

MISFITS

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ACT ONE

INT. COURTHOUSE - DAY

CLOSE ON A CURMUDGEONLY JUDGE admonishing a YOUNG OFFENDER. \*

JUDGE

You are a smug, coddled, aimless  
miscreant who possesses no work  
ethic and no sense of common  
decency. You are exactly what is  
wrong with the world today.

REVEAL our Young Offender, NATHAN, a relentless ball-breaker,  
smart-ass, who toes the line between charming-as-hell and  
annoying-as-fuck. He takes exactly *nothing* seriously.

JUDGE (CONT'D)

You've had numerous offenses as a  
juvenile and this is your second  
offense as an adult. The arresting  
officer sent a personal letter to  
the court recommending that you be  
sent to prison.

We find OFFICER DAN, a cocky, uniformed cop in the audience.

JUDGE (CONT'D)

I assure you, a third strike will  
land you in jail. Now that that's  
clear -- Where are you currently  
residing?

A beat. NATHAN'S LAWYER nudges him.

NATHAN

Yes, sir.

JUDGE

Have you been listening to me?

He clearly hasn't.

NATHAN

Yes, sir.

JUDGE

Repeat what I just said.

NATHAN

What I just said.

JUDGE

Are you trying to be funny?

NATHAN

I'm sorry, your honor, I'm a little confused. You said, "repeat what I just said."

JUDGE

And clearly I meant "before what I just said."

NATHAN

..."Repeat?"

JUDGE

I'm about to find you in contempt.

NATHAN

I'm not in contempt your honor. I'm genuinely confused.

JUDGE

I would like you, to prove to me, that you've been listening to everything I've said.

NATHAN

Wait. You mean from the *beginning*. I got you. I can't repeat *exactly* what you said verbatim, but I can tell you what I learned from it...

Nathan goes into a heartfelt speech that is honest enough to seem sincere but is total bullshit.

NATHAN (CONT'D)

I have messed up over and over, I've had countless opportunities to get it together and I've pissed them away. You've generously given me one last chance to make something out of my life, and to do that I need to be a better person. Whatever you said, that's what I heard. And I have to say, it really resonated with me, your honor.

\*

JUDGE

600 hours of community service, effective immediately.

\*

The judge hits his gavel.

NATHAN

Is that really a good idea, your honor? Exposing me to the negative influence of other criminals?

INT. KELLY & SHAUNA'S TRAILER - DAY

KELLY, a white-trash, volatile "butterface", is threatening her equally white-trashy older sister, SHAUNA.

KELLY

I swear to god Shauna, if you say one more frickin' word to me right now, I'll kick you to Perth Amboy. \*

SHAUNA

You can't keep hitting everybody.

KELLY

I don't hit everybody.

SHAUNA

This is the fourth job you've lost for assaulting a customer.

KELLY

And that's everybody? Four people is everybody? Four people who, by the way, had it coming. \*

SHAUNA

You need to get your shit together, you hear me? You can't keep losing jobs. We're a month behind on our PSE&G bill. And now you have community service? How are you gonna pay half of the bills by picking up garbage for free? \*

KELLY

I said I was sorry like a hundred and seventy friggin' times.

SHAUNA

I don't give a rat's ass about your "sorry." I want heat and hot water. (off Kelly's annoyance) \*

You know, it would be better for me if you went to jail. I could get a real roommate. \*

Kelly throws a ROLL OF PAPER TOWELS at her.

KELLY

Who says that to their sister?  
You're like a friggin' sociopath.

INT. SIMON'S OFF CAMPUS HOUSE - KITCHEN - DAY

CLOSE ON SIMON, pristine, awkward and sweet-but-kind-of-creepy, staring out. He's unsettled and aroused.

ANGLE ON: Across the room, a COED, wearing only a t-shirt and panties, searches for something in the refrigerator.

Simon's roommate, CHAD, enters and sees him staring.

CHAD

Hey, Freakshow, stop gawking at all  
the girls that come here, you're  
creeping them out.

VARIOUS EMPTY FOOD CONTAINERS MARKED "SIMON" are strewn about the kitchen table in from of Simon as he finishes making a pathetic tiny sandwich using heels of bread.

SIMON

So, I...It's just that I went  
grocery shopping yesterday and  
spent forty dollars for the week...  
and all the food seems to be gone.  
(off Chad: *and...?*)  
And I didn't get to eat any of it.

\*  
\*

CHAD

It's called "having roommates."

He takes half of the PATHETIC SANDWICH Simon has just made.

SIMON

I can do the grocery shopping for  
the house if you guys want to pool  
our money.

Chad exits. Simon eyes his remaining bit of sandwich.

INT. CURTIS'S TINY ROW HOUSE - LIVING/DINING AREA - DAY

CLOSE ON a breakfast fit for a king served on a CHIPPED  
CORNINGWARE PLATE someone's made due with since the 80's.  
REVEAL CURTIS, an African American, "golden boy," eating as  
he studies clips from a COLLEGE FOOTBALL GAME on his LAPTOP.  
He's good-looking, athletic and thinks he's God's gift. His  
laptop and a nearby tv are the only new items in the house.  
Everything else is dated and threadbare.

\*  
\*  
\*  
\*  
\*  
\*  
\*

CURTIS'S MOTHER dotes on him while his GRANDMOTHER and DISABLED FATHER watch TV nearby. \*

MOTHER

I ironed your jumpsuit, baby. I know today won't be easy but I don't want you to forget who you are. You're a champion. You just made a mistake. \*

(tough matriarch)

That you'll never make again \*

CURTIS

(still focused on laptop) \*

Can I get some more eggs? \*

Curtis's Mother spoons out more scrambled eggs for him. \*

MOTHER

We just gotta stay focused, keep up with your off-season training. That scholarship's waiting for you but you gotta come to play. For now, you keep your head down, do what they tell you and, what...? \*

CURTIS

"Take it easy on my knee."

MOTHER

Don't come in here with a torn ACL from community service, Curtis. We worked too long and hard for that. \*

EXT. CITY STREET - DAY

SYD, a short, skinny, tough-guy-wannabe walks down the active street, having a frustrating cell phone conversation. We hear his controlling girlfriend, SKYLAR, giving him shit through the phone. He's super whipped and eager to appease her.

SYD (INTO PHONE)

Skylar, baby, I don't even know what girl you're talking about.

SKYLAR (VIA PHONE)

The girl from the deli. The girl you go see like every day.

SYD (INTO PHONE)

I go in there buying coffee. You're the only girl in the world for me, Skylar. I friggin' live for you.

TWO TOUGH GUYS approach, clearly amused by Syd's behavior. Syd clocks this and pumps up with self-bravado.

SYD (CONT'D)

You got something to say?

The tough guys stop. "Is this pissant really starting shit?"

TOUGH GUY #1

You looking for a problem, son?

Syd immediately/awkwardly backpedals.

SYD

No. I thought you said something. I was asking what you said.

SKYLAR (VIA PHONE)

Syd? Hello? We're breaking up and you're making me hold?

The tough guys don't buy it but move on. He's not worth it.

SYD

We're not breaking up. You don't want me going in there, I'll get coffee somewhere else. I'll stop drinking coffee. I'll do whatever you tell me. You're my angel, baby.

\*  
\*

INT. ALICIA'S MIDDLE CLASS HOUSE - DAY

ALICIA, a gorgeous, African American, party-girl, is heading out carrying a GIANT PURSE. Her domineering FATHER stops her.

ALICIA'S DAD

Repent, therefore, of this wickedness of yours, and pray to the Lord that the intent of your heart may be forgiven.

ALICIA

Daddy, I really can't be late. This stupid place is like forever away. And I have to walk.

ALICIA'S DAD

If you didn't give into temptation you'd have a car right now.

ALICIA'S MOM

A nice long walk will give her time for reflection, Martin. She can't be late.

ALICIA'S DAD

If this family prayed together more. If there was a proper example set for her--

ALICIA

Prayer is more powerful as a family. I guess maybe you can just order me an Uber. \*

She grabs their hands, closes her eyes, then adds--

ALICIA (CONT'D)

I'll also need money for lunch.

ALICIA'S DAD

Draw near to God, and he will draw near to you.

INT. UBER - DAY

QUICK POPS of Alicia "tarting up," transforming into a flirty "bad girl" who wears sexiness like a badge of honor.

Alicia unbuttons her cardigan and changes into a tiny shirt.

ALICIA'S DAD (V.O.)

Cleanse your hands, you sinners, and purify your hearts, you double-minded.

Alicia takes down her hair.

ALICIA'S DAD (V.O.)

Be wretched and mourn and weep. Let your laughter be turned to mourning and your joy to gloom. \*

Alicia puts on bright lipstick using the camera of her cellphone as a mirror. \*

ALICIA'S DAD

Humble yourselves before the Lord, and he will exalt you. \*

The Uber comes to a stop. Alicia gathers her belongings.

EXT. COMMUNITY CENTER - FRONT ENTRANCE - CONTINUOUS

ON ALICIA as she exits the Uber. Her face falls.

ALICIA  
Oh, *hell* no.

ANGLE ON: A run down Community Center. It looks like the type of place where one might futilely search for supplies a couple of years after a zombie apocalypse.

TONY (PRE-LAP)  
Welcome to community service.

