

SUPER CARDIOID

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1 INT. LIVING ROOM - DAY**1**

We hear a recording of two small girls in another room fool around. A man who is holding the audio source calls out to them.

MAN

Anna! Brittney! Can you come here
for a second?

Little feet scamper towards us. Someone grabs the mic and screams into it.

LITTLE GIRL

LA LA LA!

MAN

Yeah, I can hear you. So, check this
out.

An image starts to appear, but never fully comes into focus. Two pre-school aged girls are sitting at a piano.

MAN

This piano has a mind of its own.

The man flips a switch and the piano starts playing itself. The girls squeal and giggle as the piano churns out "La Vie En Rose." The man laughs and tries to sing along. The audio suddenly stops. The images cuts abruptly.

1A INT. ANNA'S ROOM - DAWN**1A**

We see a cassette player with a girl's hand on the stop button. It hangs on her side. We hear her talk into an unseen microphone.

ANNA

Puh puh.

She pushes rewind. The image goes to black as we hear the tape whirl backwards. The title appears; "SUPER CARDIOID."

We hear feet walking on a wooden floor. The clinking of a spoon in a bowl. An internet celebrity rants obnoxiously through a small speaker. A woman talks quietly on the phone in another room.

2 INT. ANNA'S KITCHEN - DAWN**2**

We see CLARE sitting on a stool eating cereal while looking at her iPad. Her mother, JANET is framed in a doorway behind

her folding laundry while talking on the phone. Clare pauses her video and clicks a few buttons on her screen before smiling slyly .

CLARE

You didn't respond to that thing I sent you.

We see a close up of Clare's screen. There's a chat client up and a message from Clare with no response: "() () ← That's your butt" Clare giggles at her ingenuity before looking up and freezing for a second. There's a long pause as Clare tries to decide whether or not to just go back to looking at her device. We cut to a wide shot. Clare's older sister, ANNA is holding a large boom microphone like those seen on movie sets. She is attired by loads of outdated recording devices.

CLARE

Mom, something weird is happening.

JANET

You're going to have to be a little more specific.

CLARE

Um, Anna's being weird.

JANET

Anna stop.

Nothing happens for a while. Clare takes a slurp of her cereal. We hear it intricately. Anna moves closer and motions the boom mic like she's instructing Clare to take another slurp. Clare abides as if she's at gunpoint. This time the sound is much clearer. Anna's eyes roll into the back of her head a bit.

CLARE

Mom said stop.

JANET

I said stop! (To her phone) Sorry about that, I'm trying to get the kids ready for school. Hold on I've got another call coming in. Sorry, can I call you back in a minute? Thanks. (Pause) Hi mom, I'm in a bit of a hurry. Yeah, I know. I always do. That was the pharmacist's fault...

The conversation trails off as Anna finds more interesting things to listen to. She puts some bread in the toaster and listens to it heat up and crackle.

CLARE

Mom!

JANET

Just a second! No, we switched to the generic because your insurance wouldn't cover... Hold on a second.

Anna has found the the venetian blinds a tempting target. Clare is video taping her with the iPad. Anna's toast pops up and she takes a slow bite out of it relishing the crunch. She spits it out without chewing and goes in for another bite.

JANET

Clare you should be brushing your teeth by now. I don't want you to miss the bus. Anna, do you think you could make some spaghetti or something for the two of you tonight?

Anna leaves the room before her mother enters. The audio we hear follows Anna outside, but the camera remains inside. We faintly hear Janet call out a sarcastic "Bye!" Clare tries to explain what was happening, but Janet is occupied with other things. She glances at the iPad, but takes it away from Clare and instructs her again to brush her teeth.

3 EXT. ROAD - DAWN

3

Outside Clare is walking to a bus stop. She occasionally stops to listen to her feet sliding across different surfaces. We hear a car coming. Anna looks up to see MATTHEW driving by. She stops to record his car as it passes. He glances over sheepishly, but otherwise does not react. As the noise subsides we hear a bird call. Anna looks around with the mic until she focuses in on it. She looks up and sees a small bird calling out.

4 INT/EXT. OVER BLACK

4

We hear the bus coming until it drowns out the bird. It hisses to a stop. We hear country music and the bus rumble along. The sound changes and we hear many feet walking along a paved surface. People passing here and there. Doors open and a cacophony of voices.

5 INT. SCHOOL HALLWAY - MORNING

5

We see murals and lockers, posters warning about the dangers of vaping. We see fingers typing out text messages and kids

jeering at memes. Anna walks down the hall alone, pointing her microphone at various things cautiously. Eventually someone notices her. A BOY jumps in front of her and grabs the mic.

