrote as his cause of death.

SYD and STAN exchange a glance amongst each other.

SYD (V.O.)
Holy shit! Maybe she didn't read my diary! One point for Syd, zero points for Bradley.

DINA
Syd, I was wondering if I could talk to you in private about something.

SYD
About what?

DINA
Well, somehow your book made its way into my bag and I...

SYD
You know what, I actually need to run

home, I gotta watch Liam.

DINA

(confused)

Oh, alright. Well then could I walk with you. I really wanted to talk to you about...

SYD

(interrupting Dina)

No, sorry. I really gotta go now.

SYD gets up and runs down the hallway.

DINA

(to Stan)

What was that all about?

STAN shrugs.

3 EXT. STREET NEARBY SYD'S HOUSE - LATE AFTERNOON

SLOW MOTION SHOT: SYD RUNS DOWN THE STREET TOWARD HER HOUSE WHILE AN AUDIO OF HER DIARY OVERLAYS THE SCENE.

SYD (V.O.)

Dear diary. Boy does it feel good to write in here again. Maybe Ms. Cappriotti was right, this is pretty therapeutic. I mean, it would be more therapeutic if other people didn't read it. But hey, for all I know, Dina never did read it. Maybe she just picked it up and wanted to keep it safe so that she could give it back to me. But she also wanted to talk to me in private. I don't know, this is all too confusing. I wish dad was still around.

RAPID FLASHBACKS OF SYD AND HER FATHER APPEAR: HER FATHER'S PROFILE AS HE DRIVES HIS TRUCK, HER FATHER'S MILITARY CHAIN, AND HER FATHER'S FUNERAL.

SYD (V.O.) (CONT'D)

I wish the mentor was here.

RAPID FLASHBACKS OF THE MENTOR APPEAR: THE FIRST TIME SYD SAW THE MENTOR IN THE SCHOOL LIBRARY, SYD SEEING THE MENTOR IN THE TREEHOUSE, THE MENTOR DISAPPEARING.

SYD (V.O.) (CONT'D)
They would know what to do.

4 THE NOVAK FAMILY'S FRONT STOOP - NIGHT

SYD, sitting on the stoop in front of her house, writes her final thoughts in her diary.

SYD (V.O.) (CONT'D)
But of course, they're not around.
Just my luck that everybody disappears
from my life when I need them the
most. I'm Sydney Novak, and I'm all
alone.

SYD flips her diary shut and notices that some pages are missing.

SYD (V.O.)
Scratch that. One point for Bradley,
zero points for Syd.

5 INT. FRONT SEAT OF STAN'S CAR - NIGHT

STAN starts his car and places a CD of his favorite band, Blood Witch, into the car radio.

MONTAGE OF SCENIC SHOTS AS STAN DRIVES THROUGH THE TOWN AT NIGHT.

STAN pulls into a parking lot, turns off his car, looks out the window, and sighs.

SHOT OF A NEON LED SIGN READING "THE ALLEY CAT" (THE BOWLING ALLEY WHERE STAN WORKS).

STAN
(to himself)
Home sweet home.

6 INT. FRONT ENTRANCE AND COFFEE TABLE OF THE NOVAK FAMILY LIVING ROOM - NIGHT

LIAM places the final puzzle piece into it's proper location.

LIAM
Perfect!

SYD enters the living room and drops her backpack (with her diary inside) on the floor next to the front door.

SYD

Hey Goob. Sorry I was gone for a little longer than I expected. Did you make out alright on your own?

LIAM

I was fine. Oh, I made some dinner if you want any. I left it on the stove.

LIAM points to the kitchen where a pot is on the stove. The pot has a strange greenish liquid dripping down the side.

SYD

Actually... I already ate.

LIAM

Alright. I just worked on the puzzle while you were gone.

LIAM shows SYD the completed puzzle on the coffee table.

SYD

Goob, that's awesome! You finished it all by yourself?

LIAM

Yep! It took me most of the day, but I'm finally finished.

SYD

Cool stuff! Mom didn't come home yet, did she?

LIAM

No, she's still at work.

SYD

Alright. I think I'm gonna head to bed a little early if that's alright with you.

LIAM

Long day?

SYD

You could say that again.

SYD begins to walk toward her bedroom.

LIAM

Before you go, would you mind grabbing

another puzzle from the games shelf downstairs. I'd get it myself, but I just can't reach the shelf.

SYD stares at the basement door while eerie music plays.

SYD (V.O.)