INT. COMMUNITY CENTER - MAIN AREA - DAY

No one has given a crap about this place since 1993 and it shows. TONY, a worn out probation worker, begins his tour. \*

TONY  
My name is Tony, I'm your probation worker. I'll be making sure you fulfill your debt to society.

REVEAL Alicia, Nathan, Curtis, Simon, Syd and Kelly, holding their orange jumpsuits (Note: This group will henceforth be referred to as the "misfits.") \*

Tony points to a set of doors leading to a locker room. One door is off its hinges and has taped broken glass. \*

TONY (CONT'D)  
Here's your locker room. \*

Tony gestures to an open door leading to a frozen in time utility kitchen. The misfits peek in. "Gross." \*

TONY (CONT'D)  
Your kitchen. \*

They arrive at a section of hallway that is barricaded with furniture, police tape, and a sign that reads "CONDEMNED." It is dark, literally falling down, and spooky as hell. \*

TONY (CONT'D)  
You are not allowed to go in here. \*

It's dangerous.

NATHAN  
Quick question: what time do the walls start bleeding?

KELLY

Is this friggin' place haunted? I don't do haunted okay? I'm 100% serious right now.

\*

TONY

It's not haunted.

\*

NATHAN

(disagreeing)

Pretty sure I just heard the ghosts of a men's basketball team killed in a fire telling me to "Get Out."

\*

\*

\*

TONY

The area has been condemned for years due to asbestos and flood damage. The city would never approve the funds needed for repairs. They don't see what this place can be. A hub that brings the community together. And that's where you come in.

\*

\*

\*

INT. COMMUNITY CENTER - COMMON ROOM - LATER

CLOSE ON a quote painted over the entryway: "Never doubt that a small group of thoughtful, committed citizens can change the world."- Margaret Mead

REVEAL Tony standing in the entryway gesturing to the quote.

TONY

My hope is that after this experience, those words will resonate with you.

REVEAL the misfits, now in their orange jumpsuits, with varying looks of disdain and disinterest, or in Curtis's case, superiority.

\*

\*

TONY (CONT'D)

This is a chance for you to give back to the community. You're more than criminals! Prove people wrong!

NATHAN

What if they're right? I think some people are born criminals.

(gesturing to Syd)

You know white trash Jiminy Cricket slipped out the birth canal slinging benzos.

Syd, in a pathetic display of bravado, steps towards Nathan.

SYD  
You looking to get your ass beat?

NATHAN  
(still to Tony; re: Syd)  
Then moved on to sollicitation.

SYD  
I'm gonna end you.

NATHAN  
(to Tony again)  
And attempted manslaughter. \*

Kelly laughs. Curtis shakes his head, so above this crap. \*

TONY  
Okay. Enough.

Syd stews. Nathan take out his CHEWING GUM and sticks it on a nearby bench. Tony, astounded, reprimands him.

TONY (CONT'D)  
Did you just...? Did you just stick  
your gum on that bench?

ALICIA  
You can't swallow gum. It takes  
like seven years to digest.

NATHAN  
I've got a hunk of watermelon  
Bubble Yum in my gut from before I  
had pubes.

SIMON  
That's an old wives' tale.

NATHAN  
There's an old wives' tale about  
watermelon Bubble Yum and my pubes?

Alicia's cellphone rings. To Tony's shock she takes the call, animatedly chatting with a friend like it's nothing.

ALICIA (INTO HER PHONE)  
Whore! Are you just getting home?

TONY  
Excuse me. I am talking.

ALICIA

I thought we were taking a break.

TONY

You didn't start yet. I'll report  
you to your P.O. You need to take  
these assignments seriously. You  
need to work as a team.

\*  
\*  
\*

Curtis, sees these troubled kids as a threat to his success.

\*

CURTIS

I'm going to need another group.

KELLY

You think you're better than us?

\*

CURTIS

I shouldn't even be here.

KELLY

Oh, and I should?

As Curtis and Kelly square off, Nathan sidles up to Syd.

NATHAN

(to Syd; waxing nostalgic)  
Working as team for the greater  
good. It'll be just like the time  
you left the shire with Frodo to  
destroy the ring.

Syd awkwardly races after Nathan. It's a pathetic display.  
Alicia's phone rings again and she answers.

\*

ALICIA (INTO PHONE)

Patience, much?...

Nathan uses Simon to block him for a beat then runs off.

NATHAN

*"I'm coming, Mr. Frodo!!!"*

Off an exasperated Tony trying to bring things to order but  
it's clear, this ragtag group of disenfranchised fuck-offs is  
not going to work well together.

\*  
\*  
\*

END OF ACT ONE

ACT TWO

EXT. COMMUNITY CENTER - PATHETIC PICNIC AREA - DAY

The Center's neglected grounds are located alongside the Passaic River. Lots of weeds, refuse and busted up black top. We land on a PATHETIC PICNIC AREA near the waterfront where the grossed-out Misfits (minus Nathan) are picking up litter.

Kelly disinterestedly stabs at a CHEETOS BAG with her TRASH STICK. Alicia leans on her TRASH STICK, checking her phone.

KELLY

What the hell is with this place?  
It's like where empty Cheetos bags  
and used condoms go to die.

ALICIA

(eyes still on phone)  
How could anyone have sex or a  
snack here? It's beyond vile.

Next to them, Syd struggles to operate his TRASH CLAW.

SYD

This stupid thing sucks!

He slams the claw against the ground a few times, like that'll help. Kelly and Alicia share an amused look. "Idiot."

Curtis and Simon work nearby. Curtis, at quick pace, eager to get the job done. Simon, slowly and methodically. Simon picks up a SMASHED BEER CAN, snaps a photo with his SMART PHONE, then drops it in his bag. He picks up another can and takes a photo. Curtis watches, baffled and annoyed.

CURTIS

What are you doing?

Simon awkward about suddenly having everyone's attention.

SIMON

I'm using an app. "Literati." It tracks litter for an environmental organization. So they can inform companies of packaging issues and--

\*

CURTIS

Nobody cares. The probation worker said to have this whole section cleared of litter.

\*

\*

\*

(MORE)

CURTIS (CONT'D)

I'm not getting dinged for not finishing the assignment because you're worried about the planet. Get to work.

KELLY

I'm sorry, are you his boss? He can be weird if he wants to be.

CURTIS

(superior)

I'm just here to serve my time and get out, all right? I'm not here to make friends.

\*

KELLY

And we were all hoping to hang at your place after this and binge watch Scandal.

Simon looks around at the group, confused.

SIMON

What happened to that other guy?

Off the misfits, realizing Nathan isn't working with them.

INT. COMMUNITY CENTER - TONY'S OFFICE - DAY

Nathan, wearing a t-shirt again, sits at Tony's desk staring at his computer. We can't see what he's watching but the enthusiastic moans and "yeahs" tell us it's porn. Nathan's eyebrows raise in appreciation and surprise.

NATHAN

Nice twist!

There's a knock on the door and Nathan pauses the porn. BERNIE TUTTLE, a disheveled salesman, enters and introduces himself. He's clumsy, dorky and wearing clothes from 1990. Everything about this guy screams "desperate to make a sale."

BERNIE

Was that a "come in?" Sorry. Can I ask-- would you be the person responsible for handling the building's water cooler needs?

Nathan, grateful for the chance for screw with someone.

NATHAN

Among other things.

Bernie extends his hand, introducing himself.

BERNIE

Bernie Tuttle. "Source of Life."

Nathan shakes Bernie's hand and recoils. It's sweaty.

NATHAN

Jesus.

He grabs a tissue from a suggestively nearby tissue box and wipes his hand.

BERNIE

Sorry.

(re: his sweaty palms)

Palmar Hyperhidrosis. My wife says I should pretend to be a germaphobe and just bump elbows, but I don't want to seem like a goofball. I have a medical condition and I need to own it.

(on point)

So. Water. Hydration. Most important thing we can do for the body. Trust me, you can live without love, respect or even a hint of intimacy, but you cannot live without water. Says who? Science. Can I ask how you are currently providing water to your employees, guests and/or patrons?

NATHAN

You know, sinks, toilets, a peppering of old timey water fountains strewn with various communicable diseases.

BERNIE

Uh huh. Uh huh. Well, allow me to rock your world.

He goes into the hallway and pulls in a LARGE BEAT TO CRAP LOOKING WATER DISPENSER TOWER.

BERNIE (CONT'D)

The P.O.S. 3000 Bottless water dispenser. Kills 95.7% of water bourne bacteria 100% of the time. The P.O.S. 3000 seamlessly connects to your water supply.

He pulls up the CONNECTION TUBE to show Nathan. It breaks off. He tries to reconnect it as other parts begin malfunctioning as well.

BERNIE (CONT'D)

I've been telling them I need a newer one. How do you sell something that's falling apart? But all they care about is quotas...

He realizes he's gone off the rails and tries to cover.

BERNIE (CONT'D)

It's really an excellent product.

He tries to recover but he's blown it and he knows it.

NATHAN

Sold.

BERNIE

I'm sorry?

NATHAN

I do manage a few other community centers in the area, would you be able to give me some sort of a deal if I wanted, say, thirty?

BERNIE

Thir- thirty? Yes, uh, I could give you a-- uh, Forgive me for being flustered. I didn't think I'd be-- -

He's overwhelmed and can't help over sharing again.