BOY
Is that a microphone!?

He takes her headphones without asking. She bats at him, but is unsuccessful at keeping him at bay. He lopsidedly places the headphones on and screams into the mic.

BOY
PENIS! Ow. PENIS!

A SECOND BOY behind him joins in.

SECOND BOY
FUGINA!

The first boy chuckles and drops the headphones on the ground before running away chanting a fragment from a song. Maybe "Gimme the Loot!" The second boy squawks into the mic and follows suit. Anna collects the headphones and puts them on just in time to be blasted by the school bell. She's so startled she drops everything. Kids pass by stepping over her things as she tries to collect herself.

6 INT. OVER BLACK - MORNING

6

We hear chairs being pushed around, bags being unzipped, a projector humming away, and idle chit chat. A man's voice:

MR. STOSA
Alright can I have everyone's
attention! Settle down.

7 INT. SCIENCE CLASSROOM - MORNING

7

We see a middle aged man in semi-casual attire. The white board behind him is surrounded by aging examples of students' work.

MR. STOSA
Settle down. I'm glad to see all of
you. Again, can I have everyone's
attention? I hope you all had a nice
weekend. Mr Emerson can you put that
away? Sterling did you have a nice
weekend? Oh how'd the game go? Nice!
Excellent. Ms. Schlenker can you
takes those off? Anna? Yoohoo?

The room turns to Anna.

MR. STOSA
Can you take those off please, I'd like to begin.

She does nothing.

MR. STOSA
Alllllllllright.

GIRL (GODFREY)
I think she's doing one of those day of silence things.

MR. STOSA
Oh is it, like gay... Like a gay... You know like, a day for that sort of thing or something? Whatever, that's fine, we'll find a way for you to participate. We're going to start with a lecture.

The classroom groans audibly.

MR. STOSA
I know, I know, but we're starting a new unit, so I have to get through this, then if we have time we'll get started on a lab.

GODFREY
Can we have our quizzes from last week?

MR. STOSA
Right, quizzes. Thank you Ms. Godfery.

Mr. Stosa goes to his desk, which is covered with loose papers and shuffles through it until finding the stack of papers he's looking for.

MR. STOSA
I was pleased by the results. Kyle I want you to take some notes today. You were on the right track in places, but I know you can do better. For the most part we had a strong showing, which will be a nice bump to keep those grades soaring like a, like... Matthew give me a high flying raptor.

The room turns to MATTHEW, who has been engrossed in some voluminous book. He answers without looking up.

MATTHEW

The Golden Gypsy Vulture often migrates around 20,000 feet.

MR. STOSA

Wow, think about that. That is roughly eh... 10 times taller than the tallest building.

KYLE

The Sears tower?

MR. STOSA

No.

MATTHEW

They can go higher too. One actually downed an airplane once at about 40,000 feet.

MR. STOSA

Yikes, well remember next time your planning to fly to not go through their migration path. Anyways, I'm getting distracted. We've gone over DNA and some sequencing stuff. Now we're going to be moving on to RNA. But Mr. Stosa, what's RNA you ask? Well sit back and let me blow you mind.

The class continues, but Anna remains fixed on Matthew. We hear the bird call from earlier. We hear a click and a rewinding tape sound.

8 INT. CAFETERIA - NOON

8

Anna is at a lunch room table rewinding her tape and finding the bird call. Anna's friend Brittney is talking and intermittently scrolling through things on her phone, but we only hear the playback from the tape until Anna clicks a few buttons and switches a fresh tape in to start recording again.

BRITTNEY

Fuck that shit, you know, like I'm nobody's calico lap cat. He tries to pull something like that again and I'll mess him up. I swear that little weeny jackass. I bet'cha his

dad has paid off anyone who's ever wanted to fuck him up. Maybe this is my golden ticket.

Brittney holds up a picture of some kid's instagram feed that seems to be exclusively of him with girls and cars.

BRITTNEY

Tell me you don't want to punch this asshole! Oh sorry, is showing you this like screwing up your... This like Vegan phone cleanse, vow of silence, Amish-detox thing you're doing? It's cool what you're doing. I've thought about... Jesus, fuck this guy, seriously. I've been wanting to do something similar, but my mom freaks out if she can't get in touch with me. She needs to take a few Ambien and chill the fuck out.

Anna sees Matthew enter the cafeteria and sit down alone at a table where he gets out some homework along with some peanut butter and an apple slices to eat. Anna pops out the tape, cutting Brittney off. She blows her a kiss and waves goodbye. Anna b-lines it to Matthew who looks up briefly when she sits down at his table, but goes back to his work. Anna takes off her headphones and slides them to him. He says something that we don't hear and tentatively puts them on. Anna puts in the bird call tape and pushes play. We hear the bird from earlier. He lights up a bit and begins to speak, but Anna shushes him and takes back the headphones. She switches out tapes. Matthew seems very confused by the whole endeavor. The audio comes back and Anna gives a signal for him to repeat himself.