The basement. I hate this basement. Every time I'm down there, I feel like dad's there. And not the happy-go-lucky dad I remember, but a ghost of him. A shell of the man that he used to be.

SYD

Are you sure you need it tonight?

LIAM

No, I guess I don't. I could just ask mom when she gets home from work.

SYD

No.

LIAM

Huh?

SYD

You don't have to ask mom. I'll get it for you, Goob.

SYD slowly walks over to the basement door, turns the doorknob, shuts it behind her, and walks down the creaking steps.

SYD (V.O.)

For the past year, I've been too scared to walk into the basement out of a fear of dad. Growing up, I was never scared of him, if anything, I was more scared of mom. But something about being in the place where he killed himself just didn't feel right. I always thought that his ghost was stuck down there. It's funny, cause now, I'd do anything to talk to him, to get some advice from him, ghost or not.

7 INT. BOARD GAME SHELF/SYD'S FATHER'S WORKSHOP WITHIN THE BASEMENT - NIGHT

SYD, looking for a puzzle box, scans the many games overflowing the shelf.

SYD

Jenga, Go Fish, Clue, Monopoly... Huh, Monopoly. Haven't played that one since before dad died.

SYD walks over to her father's old work table and sits in his chair. She places her hands together and looks upward toward the ceiling.

SYD (CONT'D)

Hey God. I'm not really sure how this whole praying thing works. See, I haven't been to church since dad's funeral. But it's not really my fault, I've just been pretty busy with school and mom usually works the brunch shift on Sundays. Anyway, I dunno if this is stupid, but I'm just asking for some help, maybe even a sign to know that your listening. I know that you can't send dad back to help me out, but I just need somebody to help guide me. I know I'm probably going to hell anyway, but the thing is, I don't want to. I didn't mean to kill Bradley Lewis, I just don't know how to control my powers yet. If you can hear me, please just send the mentor back. I don't know where he went or how to contact him, all I know is that he's my only hope and he just disappeared like everybody else that I've ever loved. Please God, I don't know if you can do favors like that, but just this one time. I just need a sign that I'm not alone.

Upon hearing a noise, SYD turns around and sees a shadowy figure in the back of the basement.

SYD

(to herself)

No way it's been that easy all along.

(to the shadowy figure)

I'm not sure how much you heard of

that, but I need your help now more than ever. One of my classmates is dead and it's all my fault, I'm terrified that people are gonna find out, Dina read my diary, I'm worried my anger is gonna explode again and something else terrible is gonna happen, and to top it off, I feel completely alone. Just tell me what to do.

SYD pauses, still sitting in her late father's chair.

SYD (CONT'D)

Hello?

AUDIO: EERIE MUSIC BEGINS TO PLAY.

SYD pauses again and then begins to walk over to the shadowy figure.

SYD (CONT'D)

Please, just tell me something.
Anything.

SYD pulls the string for the light bulb nearby the shadowy figure. The light illuminates the area, revealing that the supposed mentor is simply her late father's jacket and top hat resting on a hook.

SYD closes her eyes and has a series of rapid flashbacks regarding HER FATHER and exemplifying her loneliness.

MONTAGE OF SHOTS: HER FATHER AND HER HOLDING HANDS CHANGES TO HER FATHER LETTING GO OF HER HAND, HER MOTHER EXPLAINING HER FATHER'S DEATH TO HER, AN EXPLOSION AT THE MILITARY BASE WHICH HER FATHER CAUSED, THE BOX OF HER FATHER'S BELONGINGS, AND THE EXPLOSION OF BRADLEY'S HEAD.

SYD runs out of the basement.

8 INT. FRONT ENTRANCE AND COFFEE TABLE OF THE NOVAK FAMILY LIVING ROOM - NIGHT

SYD runs through the basement door into the living room.

LIAM

(innocently)

Did you find another puzzle?

SYD

No. I'm gonna run to the store and see
if they have any.

LIAM

But it's late, they're probably clo-

SYD leaves the house in a rush, the door closing behind her
before LIAM could finish his sentence.

9 INT. BOWLING ALLEY ENTRANCE AND CONCESSION AREA - NIGHT

STAN fumbles a large set of keys, trying each one in the
door. He eventually uses the correct key and enters the
closed bowling alley, however, he trips the alarm system.

STAN

(frantically)

Shit, shit, shit, shit, shit.

STAN attempts to remember the passcode while frantically
typing numbers into the wall-mounted security system.

STAN (CONT'D)

1-2-3-4? No. 4-3-2-1? No. 1-1-1-1?

The alarm shuts off.