BERNIE (CONT'D)

This is...Do you believe in Kismet?

NATHAN

I do if you do.

BERNIE

Something told me to stop here today. My brain was saying, "you're beat, you're not making any quotas, just let your wife leave if that's what she wants" but something inside said "try one more time." "Try here." I trusted my instincts. And I was right.

NATHAN

Thank you for sharing that with me.

Tony enters, annoyed to find Nathan behind his desk.

TONY

What are you doing in here?

Nathan stands revealing the orange jumpsuit that is pulled down to his waist. Bernie eyes the jumpsuit, crestfallen.

NATHAN

I was lured in here with the promise of free candy.

TONY

Get back to work. Now!

As Nathan exits we hear Bernie's, pathetic Hail Mary pass --

BERNIE

Would you be the person responsible for handling the building's water cooler needs?

EXT. COMMUNITY CENTER - PATHETIC PICNIC AREA - DAY

We find the misfits still working on their first assignment. Curtis has almost cleared his small section of litter but the other misfits haven't made a dent. Nathan is nearby, half-assing it. Syd is still struggling with his trash claw.

NATHAN

This is an exercise in futility. You know people are just going to have more protected outdoor sex and eat more Cheetos here tonight.

CURTIS

Let's just get it done, all right?

Nathan mock salutes then heads over to Kelly and Simon. He passes Alicia leaning against a wall nearby, eyeing Curtis.

ALICIA

I know you.

CURTIS

(all swagger)  
Yeah?

ALICIA

You're that football player...You screwed up big time.

CURTIS

I didn't screw up nothing. This is just the lord keeping me from burning too bright, too fast. Give the other guys a chance to catch up.

(off Alicia's stare)

So, you working today or what?

ALICIA

Me? I'm always working.

She struts off then bends over to pick up a can, giving Curtis a view of her ass. He smiles.

The wind blows off Syd's hat. He overreacts in a display.

SYD

Son of a bitch!

The others watch as he angrily/awkwardly retrieves the hat.

SYD (CONT'D)

There's frickin' gunk on it! My girlfriend gave me this. You know how pissed she's going to be?

He kicks a trash bin and knocks it over. Curtis and Alicia share a laugh.

ANGLE ON: Nathan and Kelly picking up garbage nearby.

NATHAN

Sooooo, I'm guessing shoplifting. You look pretty poor. Did you get busted swiping powdered milk and a potato?

KELLY

Don't act like you know me 'cause you don't.

NATHAN

This is a chance to network with other young offenders. We should be swapping tips. Brainstorming. Come on, what did you do?

KELLY

I was waitressing and a customer called me a skank so I pushed his face into a bowl of crawfish pasta.

NATHAN

Were they actually filming an episode of real housewives of New Jersey or was that for funsies?

NATHAN (CONT'D)

(to Simon)

What about you, weird kid? Don't take this the wrong way but you look like a Peeping Tom. But a high tech "GoPro in a Port-a-Potty" type.

SIMON

(extremely uncomfortable)

I'm not a Peeping Tom. I'm not a pervert.

Nathan moans, pretending to jerk off his trash stick, advancing on Simon. Simon awkwardly blurts out--

SIMON (CONT'D)

I tried to burn someone's house down.

Nathan laughs. Realizes he's not joking.

NATHAN

Oh. Huh. I thought this was going to be your Ally Sheedy Breakfast Club reveal when we all find out you didn't even get community service you just don't have friends. It fits pretty nicely.

(re: Curtis)

"The athlete"--

(re: Alicia)

"The princess"--

(re: Syd)

"The criminal"--

(re: Simon)

"The basket case." I'm too cool and sexually active to be "the brain" but I am clearly the smartest one here so, Anthony Michael Hall it is.

KELLY

And who am I?

NATHAN

I guess you're the janitor.

\*

Something in the distance catches Alicia's eye.

\*

ALICIA  
What the hell is that?

The misfits follow her look to find--

ANGLE ON: The exit of the community center grounds as Bernie lugs his POS 3000 up the long slope to his crappy car.

NATHAN  
That's the little engine that  
can't.  
(calling out to Bernie)  
Help, Waterboy! I'm teetering on  
the edge of dehydration!

ANGLE ON: Bernie as he turns and almost loses control of the POS 3000.

Nathan twirls his trash stick like a baton. He turns back, to the group, accidentally pokes his thigh with the stick's pointed tip.

NATHAN (CONT'D)  
Should they really be giving  
hardened criminals weapons? You  
could do some damage with this.  
(re: a bit of litter)  
Say that wrapper made me angry.

He throws it like a javelin. It narrowly misses Syd. It hits the mark. He celebrates. Kelly and Simon are impressed.

CURTIS  
We need to finish this assignment,  
all right? Stop messing around.

NATHAN  
Messing around? You couldn't make  
that shot in a million years.

Curtis's eyebrows raise.

CURTIS  
("Bitch, please.")  
I couldn't make that shot?

CUT TO:

EXT. COMMUNITY CENTER - PATHETIC PICNIC AREA

QUICK POPS of Curtis, Nathan, Kelly and Syd competing in the throw. Curtis takes it very seriously. He's hyper-focused on his form and overly cocky when he makes his shot.

We land on Syd, who misses and protests embarrassingly. We find Nathan and Kelly watching on. \*

KELLY  
(to Nathan)  
So, what'd you do? \*

NATHAN  
Me? I stole some gummy worms.

Nathan is distracted by the sky overhead.

NATHAN (CONT'D)  
What is up with this weather?

ANGLE ON: STRANGE DARK STORM CLOUDS GATHERING OVERHEAD.

Curtis takes another turn, makes his mark and celebrates. \*

CURTIS  
See, that right there, that's just  
god-given talent. \*

His hands are in the air when Tony arrives to check on their progress. \*

TONY  
What are you doing? \*

Curtis is instantly regretful. Tony is dumbfounded. \*

TONY (CONT'D)  
What do I have to do to get you to  
take this seriously and listen? \*

ALICIA  
Not wear gray sweatpants? \*

Kelly and Nathan laugh.

TONY  
I have had about enough of this sh--

A PIECE OF HAIL HITS TONY ON THE HEAD

A few more bits of hail hit the pavement. Suddenly, as the misfits and Tony process what is happening, a hail storm unleashes on them. The hail is normal sized at first, but soon, gigantic balls of hail fall from the sky, smashing car windshields, breaking park benches.

TONY (CONT'D)  
Back inside! Run!

They all run for cover. Simon starts filming with his phone. They reach the door to the community center. Tony fumbles with the keys. Emotions are running high.

SYD  
Open the door!

THEN IT HAPPENS -- THE MISFITS ARE STRUCK BY LIGHTNING

Everything goes black. We see each misfit suspended in darkness, reacting to the lightning hit in a slow-motion, stylized sequence.

EXT. COMMUNITY CENTER - MOMENTS LATER

We find Tony and the misfits splayed out on the ground. They come to. Sporadic clumps fall on them. \*

KELLY  
I feel really weird. \*

CURTIS  
Think maybe it was the lightning? \*

SIMON  
We should be dead.

Nathan looks to Tony. He's out of it.

NATHAN  
We're okay. Thanks for asking.

TONY  
(twitches; blurting)  
*Dickhead.*

NATHAN  
Did he just call me a dickhead?  
(to Tony)  
Hey. Hello?

Tony comes to.

TONY  
Are you all right?

ALICIA  
We could've died, you idiot.

There's a strange darkness to Tony. He TWITCHES, then growls.

KELLY

Are you all right? You're acting  
freaky.

Tony pulls himself together.

TONY

We should call it a day.

Off Tony and the misfits climbing to their feet.

INT. COMMUNITY CENTER - LOCKER ROOM - DAY

The misfits boys are changing out of their jumpsuits.

SIMON

We could've died. We almost died.

CURTIS

This still counts as a full day of  
community service, right?

Syd nervously checks his phone.

SYD

Aw, man. I missed like four calls  
from my girlfriend.

He nervously heads off to call her back.

NATHAN

This girlfriend, are we thinking  
imaginary or blood relative?

INT. COMMUNITY CENTER - HALLWAY NEAR CONDEMNED AREA - DAY

Syd sees the sign for the condemned area. His eyebrows raise.

ANGLE ON: Tony watching him. He twitches and growls. An "in  
case of emergency" FIRE AXE hangs on the wall behind him.

INT. COMMUNITY CENTER - LOCKER ROOM - DAY

Alicia and Kelly chat as they get ready to leave.

KELLY

We shouldn't have to ever come back  
if we got frickin' electrocuted.

ALICIA

Right? ...Curtis is hot, though.

KELLY  
He's kinda full of himself.

ON ALICIA watching on as Kelly slicks her hair back into a pony tail. She doesn't say a word but Kelly is able to HEAR HER THOUGHTS. They are treated with a slight echo.

ALICIA (V.O. THOUGHT)  
That is one trashy-assed do.

KELLY  
What the hell did you just say?

Alicia looks at her like she's crazy.

ALICIA  
I didn't say anything.

Then Kelly hears her think...

ALICIA (V.O. THOUGHT) (CONT'D)  
You have grease slick on your head.

Kelly is reeling.

KELLY  
How are you doing that?

ALICIA  
Doing what?--

ALICIA (V.O.)  
--you schizo, freak?