MATTHEW

It's uh, it was a Yellow Crested Wood Thrush.

Anna keeps pointing the mic at him. Somewhat panicked he starts rattling off more bird facts.

MATTHEW

They have, uh, drawn out mating habits that result in them nesting late in the season. It can sometimes get too cold for the eggs to be viable, which seems like a pretty stupid evolutionary trait if you ask me, but I guess nobody did when they were... Designing birds?... Well, I hope that helps.

Matthew tries to return to his work, but Anna doesn't leave.

MATTHEW

I'm sorry, I don't know what you're trying to tell me. Do you have more, or are you, like collecting bird sounds?

Anna gives a "sort of" shrug. The bell rings. She gets up leaving Matthew bewildered.

9 INT. OVER BLACK

9

We hear many voices. The sound of bleachers creaking. Squeaking shoes. A mic feeds back.

10 INT. GYM - NOON

10

The students are gathered in the gym for an assembly. Matthew can be seen eyeing Anna trying to figure out what she's up to. Teachers patrol the bleachers trying to get kids to take off their hats, headphones, put away their cell phones, be quiet, etc. They obey orders only long enough for teachers to stop paying attention. Anna does the same regarding her sound equipment. A horrible skit is about to unfold in front of the audience.

MRS GLYDE

Good afternoon everyone! Today we have a special assembly to talk about something that increasingly needs to be addressed. Cyber bullying. Many of you are aware of cyber bullying. Many of you have been victims of these attacks, many of you have been perpetrators, but you might not even know it. Recent events in the news and media as well as some unfortunate events here in our community led the SHINE club to organize this assembly so that maybe we can begin a dialog. Your advisors will also be following up with you all throughout the coming weeks with some activities that SHINE has planned that relate to this performance. So pay attention and keep a thoughtful mind to what you are about to see. Thank you.

Godfrey and another girl come out wearing poodle skirts and a sign that says "The 50's"

GODFREY

You're always copying me. How about
you go sit on it Jackie!

They leave and another pair enter dressed as hippies wearing
a sign that reads "The 1960s"

HIPPIE 1

Jimi Hendrix!

HIPPIE 2

Jerry Garcia!

HIPPIE 1

Jimi Hendrix!

HIPPIE 2

Jerry Garcia!

They exit. A voice is heard through the PA as a 70s pair
comes out, one dressed as a punk and the other as a disco
dancer.

NARRATOR

Throughout history there has always
been arguing and there have always
been bullies.

The two characters wait an excruciatingly long time for a
disco song to start. Once it does the disco dancer begins
dancing, which is quickly followed by the punk stealing his
afro.

PUNK

Disco sucks! Oi! Oi! Oi!

We see close ups of kids in the audience glazing over. Some
take pictures and giggle as they manipulate them in crude
ways and share them with each other.

NARRATOR

But until recently these
interactions have had to take place
face to face..

Anna sits alone, recording everything.

11 EXT. OVER BLACK - AFTERNOON

11

A lawn mower in the distance hums away lazily in the
distance. Leaves gently rustle in the breeze. Someone is
whistling "La Vie En Rose."

12 EXT. CAMPUS - AFTERNOON

12

We see an extreme wide shot of an empty school campus. A POUTY STUDENT exits a building and crosses the frame. When they get halfway across we hear a slight bing. They reach in their pocket and pull out their phone. After a second they lift their head up in frustration turn around and walk back the way they came. The camera slowly pulls back revealing Anna and Brittney overlooking the campus. Brittney is sitting on a picnic table whistling while looking at her phone. Anna is sitting beside her scouring the campus with her microphone. The bell rings and kids start pouring out of the buildings.

BRITTNEY

Oh my god, he literally just posted a second ago from the boys bathroom. Yeah, looking fresh next to that urinal buddy! Do you think he has an alarm on his phone that goes off every fifteen minutes, and when he hears it he's like "Oh shit, I need to look fly for all my fans!" Does he stockpile photos or is this like a full time around the clock sort of dealio he's working on? Oh my god... I just thought of the dumbest fucking idea. What if I ask him out?

Anna gives her a look like she might break her silence.

BRITTNEY

Shutup it's funny.

She starts tapping furiously

BRITTNEY

Wha-cha-doo-en-this-wee-ken-dah?