STAN (CONT'D)

Ah perfect. It's a miracle this place
doesn't get robbed more often.

STAN walks over to the jukebox, places a quarter into the
slot, and selects Billy Joel's *Movin' Out* (which plays for
the rest of the scene).

MONTAGE OF SHOTS: STAN BOWLING, WATCHING TV ON THE LARGE
OVERHEAD SCREEN, PLAYING ARCADE GAMES, DRINKING AT THE BAR,
AND COOKING DINNER IN THE CONCESSION AREA.

STAN sings along to the music while cooking, using a pan as
if it is a microphone.

STAN

(singing)

"If that's what it's all about; Mama,
if that's movin' up, then I'm movin'
out."

A fire starts behind STAN as he's cooking.

STAN

No, no, no, no, no, shit, shit, shit,
shit, shit!

STAN grabs a fire extinguisher and is eventually able to put the fire out, but the alarm and sprinklers remain.

STAN

Welp, there goes my job.

STAN grabs his belongings and runs from the bowling alley to his car, where he hastily speeds away before the police arrive.

10 EXT. STREET NEARBY THE BRIDGE - NIGHT

SLOW MOTION SHOT: SYD RUNNING WHILE AN AUDIO OF "THE KILLING MOON" PLAYS.

SYD runs along her suburban Pennsylvania street, toward the local bridge.

11 EXT. WALKWAY ON THE BRIDGE - NIGHT

SYD, out of breath and panting for air, leans over the bridge's railing and stares out upon the water and houses below. The music fades.

SYD

(to herself)

Maybe Bradley Lewis was right: I'm a piece of shit and a burden to the world. This must be how dad felt before he killed himself.

SYD climbs onto the railing and sits as her feet dangle over the edge of the bridge.

SYD (CONT'D)

(to herself)

At least I'll be able to talk to dad soon enough, he'll understand what I'm going through.

SYD gets up and stands on the railing as if she is about to jump.

SYD (CONT'D)

(nervously screaming)

Three... Two... One...

SYD closes her eyes and has a series of rapid flashbacks regarding her FATHER once again.

MONTAGE OF SHOTS: HER FATHER AND HER HOLDING HANDS CHANGES TO HER FATHER LETTING GO OF HER HAND, HER MOTHER EXPLAINING HER FATHER'S DEATH TO HER, AN EXPLOSION AT THE MILITARY BASE WHICH HER FATHER CAUSED, THE BOX OF HER FATHER'S BELONGINGS, AND THE EXPLOSION OF BRADLEY'S HEAD.

The bridge begins to sway and SYD screams, ripping her late father's necklace (which she has been wearing) off of her neck. Syd winds her arm back as if she's about to throw the necklace into the water below.

Just before SYD throws the necklace, the MENTOR appears behind her.

MENTOR (O.S.)

Don't do it, Syd. Don't disappoint
your mother, Liam, your father.
Remember what your mother told you.

12 FLASHBACK - INT. NOVAK FAMILY BASEMENT - TWO DAYS AGO

SYD and SYD'S MOTHER (MAGGIE NOVAK) sit in two chairs facing one another.

MAGGIE

If you ever have feelings like that,
you need to tell me, okay?

13 BACK TO SCENE

SYD frantically turns to face the mentor.

SYD

How did you?...

MENTOR

Know what your mother said? I'm always
around, Syd. The question is, do you
want me around?

SYD sits on the railing.

SYD

I've been calling for you this entire
time! I needed your help and you just
left me!

MENTOR

I didn't leave you, Syd. I've been following you this entire time. I just needed **you** to contact **me**.

SYD

Well, how do I contact you?

MENTOR

You just did.

The MENTOR points to the necklace within SYD'S hands.

SYD

You mean, I just need to touch this and you'll appear.

MENTOR

It's no mistake that you found that chain when you did. It was your father's and now it is yours. It's a connection, Syd.

SYD

(to herself)

Like an inter-dimensional phone.

MENTOR

Next time you need me, just touch your chain. I'll be there.

The MENTOR fades away and SYD looks from her chain to the street in which he was standing.

SYD then looks up to the sky.

SYD (V.O.)

Thanks dad.

14 INT. DRIVER AND PASSENGER SEAT OF STAN'S CAR - NIGHT

SYD walks down the street toward her house and passes STAN'S car.

SYD walks backwards and does a double take, looking through STAN'S car window as she sees Stan sleeping inside.

SYD knocks on the window.

STAN wakes up frantically, startled by the knocking, and then manually open's the car window.