Kelly gets in her face.

KELLY  
Cut the crap!

Alicia backs up and then rushes off.

Off Kelly, confused, what the hell is happening.

INT. COMMUNITY CENTER - CONDEMNED AREA - BATHROOM - DAY

Syd smokes a J in a stall and talks on the phone with Skylar. We hear her voice through the phone.

SYD  
It was terrifying. My whole life  
flashed before my eyes.

He sucks in a puff.

SKYLAR

Lightning. Right. You're the worst.  
Just admit you went to the deli.

Someone enters the bathroom and Syd goes silent.

SKYLAR (CONT'D)

Hello?...Why aren't you answering?  
Oh my god, are you with her?

Syd ends the call. Tony calls out in a dark voice.

TONY

I told you not to come in here.

SYD

I'm having a stomach thing, man,  
all right? I'll be right out.

No response. It's eerily quiet for a beat.

Suddenly, Tony bangs on the stall door. The surprise makes Syd drop his phone. Tony stomps on it.

SYD (CONT'D)

(Napoleon bravado)  
My phone. I'm gonna kick your--"

SUDDENLY, Syd's body begins to jerk. It stretches upwards and bursts with muscles like he's literally being PUMPED UP. By the time it stops he's a foot taller and massively ripped. Syd looks over his body. "What the...?"

TONY

Come out. You scrawny little shit.

Syd's astonishment turns to cockiness.

SYD

Yeah? You want some of this?

He busts out of the stall, ready to fight.

SYD (CONT'D)

How do you like me now mother f--

...And is immediately hit in the chest by the fire axe.

REVEAL Tony, now WHITE-EYED and twitching like he's short circuiting with rage. Syd falls to the ground.

We go out on Tony pulling the axe from Syd's chest.

END OF ACT TWO

ACT THREE

EXT. NATHAN'S MOM'S WORKING CLASS HOUSE - DAY

Nathan struggles with his house key. He sees his mother in the window and calls to her.

NATHAN  
Mom! My key isn't working!

NATHAN'S MOTHER answers the door, she's visibly upset and steeling herself for a hard conversation.

NATHAN (CONT'D)  
Can you make me a grilled cheese?  
And maybe those cookies with the  
stuff on top that I like.

Nathan notices a BACKPACK and GARBAGE BAG nearby.

NATHAN (CONT'D)  
What's all this crap?

He notices a BLUE BLANKET sticking out of the garbage bag.

NATHAN (CONT'D)  
(re: blanket)  
Is that my "yanket?" Why's my  
"yanket" in a garbage bag?

NATHAN'S MOM  
Your key didn't work because I  
changed the locks. I was gone for  
six days. Six days visiting my  
sister in the Poconos and you  
couldn't manage to not get  
arrested.

NATHAN  
Oh. That.

NATHAN'S MOM  
I have given you so many "last  
chances," Nathan and I told you in  
no uncertain terms that the last  
time I meant it.

NATHAN  
Well, how was I supposed to know  
the last, last chance was the last  
one? You've set a clear precedent  
with your lack of follow through.  
(MORE)

NATHAN (CONT'D)

It's not fair to hold me  
accountable.

NATHAN'S MOM

You're right. It's probably all my  
fault for enabling you. You're my  
son and I love you but I can't let  
you do this anymore.

\*

NATHAN

Is this about Hector?

NATHAN'S MOM

It's not about Hector, Nathan.

NATHAN

You get a new boyfriend. Take him  
to meet your sister in the Poconos.  
On the drive home he's like,  
"wouldn't it be great if you didn't  
have a son so we could do it on the  
kitchen table?"

NATHAN'S MOM

You take nothing seriously because  
there's never any consequences to  
your actions. You joke or con your  
way out of everything. But you  
never learn. You never grow.

NATHAN

Where will I go? What will I do?

NATHAN'S MOM

Call your father.

NATHAN

I'd rather die.

NATHAN'S MOM

I'm sorry, Nathan.

NATHAN

But I'm your baby boy.

Off Nathan, giving his mom the doe eyes.

EXT. STREET - VARIOUS LOCATIONS - DAY

JUMP CUTS of Nathan making calls, trying to find a place to  
stay, while pathetically lugging all his belongings down  
residential streets, commercial streets and back alleys.

NATHAN (INTO PHONE)  
 (cocky)  
 --Dude, tell me you dumped that  
 concave psycho so I can crash at  
 your place for awhile...Hello?--

JUMP CUT TO:

NATHAN (INTO PHONE) (CONT'D)  
 (charming)  
 Come on, you won't even know I'm  
 there....Well, I'm sure you'll  
 remember who I am when you see me.

JUMP CUT TO:

NATHAN (INTO PHONE) (CONT'D)  
 (emphatic)  
 I did not ghost you! It was an  
 Irish good-bye that went on too  
 long! Please! It's just one night!  
 I'll put out!

Off Nathan, desperate.

INT. KELLY & SHAUNA'S TRAILER -DAY - KELLY'S ROOM - LATER

Kelly and NICKY, Kelly's boyfriend, are fooling around.  
 Kelly's trying to get into it but she's freaked out.

NICKY  
 You miss me today?

KELLY  
 Uh huh.

He grabs Kelly's boobs. She hears his thoughts.

NICKY (V.O. THOUGHT)  
 Yeah...I missed these boobs...I  
 like how they're all squishy.

Kelly shushes him. Nicky is confused.

NICKY (CONT'D)  
 What?

KELLY  
 Nothing.

They go back to fooling around.

NICKY (V.O. THOUGHT)  
Oh, yeah...you like that?

Kelly rolls her eyes.

NICKY(V.O. THOUGHT) (CONT'D)  
You like it when I do that don't  
you?...You're so freakin'  
hot...You're so hot, Stephanie.

Kelly pushes Nicky away and gives him the death stare.

KELLY  
What'd you just say?

NICKY  
I didn't say anything.

They go back to fooling around. Kelly hears his thoughts:

NICKY (V.O. THOUGHT) (CONT'D)  
You like that? You like watching  
me?

Kelly's confused. What is she watching? He grabs Kelly's ass.

NICKY (V.O. THOUGHT) (CONT'D)  
This is what I'd do to you. I'd  
grab your ass like this, Stephanie,  
and--

Kelly pushes him so hard he flies off the bed. He lands on  
his ass on the floor.

NICKY (CONT'D)  
Ow! What the hell?!

Kelly looks to the wall near her bed.

ANGLE ON: A BULLETIN BOARD covered with photos. There's one  
of Kelly next to a PRETTY BLONDE.

KELLY  
Are you looking at my cousin's  
picture while you're screwing  
around with me?

NICKY (V.O. THOUGHT)  
(nervous)  
--Yes.--

NICKY (CONT'D)  
--No.--

Kelly moves in on him.

NICKY (V.O. THOUGHT) (CONT'D)  
 (desperate orders)  
 --Look sincere! Look more sincere!  
 Look at her like she's crazy!--

NICKY (CONT'D)  
 --Why would you even think that? I  
 love you.--

NICKY (V.O.)  
 --Boobs. I love your boobs. They're  
 way bigger than Stephanie's. I bet  
 Stephanie doesn't have all those  
 weird dents in her ass.

That is it. Kelly starts kicking Nicky as hard as she can.

NICKY  
 Ow! What is wrong with you?!

NICKY (V.O.)  
 Boobs. Psycho. Boobs.

KELLY  
 Get the hell out of my house!

Nicky grabs his clothes and scrambles for the door. We stay with Kelly as she follows him into the living room.

INT. KELLY & SHAUNA'S TRAILER - LIVING ROOM - CONTINUOUS

Nicky hurriedly jumps into his jeans as he rushes to the door. Kelly throws his shoes at him, nailing him in the back.

NICKY  
 Ow! Jesus! Bitch!

NICKY (V.O. THOUGHT) (CONT'D)  
 Boobs.

He slams the door. Kelly lets out a growl.

REVEAL Shauna nearby watching tv.

SHAUNA  
 Seriously, so much better for me if  
 you were in jail.

\*  
 \*

Kelly turns to her sister. Before Kelly can respond, she hears Shauna's thoughts --

SHAUNA (V.O. THOUGHT) (CONT'D)  
 (concerned)  
 Is she crying? I'll kill him.

Kelly is reeling.

SHAUNA (V.O. THOUGHT) (CONT'D)  
 If that son-of-a-bitch cheated on  
 her...He's dead.

Kelly puts her hand to her head. She's spinning.

KELLY  
 I feel like I'm going crazy.

SHAUNA (V.O. THOUGHT)  
 You're crazy for dating that loser.  
 You're too good for him.

SHAUNA (CONT'D)  
 You're blocking the tv.

Off Kelly rushing back into her room and slamming the door.

INT. SIMON'S OFF CAMPUS HOUSE - NIGHT

Simon comes home to find his roommates having a party.  
 Everyone regards him like the weird guy. He spots the CARE  
 PACKAGE his mother sent on the coffee table. It's been ripped  
 open and only brownie crumbs remain. Simon is beside himself.

SIMON  
 You guys have to stop eating my  
 stuff. You know, it's illegal to  
 opened someone else's mail.

Chad ignores him. Simon is beyond frustrated, when--

SUDDENLY, SIMON'S HEAD SHAKES AND CONTORTS IMPOSSIBLY FAST IN  
 A VFX SEIZURE.

The seizure abruptly stops. Simon takes a long breath. He's  
 confused; frightened. He looks to his roommates expecting a  
 reaction. Nothing.

SIMON (CONT'D)  
 ... Did you see that?... What just  
 happened to me...?

They ignore him.

SIMON (CONT'D)  
 I feel really strange.

Again, no reaction. Defeated, Simon exits.

We stay with him as he heads down the hallway. He passes a mirror and we now see that SIMON DOESN'T HAVE A REFLECTION. (Simon does not notice this.) SIMON HAS ANOTHER VFX SEIZURE. As Simon catches his breath, TWO DRUNK ROOMMATES approach and almost collide with him.

DRUNK ROOMMATE  
Watch it, freakshow.

INT. COMMUNITY CENTER - TONY'S OFFICE - NIGHT

Tony's bloody clothes are stuffed into a BROWN PAPER BAG.

REVEAL Tony, in a women's cut "City of Passaic Fun Run" T-shirt. He's in a daze, as he carries the bag to his office, his cellphone rings. He answers the call.

TONY (INTO PHONE)  
Hello.

INTERCUT: INT. TONY'S OFFICE/INT. SALLIE'S APARTMENT - SAME

We meet Tony's fiancée, SALLIE, gregarious and supportive.

SALLIE  
Finally. I was getting worried. Why haven't you called me yet?

TONY  
Problems at work.

SALLIE  
Was there damage from the storm?

TONY  
Some.

Tony sits down at his desk and sees the porn Nathan left paused on his computer. He twitches and growls.

SALLIE  
Are you okay? You sound like you're coming down with something.

TONY  
I can't take this job anymore.

SALLIE  
Go home and try to get some rest. And don't let those kids walk all over you tomorrow.

Tony ends the call. Something on his desk catches his eye.

ANGLE ON: A large, stone paperweight: "You must be the change you wish to see in the world." - Mahatma Gandhi.

Tony grabs the paperweight and furiously pounds it against his metal desk, making a bloody mess of his fingers.

EXT. PASSAIC STREET - NIGHT

CLOSE ON Nathan leaving a dramatic voicemail for his mother.

NATHAN (INTO PHONE)

This is your only son. Just calling to let you know that it's cold and dark and I have nowhere to stay. If you don't let me come home, you're basically sentencing me to death.

REVEAL he's standing in front of the Community Center.

INT. CONDEMNED AREA - ABANDONED POOL-SIDE SERVICE WINDOW -

Thin strips of blue moonlight shine between the slats of a ROLLING METAL SHUTTER, affording us a creepily lit view of the DEFLATED KID'S FLOATIES and MOLDY POOL NOODLES strewn about this abandoned pool side service window.

We HEAR the sound of GRATING METAL as a ROLLING SHUTTER lifts up just enough for Nathan's garbage bag and backpack to be thrown in. Nathan crawls in. He looks around the room. "Fuckity fuck." The deflated face of a unicorn stares up at him. Nathan kicks it. Nathan pulls the shutter back down.

INT. COMMUNITY CENTER - HALLWAY - NIGHT

Nathan, with his arm looped through the unicorn floatie tube, carries his garbage bag and backpack into the common area. He steps forward we hear a crackling.

REVEAL he's standing next to the broken window of Tony's office. The light is out. No sign of Tony.

Nathan looks down at the broken glass and paperweight. He brushes the paperweight away with his foot and keeps walking.

INT. COMMUNITY CENTER - COMMON AREA -NIGHT

Nathan looks around at the plastic seating and old furniture.

NATHAN

What'll it be, Melted Unicorn? The  
Penthouse or Presidential Suite?

He sees a METAL STAIRCASE that leads to a storage loft.

NATHAN (CONT'D)

Penthouse, it is.

POV of an unknown person watching Nathan climb the stairs.

INT. COMMUNITY CENTER - STORAGE LOFT - LATER

We find Nathan, wrapped in his "yanket," sleeping on a pile of GYM MATS, using the unicorn floatie as a pillow. It's quiet. Then we hear the clank of the metal staircase.

We hear someone ascending the staircase. We're expecting the sound to wake Nathan. It doesn't. Someone approaches... slowly... ominously. We fear it's Tony. It's a tense moment.

Nathan jolts up to find -- Skylar, Syd's girlfriend, standing over him.

SKYLAR

I'm looking for my boyfriend, Syd.  
He had community service here  
today. He never came home.

NATHAN

Scrawny guy? An Adam's apple that  
looks like Adrien Brody is trying  
to escape from his neck? Haven't  
seen him since this afternoon.

SKYLAR

I can't believe this. He didn't  
happen to say anything about some  
tramp that works in a deli, did he?

Nathan looks Skylar over, appraising her attractiveness.

SKYLAR (CONT'D)

I think maybe he's hooking up with  
her, or something. Behind my back.

Nathan leans to the side for a better look at Skylar's ass.  
He decides she's cute enough.

NATHAN

I did overhear Syd boasting to the other guys about banging some girl by a meat slicer. Which I found both disturbing and unsanitary.

SKYLAR

That son of a bitch!

Nathan begins feigning earnest support.

NATHAN

What an unbelievable prick.

SKYLAR

He cheats on me? On me? He has no clue how lucky he is!

NATHAN

A girl like you, guy like that? You were basically doing charity work.

SKYLAR

Right? People assume he has a big penis or something because why am I with him and he doesn't even.

NATHAN

A cheater without a big penis? You deserve so much better. The rat bastard needs to pay for what he did to you. And I know the perfect way for you to get back at him.

Skylar looks to him, hopeful.

Nathan coyly pats the gym mat next to him, inviting her to lay down.

NATHAN (CONT'D)

Revenge is a dish best served on an old gym mat.

Off Skylar, intrigued.

END OF ACT THREE

ACT FOUR

INT. COMMUNITY CENTER - STORAGE LOFT - LATER

We find Sklyar, post grudge fuck, pulling her skirt back on.

REVEAL Nathan stretched out on a gym mat nearby wearing only tighty whities and a satisfied grin.

Skylar spots NATHAN'S CELL PHONE on the ground and grabs it.

NATHAN  
What're you doing?

SKLYAR  
(as she types)  
Puttin' my number in your phone.  
You're gonna call me, right?

NATHAN  
If you had to guess?

She calls her cellphone with his. We hear her LOUD RINGTONE.

SKYLAR  
And now I have your number.

NATHAN  
Yeah. Can I borrow some cash for  
the vending machine?

SKYLAR  
Oh. Uh...

Skylar awkwardly looks through her wallet.

SKYLAR (CONT'D)  
I only have a ten.

NATHAN  
A ten will work.

He pulls the bill from her hand, then rolls over on his side.

Skylar drops her wallet back in her purse and grabs her PINK DENIM JACKET off the floor. She looks to Nathan, expectantly.

SKYLAR  
Aren't you going to walk me out?

Off Nathan, his snoring tells us he's already asleep.

INT. COMMUNITY CENTER - CONDEMNED AREA - LATER

The empty center is lit only by some buzzing safety lights that create a blueish, fluttering glow. Skylar has her jacket draped over her arm as she carefully heads down the hallway.

As she enters a run down back room, she absently removes the gum from her mouth and sticks it to the door frame. She approaches the PARTIALLY BOARDED UP WINDOW she used to gain entry. She's about to crawl out the open slot when --

Her phone rings loudly, startling her.

She retrieves her phone and checks it.

ANGLE ON: Sklyar's cellphone: We see that Nathan is calling.

As Skylar raises the phone to her ear, the light from her screen PASSES OVER a WHITE-EYED, RAGING TONY. He is right next to her.

Skylar, oblivious to the imminent danger, answers the call.

SKYLAR (INTO HER PHONE)  
(flirting)  
Hungry for more?

INT. COMMUNITY CENTER - STORAGE LOFT - SAME

We find Nathan still sleeping. His cellphone, with the screen reading "HOT SKYLAR" is partially tucked under him. Clearly, he BUTT DIALED Skylar.

As SKYLAR'S SCREAMS burst through the speaker. Nathan rolls over onto the phone, muffling the terrifying sound.

EXT. COMMUNITY CENTER - CONDEMNED AREA - DAY

Nathan crawls out from under the rolling metal shutter, this time sneaking out of the community center. As he rounds the corner of the building en route to the front entrance, we begin to see a SPRAY-PAINTED MESSAGE on the wall next to him. LARGE RED LETTERS spell out "I AM" (walking, walking) "GOING TO" (more oblivious walking) "KILL YOU."

Nathan meets up with the other misfits who are looking over the graffiti, waiting to be let inside. Kelly stands off to the side, listening to music via earbuds.

CURTIS  
 (re: graffiti)  
 Is this a joke? Did one of you do  
 it?

ALICIA  
 How is that a joke?

NATHAN  
 (reading)  
 "I am going to kill you." I don't  
 get it. I hate this "hidden  
 meaning" Banksy crap.

Nathan points at a scribbling of spray paint right before the  
 "I." It looks like someone was just testing the paint.

NATHAN (CONT'D)  
 Oh. Wait. I think that's a hashtag.  
 It's probably a guerilla marketing  
 campaign for some shit horror  
 movie.