STAN
Oh, hey Syd.

SYD
Aren't you cold out here.

STAN
No, I'm good. I got this blanket, see?

STAN lifts an old, raggedy blanket.

STAN
May I interest you in coming in,
m'lady.

SYD
(laughing)
Yeah, yeah, alright.

SYD enters the passenger seat.

SYD (CONT'D)
Shit, Stan, your eye looks even worse
now!

STAN
Oh this thing, eh, it's nothing.

SYD
Then why are you sleeping in your car?

STAN
(somberly)
It's my dad, he's been laid off and he
hasn't been taking it well.

SYD
So he's taking it out on you?

STAN shrugs.

SYD
Well, you can't let him do that. You
gotta-

STAN
(interrupting Syd)
Gotta do what, Syd. I've tried
everything. I have nowhere else to
stay and I-

SYD
(interrupting Stan)
Stay with me.

STAN
Huh?

SYD
You can stay with me for as long as
you need. Till you get back on your
feet, y'know?

SYD (V.O.)
What am I doing? Why did I suggest
that?

STAN
Are you sure? You really wanna be
roomies?

SYD
Under one condition.

STAN
Yeah?

SYD
Don't call me that.

15 INT. FRONT ENTRANCE AND COFFEE TABLE OF THE NOVAK FAMILY
LIVING ROOM - NIGHT

SYD and STAN walk up the steps to Syd's front door.

STAN
Are you sure your mom's gonna be okay
with me staying here?

SYD
Yeah, of course.

SYD and STAN enter the living room and are greeted by DINA,
LIAM, and SYD'S MOTHER (MAGGIE)

DINA
Hey.

SYD
(surprised)
Hey!

MAGGIE

(to Syd)

I saw what had happened on the news.

MAGGIE stands up.

MAGGIE (CONT'D)

And then Dina told us everything else.

MAGGIE slowly walks over to SYD.

MAGGIE (CONT'D)

About what happened last night at the dance. About Bradley Lewis.

SYD (V.O.)

Shit, shit, shit, she knows! She knows that I killed Bradley!

MAGGIE reaches SYD and gives her a hug.

MAGGIE

Sweetheart, why didn't you tell me. I'm so sorry. That must have been so scary. Just being in the room when all of that happened.

SYD (V.O.)

Or... maybe she doesn't.

SYD

Yeah, it was pretty, uh, pretty scary.

MAGGIE

(to Syd)

I gotta go to bed, but please know, you can always talk to me, Syd.

(to Liam)

Alright Liam, bedtime.

LIAM

(to Stan)

Stan, what are you doing here anyway?

STAN

(to Liam and Maggie)

Well, funny story...

MAGGIE, LIAM, and STAN walk out of the living room together.

SYD sits on the couch nearby DINA.

DINA
I have something of yours.

DINA pulls the missing pages from her purse and hands them to SYD.

SYD
So, you did read it.

DINA
Yep.

SYD
Alright before you say anything it's-

DINA
(interrupting)
It's amazing!

SYD
What do you mean?

DINA
Your book, it's so good. Bradley didn't understand it. He took everything so literal; he never understood the deeper meaning behind things. I always hated that about him... English really wasn't his strong suit.

SYD stares at DINA, confused.

DINA (CONT'D)
I love the story and how it's based on your life but also has fictional aspects in it. Cool how it's written like a diary too. I knew you were a good writer, Syd, but this is great.

SYD
Um, thanks.

SYD pauses.

SYD (CONT'D)
Then help me write it.

DINA
What do you mean?

SYD

You can help me write the... story. Writings been pretty therapeutic for me so it could probably help you get your mind off of the whole Bradley situation. Plus, I've missed you Dina, and wanna spend time with you again. Like we used to.

DINA

Yeah, of course. I'll do it.

DINA stands up and SYD follows.

DINA

I gotta go, my mom doesn't want me out late because of everything that's been going on. But I'll see you at school on Monday, right?

SYD

Right.

DINA and SYD hug and Dina leaves the house.

SYD (V.O.)

Dear diary, I think I gotta replace you...

16 INT. LIAM'S BEDROOM: BED AND SLEEPING BAG ON THE NEARBY FLOOR-LATE NIGHT

SYD and STAN set up a sleeping bag on the floor for Stan.

SYD

Are you sure you'll be alright sleeping on the floor?

STAN

It's perfect, thank you!

SYD walks out of the room, turning off the light behind her.

STAN

(to Liam)
Goodnight, roomie.

LIAM

Yeah, don't call me that.