ALICIA  
 That's not a hashtag. \*

SIMON  
 Maybe someone wants to kill us.

ALICIA  
 Why would someone want to kill us? \*

NATHAN  
 Seriously, google #IamGoingToKill  
 you. I guarantee there's a movie  
 poster of Victoria Justice looking  
 concerned in a bathtub.

Nathan notices Kelly and heads over to stand with her. He  
 pulls out one of her earbuds.

NATHAN (CONT'D)  
 Try being friendly. Let people in.

Kelly hears Nathan's thoughts.

NATHAN (V.O.)  
 Do I mean that literally? I think  
 I'd get up in that.

Kelly quickly puts her earbud back in.

The door flies open, revealing Tony, tired and on edge. \*

CURTIS  
 (re: the graffiti)  
 You know this was already here when  
 we got here, right?

\*  
 \*  
 \*

TONY  
 I saw it. People have no respect  
 for public--

\*

Alicia's phone rings.

TONY (CONT'D)  
 That is it. All of you. Give me  
 your phones. Now. No one's making  
 calls today.

He rips Alicia's phone from her hand.

ALICIA  
 Are you allowed to take our phones?

Curtis and Simon hand their phones over. He reaches Nathan.

NATHAN  
 I'm expecting a call from my mom.

Unlike the previous day, Nathan finds Tony intimidating. He hands over his phone.

TONY  
 Hurry up and get changed. You're  
 cleaning up debris and painting  
 benches by the dock. Do not mess  
 with me today. I am in no mood.

Off, Tony, leading the misfits inside.

INT. COMMUNITY CENTER - LOCKER ROOM - DAY

Alicia and Kelly are putting on their jumpsuits. They catch each other's eye. Alicia gives a bit of a smile. Kelly does as well. It's a millisecond "all cool" until --

Kelly hears Alicia's thoughts.

ALICIA (V.O. THOUGHT)  
 You're the only other girl. Please  
 don't be crazy.

Kelly lets out a frustrated grunt. Alicia is dumbfounded.  
 "What the hell just happened?"

Kelly slams her locker and heads out.

Baffled, Alicia heads toward the mirrors. Curtis and Nathan are getting ready nearby.

Simon is by his locker, near the broken showers that are used as storage for mops and trash bins. Something in the shower stall catches his eye. He heads over.

CURTIS

Picking up "debris?" Shouldn't more qualified people be doing that?

Simon retrieves Syd's hat. It's covered in blood.

SIMON

Isn't this Syd's hat? Has anyone seen Syd today?

Nathan, Curtis and Alicia are caught up in their conversation. Everyone is ignoring the creepy kid.

ALICIA

I don't think he's allowed to take our phones.

SIMON

Guys, there's blood all over Syd's hat. Look.

SUDDENLY, SIMON GOES INTO ANOTHER VFX SEIZURE.

He catches his breath and looks to the misfits:

SIMON (CONT'D)

Did anyone see that? It happened last night too.

He looks to the other misfits who seem to ignore him.

SIMON (CONT'D)

I think it was the storm. Maybe it's giving me seizures or something.

NATHAN

Oh my god.

SIMON

Did it happen to any of you?

NATHAN

He's probably looking at all our photos right now. Being all pervy.

He moves towards them, losing patience and yells--

SIMON

Look at me!

No response. Simon realizes something strange is happening.

ALICIA

I'm so grossed out right now.

He heads over to Alicia and stands right between her and the mirror. She continues primping like he's not even there.

ALICIA (CONT'D)

That's what I need, some gross probation officer smacking off to my selfies...

Simon turns to the mirror and sees only Alicia. He now realizes that he's GONE INVISIBLE.

SIMON

What's happening to me?

As Simon processes this, the other misfits exit the locker room, oblivious to the fact that the guy they don't really pay attention to was there one moment and gone the next.

NATHAN

You want to be disturbed? Hold a black light over your phone when he gives it back.

INT. COMMUNITY CENTER - COMMON AREA - DAY

Kelly sits by herself waiting for the other misfits. Curtis, Nathan and Alicia exit the locker room. There are PAINT CANS and BUCKETS and the trash collecting supplies lined up against the wall. They grab supplies and head out.

INT. COMMUNITY CENTER - LOCKER ROOM - DAY

Simon has another VFX seizure, making him visible again. He feels his face and checks his reflection in the mirror, baffled and unnerved.

EXT. COMMUNITY CENTER - WATERFRONT PARK AREA - DAY

LARGE MOLDY CONCRETE CULVERT PIPES, and other various DILAPIDATED CONSTRUCTION MATERIALS are peppered throughout the area. The misfits toil away, sanding benches and picking up debris. Except for Alicia (in a bikini top), who lounges on a bench sunbathing. Simon is visibly freaked out.

We find Kelly, filling a pail at a nearby spigot. TWO PIGEONS arrive nearby and begin to fight over an old pizza crust. Kelly hears their thoughts.

PIGEON #1

...Mine.

PIGEON #2

...Mine.

PIGEON #1

...Mine.

Kelly's jaw tightens. This bullshit is on her last nerve.

Nathan is jabbing trash with his trash stick nearby.

NATHAN

(re: Curtis's painting)

It's good you're painting those so people can come and overlook the long abandoned construction projects and wasted taxpayer money.

ANGLE ON Alicia and Curtis. Curtis is painting a bench.

CURTIS

You just relax. We'll do all the work.

ALICIA

Okay.

CURTIS

I was being sarcastic.

ALICIA

Really? Because you seem to enjoy looking at me so I thought you were serious.

He looks her up and down.

ALICIA (CONT'D)

You came to my school, you know. Some underwear company sponsored All American football team.

\*

\*

Curtis's swagger leaves him.

\*

ALICIA (CONT'D)

Gave a speech about staying out of gangs and achieving excellence.

\*

\*

(MORE)

ALICIA (CONT'D)

Then I heard you got arrested for  
buying crack. \*

CURTIS

(defensive) \*

I didn't buy crack.

NATHAN

Was it steroids?

CURTIS

(snaps)

I don't do drugs and I'm not a  
cheat. It was painkillers.

Nathan "tsk-tsks" and shakes his head.

NATHAN

You let the kids down. You let  
yourself down. You let your parents  
down-

This hits Curtis where he lives. He goes off on Nathan.

CURTIS

You don't know anything. All I ever  
did was train. I worked my ass  
off...I shouldn't even be here. \*

Curtis moves away from them. \*

ANGLE ON Kelly. The pigeons are fighting now.

PIGEONS (V.O.)

Mine! Mine! Mine! Mine!

KELLY

Shut up!!! Just frickin' share!!!

She looks to the other misfits who stare at her. Their shock  
quickly becoming amusement.

NATHAN

Did you want in on that pizza  
crust?

KELLY

I can't take it anymore. Did  
anything strange happen to any of  
you after the storm?

ALICIA

Like what?

KELLY  
Like something really weird.

NATHAN  
I did start to have this strange  
tickling in my anus.

KELLY  
I'm serious.

As Nathan continues joking, Kelly hears Simon's thoughts --

SIMON (V.O. THOUGHT)  
I shouldn't say anything. They'll  
think I'm weirder than they already  
do.

KELLY  
You. Something happened to you?

SIMON  
No...I--

KELLY  
Tell me.

As he fumbles for a response, Nathan's thoughts run amok.

NATHAN (V.O.)  
There's totally something strange  
happening to me. I think I want to  
bang the white trash chick.

KELLY  
Shut up!

ALICIA (V.O. THOUGHT)  
Son of a bitch.

KELLY  
I'm not crazy.

NATHAN (V.O. THOUGHT)  
Crazy and not even remotely hot and  
I totally want to bang her.

Kelly pushes Nathan. To Nathan and the group this seems to  
come out of nowhere.

NATHAN (CONT'D)  
What the hell?

KELLY  
Like you're Idris frickin' Elba.

She storms off. The misfits regard her like she's crackers.

EXT. COMMUNITY CENTER - ALCOVE - DAY

Kelly sits by herself in an alcove between buildings, crying. Tony spots her as he's passing by. He's furious.

TONY  
Why aren't you working?

Kelly stands and turns away from him to wipe her eyes.

KELLY  
I just need a minute, okay?

Tony grabs her arm and whips her back around.

TONY  
(snarling)  
Don't turn your back when I'm  
talking to you. I'm so sick of scum  
like you.

Kelly tries to pull her arm away.

KELLY  
Back off, you psycho.

Tony twitches. She hears his thoughts.

TONY (V.O. THOUGHT)  
I'm going to kill you. I'm going to  
kill all of you.

Kelly head butts him.

Tony, rattled, watches Kelly run away, his eyes go white. He rips a METAL PLANK from a nearby gate.

EXT. COMMUNITY CENTER -SAME

We stay with Kelly as she races through the maze of small buildings that make up the community center grounds.

She accidentally knocks over a metal garbage can. It makes a ruckus. She races up the steps to the waterfront area where she was with the other misfits. She rounds the corner--

KELLY  
He's trying to kill--

--and discovers the other misfits are gone. Their painting and trash picking supplies are strewn about.

We hear Tony kicking the metal garbage can out of his way. Kelly knows he's at the stairs. She desperately scans the area for a place to hide. \*

INT. COMMUNITY CENTER - COMMON AREA - DAY

Curtis exits the locker room, still in a mood, to find Nathan playing on a wheelchair and Alicia and Simon hanging out on the couches waiting for him. \*

ALICIA \*

So...you wanna know what I was arrested for? \*

EXT. COMMUNITY CENTER

CLOSE ON the metal bar as it's dragged across the concrete making a menacing scraping sound.

REVEAL Tony, dragging the bar as he looks for Kelly. He reaches the construction area and looks out on the water.

REVEAL Kelly crouched in one of the concrete culvert pipes.

INTERCUT: EXT. COMMUNITY CENTER/INT. COMMUNITY CENTER

Alisha, all the boys surrounding her, tells her story. \*

ALICIA

Me and my friend, Chloe, are at this bar and Chloe's hassling me about this party she wants to go to, because she thinks her ex-boyfriend is doing my ex bff, Lucy, who is a total slut. I know. \*

ON KELLY, terrified, crouched inside the pipe.

KELLY'S POV: the back of Tony's legs. He's standing right outside the pipe.

ALICIA (CONT'D)

So, I drive to the stupid party in east nowhere. And we hear that Jack is in one of the bedrooms.

KELLY'S POV: Tony's legs exit frame.

ON KELLY as she listens for TONY. She takes out her earrings.

ALICIA (CONT'D)

..so, we're all stealthily sneaking  
up to the room...and we push open  
the door, look in, and Holy crap!

\*  
\*  
\*

KELLY'S POV: Tony's face appears in the opening.

\*

ALICIA (CONT'D)

Jack's not doing Lucy, he's doing  
Ellie! Chloe's brother's ex  
fiancee. Chloe completely freaks.

ON KELLY. She kicks Tony in the face with her foot.

\*

ALICIA (CONT'D)

So, I'm driving us back. That's  
when a cop pulls me over.

\*

ON KELLY. Tony pulls Kelly out of the tube by her ankles.

ALICIA (CONT'D)

I'm already banned from driving so  
I am like, so beyond screwed.

\*

ON KELLY. She's on the ground. Tony kicks her in the side. He  
climbs on top of her. He wraps his arms around her throat.

\*  
\*

ALICIA (CONT'D)

My life was basically over, right?

\*

ON KELLY. As Tony chokes her, she reaches her arm out to the  
side and grabs hold of the trash stick. She stabs the sharp  
metal point into Tony's foot. He falls to the side, howling  
in pain. She climbs to her feet and runs off.

INT. COMMUNITY CENTER - COMMON ROOM

The boys watch on, bored as Alicia continues her story.

\*

ALICIA

So the cop tells me I have to walk  
a straight line *and* say the AB-are-  
you-effing-kidding me-Cs backwards.  
Because apparently, we don't live  
in America.

\*  
\*  
\*  
\*  
\*  
\*  
\*

(standing up)

So, I'm like...

Alicia begins sexily strutting a "straight line" and doing  
her version of a sobriety test strip tease.

ALICIA (CONT'D)

"Z...Y...X...W..."

ANGLE ON: The boys. Now she has their interest.

Off Alicia, sexily pushing her jumpsuit down we--

CUT TO:

EXT. COMMUNITY CENTER -

Kelly pushing herself up and over a chain link fence, taking a shortcut to the main building. Her feet get caught in an abandoned garbage bag. As she kicks them free we--

CUT TO:

INT. COMMUNITY CENTER

Alicia slowly steps out of her jumpsuit. She's wearing boyshorts and a tank top but it's still sexy as hell.

ALICIA

"...S...R...Q...P...O"

She suggestively bends over as we--

CUT TO:

EXT. COMMUNITY CENTER -

Kelly bends over to try and breathe. She looks behind her.

ANGLE ON: Tony, far behind but approaching.

Off Kelly turning back to run again we--

CUT TO:

INT. COMMUNITY CENTER

Alicia pops back up, rubbing her hands over her waist and breasts as she swerves. \*

ALICIA

"C...B..."

Alicia, dramatically dropping into a split.

EXT. COMMUNITY CENTER

Kelly falls.

INT. COMMUNITY CENTER

Alicia still in her split, stares ahead at the boys.

ALICIA

"A."

She sexily whips her legs around and climbs to her feet.

EXT. COMMUNITY CENTER

Kelly climbs back to her feet. She runs like mad.

INT. COMMUNITY CENTER

Alicia pulls her jumpsuit back on.

ALICIA

I don't know if this cop was gay or  
just racist but he made me do a  
breathalyzer and said I was four  
times over the limit. Which is  
total B.S. I didn't even wanna go  
to that party.

Kelly bursts into the room, terrified and out of breath.

KELLY

He's gonna kill us.

NATHAN

Nice entrance. Dramatic.

KELLY

The probation worker's gone mental.  
He attacked me. Something really  
weird is happening. I'm hearing  
these voices in my head. It's like  
I can hear what people are thinking  
The storm the lightning something  
happened to us. Why are you in a  
wheelchair?

NATHAN

It was the storm. The tingling in  
my anus.

KELLY

I'm swear to God, I'm not lying.

NATHAN

Prove it. What am I thinking.

\*  
\*  
\*  
\*  
\*  
\*

NATHAN (V.O.)  
This is total bullshit.

KELLY  
You're thinking this is bullshit.

ALICIA  
Of course that's what he was  
thinking.

SIMON  
Something happened to me too. In  
the locker room I turned invisible.

CURTIS  
She's psychic and you're invisible.

Nathan pops a wheelie.

NATHAN  
Do it. Turn invisible.

Simon tries.

NATHAN (CONT'D)  
Oh my god. He's disappeared.

Nathan grabs the HALF EMPTY SODA CAN he's been holding  
between his knees and hits Simon in the forehead with it.

NATHAN (CONT'D)  
You two are hilarious.

Nathan moves towards the door.

KELLY  
Don't go out there.

Kelly grabs his arm. Stopping him.

KELLY (CONT'D)  
He'll kill you.

They lock eyes.

NATHAN (V.O. THOUGHT)  
I would. I would totally bang her.

CURTIS  
This is ridiculous. We need to get  
back to work. I'm not getting  
dinged because you guys are crazy.

Curtis, losing patience, heads for the door.

KELLY

No! Don't!

Kelly rushes over to stop him but it's too late. Curtis opens the door and Tony rushes in, white-eyed and raging, and hits Kelly in the head with the metal plank. Kelly falls to the ground, a pool of blood forming around her. Curtis, stunned, looks down at her dead eyes and suddenly--

TIME SLOWS DOWN THEN STOPS. CURTIS CAN MOVE NORMALLY BUT EVERYTHING AROUND HIM FREEZES.

We ZOOM INTO CURTIS'S EYE and see the scene rapidly rewind.

HARD CUT TO: Curtis out of breath, baffled. He looks around and is stunned to see Nathan popping a wheelie and pretending to believe Simon:

NATHAN

Do it. Turn invisible.

Simon tries.

NATHAN (CONT'D)

Oh my god. He's disappeared.

Nathan hits him with soda can.

NATHAN (CONT'D)

You two are hilarious.

Nathan heads to the door. \*

KELLY

Don't go out there. He'll kill you. \*

Curtis, knowing what will happen if he opens it, yells out. \*

CURTIS

She's telling the truth! All this has already happened once. I opened the door. \*

(to Kelly)

The probation worker killed you. You were right there. Dead. Everything froze. You were all just standing there. Time went backwards.

ALICIA

What're you saying? You turned back time.

NATHAN

Cher's biggest dream and it came true for you.

CURTIS

Everything happened again. Exactly the same.

NATHAN

Do you really think we're going to believe this. This is insanity--

Curtis realizes in this moment HE CAN SAVE KELLY.

CURTIS

Don't open that door. No.

Nathan looks out the window, expecting to prove Curtis wrong.

ANGLE ON: Nathan's view out the window. Tony approaching, carrying a metal plank.

NATHAN

Holy shit! He's telling the truth. Probation worker's gone mental.

Tony bangs against the door.

ALICIA

You idiot. Why did you come back here. Why didn't you go for help?

KELLY

He tried to kill me and I came back to save you. I could've left you.

Before anyone can argue, Tony begins breaking the door down.

KELLY (CONT'D)

Run!!!

The misfits run off in different directions.

END OF ACT FOUR

ACT FIVE

INT. COMMUNITY CENTER - FOOD DRIVE PANTRY - DAY

Shelves filled with DONATED CANNED GOODS line the walls.

Kelly, Curtis and Alicia rush inside, terrified and out of breath. They're desperate for a place to hide.

Curtis attempts to slowly close the door, but it SCREECHES so loud he's forced to stop. The girls shoot him looks.

Kelly immediately begins searching the pantry. For what we're not sure. Something catches her eye.

ANGLE ON: An "I'd rather be reading" TOTE BAG hanging on a hook nearby.

ALICIA

We need to find a phone.

CURTIS

We need to find an exit.

She spots Kelly loading CANNED PEACHES into the tote bag.

ALICIA

Are you really stealing canned goods right now? How poor are you?

KELLY

I'm making a weapon, dumbass.

Kelly flips the bag a couple of times so it tightens around her hand.

KELLY (CONT'D)

Do you know the kind of damage you can do if you hit something with a bag of cans?

ALICIA

("Of course I don't")

No.

Curtis shushes them.

CURTIS'S POV: Tony at the other end of the hall, turning down another hallway.

Alicia eyes Curtis and Kelly hears her thoughts:

ALICIA (V.O.) (CONT'D)  
 If I get murdered when I'm about to  
 land a potential pro football  
 player I am going to be so pissed  
 off.

\*  
 \*

Kelly shakes her head in disbelief.

CURTIS  
 He just went towards the condemned  
 area. We should head to that back  
 storage room. We can get out there.

\*  
 \*

INT. COMMUNITY CENTER - ART ROOM - DAY

\*

Nathan rushes in with Simon in tow. He weaves around the  
 clusters of work tables, cubby shelves and easels to the  
 windows. Art projects by students of varying ages and skill  
 levels cover every surface and every wall. This place is  
 flush with poorly executed wire sculptures, mobiles, mixed  
 media collages and fingerpaintings.

\*  
 \*  
 \*  
 \*  
 \*

Nathan tries the windows but they don't open.

NATHAN  
 Why are they locked? Who locks a  
 window?

SIMON  
 We should head for the back exit.

NATHAN  
 I'm not like you, okay? I'm too  
 young and beautiful to die.

SIMON  
 Please. We have to go. There's no  
 way of getting out here.

NATHAN  
 (re: himself)  
 All this potential.

\*

SIMON  
 Listen to me.

Simon has a VFX seizure and goes invisible.

NATHAN  
 All those unrealized dreams and  
 fantasies. The fantasies alone...

\*

Simon gets in Nathan's face.

\*

SIMON

Nathan! We have to leave!

Nathan doesn't react. Simon realizes Nathan can't see him.

SIMON (CONT'D)

I'm leaving, Nathan. I'm sorry.

Guilt ridden but seeing no other option, Simon heads off.

INT. COMMUNITY CENTER - HALLWAY - CONTINUOUS

Simon exits the art room to find Tony coming towards him. He braces himself for an attack. Tony stops right next to him. It's a tense moment. Simon is too afraid to move.

Then Tony hears something and moves by Simon and heads into the art room. Simon finally lets out a breath.

INT. COMMUNITY CENTER - ART ROOM - DAY

Nathan turns in time to see Tony enter and futilely begins to throw art projects at him. Ugly clay sculptures and salt dough hand prints crash to the floor near Tony's feet as he approaches Nathan, undaunted.

NATHAN

Okay. You've had your fun. We're scared straight. Knock it off.

Simon enters, nervous.

SIMON

Leave him alone. Stop!

It's no use. They can't see or hear him. He's powerless to help. He watches on in horror.

ON Nathan and Tony. A LARGE MOBILE hangs nearby. PAPER MACHE CLOUDS the size of beach balls are suspended from thin gauged galvanized wire. Raindrops and lightning bolts made from broken glass dangle between the clouds. Nathan rambles as he continues backing away from Tony.

NATHAN

I completely understand your frustration. Those other offenders were disrespectful. I, on the other hand, am impressed and amazed by the work you do. Really.

Tony violently kicks away the work table that's blocking him from Nathan who is now literally backed into a corner. Tony is just lifting his metal plank when-- \*

SUDDENLY SIMON APPEARS OUT OF THIN AIR, mid scream, right next to Tony. Tony jumps back, stunned. \*

With Tony distracted, Nathan makes a break for it... leaving his rescuer in the dust. As Simon processes this, Tony lets out a growl and swings metal plank over his head towards Simon. It catches on the metal frame of the large mobile and as he swings Tony accidentally pulls the entire thing down on top of himself. \*

Tony is instantly tangled in the wires. As he struggles to free himself, the strands of metal slice into his flesh. Simon rushes off. \*

BIRDS EYE VIEW: Tony bleeding, bound and surround by "storm clouds" as he screams up into the ceiling with rage. \*

INT. COMMUNITY CENTER - HALLWAY - LATER

Kelly, Curtis and Alicia carefully make their way down the hallway with their arsenal of amusingly illustrated tote bags filled with donated canned goods. They hear Tony screaming.

ALICIA

Maybe he's on meth. That makes you a full on lunatic.

INT. COMMUNITY CENTER - BACK STORAGE AREA - DAY

As Kelly, Curtis and Alicia enter--

ALICIA

My friend did meth and tried to bang her brother. And he's not even cute-- \*

Alicia slips on something and falls flat on her back. Her canned goods go flying, making much unwanted noise.

REVEAL Alicia is laying in a pool of blood. She freaks out.

ALICIA (CONT'D)

What the hell is...? Oh my god-oh my god, oh my god--

Kelly and Curtis stare down at here. W.T.F.? \*

Nathan and Simon rush in. Simon is concerned for Alicia. Nathan's focus is on the CHAINED EXIT DOOR. \*

NATHAN  
Chains! Son of a bitch! Let's try  
the condemned area!

\*

SIMON  
We have to help Alicia.

NATHAN  
Forget her! She's done for! Let's  
go!

\*

\*

KELLY  
That's not Alicia's blood. She just  
fell in it.

\*

\*

NATHAN  
Ew.

\*

\*

The misfits eyes follow the trail of blood to one of the  
STAFF LOCKERS. Alicia climbs to her feet as Curtis slowly  
opens the locker door to REVEAL -

SYD'S DEAD BODY IS CRAMMED INSIDE

The misfits recoil in horror.

NATHAN (CONT'D)  
I was wondering what happened to  
him.

\*

Simon shoots him a look. The seriousness of their situation  
becomes even more evident.

\*

ALICIA  
...He's going to kill us.

CURTIS  
Come on. Don't look at it.

Curtis protectively takes her arm, to pull her back from the  
carnage and SUDDENLY, IT'S LIKE A SWITCH IS FLIPPED IN HIM.  
HE IS TAKEN OVER BY THE DESIRE TO BANG ALICIA.

CURTIS (CONT'D)  
I want to fuck you right here,  
right now. I'm going to own you.  
Let's do it now. Raw.

\*

ALICIA  
Stop it!

\*

CURTIS  
I am so hard for you.

Alicia pulls herself away. THE INSTANT ALICIA BREAKS PHYSICAL CONTACT WITH CURTIS HE GOES BACK TO NORMAL. \*

Curtis looks to the group, baffled by what just came over him. Alicia is mortified and stunned. \*

CURTIS (CONT'D)  
I'm sorry. Alicia, I swear, I--

He touches her arm it happens again.

CURTIS (CONT'D)  
You're so hot. I need to be inside  
you right now I'm going to--

Alicia pulls her arm away. Curtis is astounded. He looks around, desperate for someone to believe him.

CURTIS (CONT'D)  
I don't know what that was.

SIMON  
It happened when you touched her.

Freaked out, Alicia tests this theory by touching Simon's cheek. He has the same reaction as Curtis--

SIMON (CONT'D)  
I want to fuck you right now. I  
want to blow my load on your tits.

Curtis pulls him off of her.

ALICIA  
Oh my god.

SIMON  
I didn't mean any of that.

NATHAN  
So, you don't want to blow your  
load on her tits.

Alicia backs away from the group, towards the windows. \*

ALICIA  
Why is this happening? \*

The misfits process Alicia's newly discovered power. \*

SUDDENLY, TONY CRASHES THROUGH A NEARBY WINDOW BRANDISHING THE FIRE AXE. Alicia is right in front of him. He lifts his axe to kill her, when Kelly whacks him in the head with her tote full of cans. \*

Tony falls to the ground. Blood pours out around him. The misfits stare down at his lifeless body.

CURTIS  
You just killed our probation  
worker!

KELLY  
He was about to kill Alicia!

NATHAN  
(judgmentally)  
...still...

As Kelly shoots him a look, Tony twitches, then growls.

ALICIA  
Oh my god!

The misfits, shocked and terrified, immediately start kicking Tony and hitting him with whatever they can find, until he is completely and most definitely dead.

KELLY  
I think he's definitely dead now.

Everyone is completely freaked out. Alicia looks to Curtis.

ALICIA  
Turn back time!

CURTIS  
I can't! I can't control it! It  
just happened!

NATHAN  
Well, that's helpful.

ALICIA  
What're we going to do?

The misfits stare in horror and disbelief at the bloody mess that was Tony.

NATHAN  
I'm pretty sure this violates the  
terms of my probation.

\*

END OF PILOT

TAG

EXT. NEARBY WATERFRONT PARK - DAY

CLOSE ON A MAN'S LEGS as he walks through the park. PULL BACK TO REVEAL the man is Bernie, our water cooler salesman from the first act. We stay with Bernie as he walks towards the water with a determined look on his face. Is he going to walk right in and drown himself?

Bernie reaches the water's edge and continues walking. HE WALKS ON TOP OF THE WATER.

ANGLE ON THE PARK. There are a handful of people there: morning joggers, moms with strollers, and old man reading the paper, etc. A JOGGER spots Bernie and stops. He pulls out his earbuds and steps forward for a closer look. A few others follow suit, watching in disbelief and confusion. \*

BAFFLED JOGGER

How are you doing that? \*

Bernie holds his hands out to the sides and turns to the crowd, a cocky smile on his face. \*

BERNIE

...Behold. I am the chosen one. \*

One of the stroller moms falls to her knees. Several on-lookers move forward towards Bernie, mesmerized and hopeful, believing he is divine. \*