Anna scuttles up next to Brittney and looks over her shoulder in disbelief. She looks up and scans the campus. Finding her target she points her mic out into the distance. We see the kid from the phone, BRAYDEN. He pulls his phone out and does a double take. He shakes his head, mutters something, puts his phone away, and keeps walking. Brittney and Anna fall over laughing.

BRITTNEY

I'm dead! I'm dead! Oh my god, that was priceless!

We hear Matthew from offscreen. The girls look up to find him standing alone a ways off.

MATTHEW

Hello. Hi... Uh. Sorry to interrupt.
I..... I was wondering..... I dunno,
what you were thinking, but... Sorry
again if I'm interrupting... I just
thought..... If you wanted..... I... Could..
Maybe..... Help you out... You know.....
With your bird thing?

BRITTNEY

What the fuck are you talking about?

Anna shakes the mic around in ways that in her mind explains
the situation.

MATTHEW

No, sorry Brittney. Um, Anna was
talking to me, or well, she...Like
wanted help earlier with a bird call
she recorded. And, like, so... I
thought I could.....
help her out with her bird project

BRITTNEY

So all this is about birds?

MATTHEW

It's not?

Anna shrugs

MATTHEW

Oh sorry, I thought. Um, I guess. I
thought you were working on
something... Nevermind, Sorry!

Anna rolls her eyes and gets up to follow him. She taps him
on the shoulder with her mic to get his attention then gives
him a sort of "sure" shrug.

MATTHEW

You, you do want some help?

Anna nods.

MATTHEW

Cool, uh, when do want to work on
it?

Anna shrugs and motions off into the distance.

MATTHEW

Now? I mean, I don't have anything
going on, so if you want to just get

started on it now that's fine with me.

Anna nods and blows a kiss to Brittney.

BRITTNEY

Don't like, kill her and mount her on a piece of wood, or whatever it is you do.

MATTHEW

Usually when I want to preserve a specimen I stick it in a plastic bag with rock salt.

BRITTNEY

Ok, yeah, not a great response.

Brittney is left alone on the picnic table. She starts whistling again, though we can no longer hear her. Instead we hear a bird chirping. We hear Matthew talking:

MATTHEW

So, I'm not sure what you're looking for, but right now is a good time of year to catch a variety of different calls.

Brittney looks at her phone. We see that Brayden has responded: "What r u doing?" Brittney rolls her eyes and laughs. She puts the phone down. She sits alone, staring off at nothing in particular.

MATTHEW

People tend to use mnemonic devices to remember different bird songs. Like this one we're hearing right now is a Yellow Warbler and the way to remember it is to imagine it's saying "Sweet, sweet, sweet, I'm so sweet!"

Brittney picks the phone back up and starts tapping away a message to Brayden.

13 EXT. FOREST - AFTERNOON

13

Matthew and Anna are sitting in a bush. Matthew has some enormous binoculars that pair well with Anna's giant microphone.

MATTHEW

These two are a fun pair. The Northern Towhee over there is saying "Tea's Ready!" while The Yellow Capped Chickadee here is responding: "Drink your tea!" "Tea's ready!" "Drink your tea!" "Tea's rea..."

Matthew gasps and frantically signs several unintelligible things to Anna before finding his words. He whispers excitedly:

MATTHEW

It's a Chestnut-Sided Red-Eyed King Wren! I've only ever seen one a few times before and I've never heard it's call before. You're recording right? May I?

Anna flips one of her headphones over and Matthew leans against her to listen in. He positions the binoculars so they both can see through one of the eye pieces.

MATTHEW

Come on! Don't mind us. You can do it.

The bird cocks its head around a few times before finally fluttering away.

MATTHEW

Oh man! Eh, oh well. At least we got to see it... "Drink your tea!" "Tea's ready!"

They get up from their perch and start walking.

MATTHEW

I actually have a species of bird named after me, or my family does, well I mean like the Latin name for the bird. It's a kind of Argentine antbird. It's not actually that difficult to name a bird. There are probably still thousands of undocumented species out there.

14 EXT. BETH'S HOUSE - AFTERNOON

14

We see Matthew drop Anna off at her grandmother, BETH's, house. Anna waves goodbye as she walks towards the house.

15 INT. BETH'S HOUSE ENTRANCE - AFTERNOON

15

Inside Anna's greeted by a hospice caretaker, CHRIS.

CHRIS
Hello Anna. How've you been?

Anna gives a thumbs up. We hear Beth from the other room.

BETH
Chris, did you move the geraniums?

Chris has to speak at a comically loud tone to be heard.

CHRIS
YES, I'VE PUT THEM IN THE FRONT
WINDOW.

BETH
They need more light.

CHRIS
THEY SHOULD BE FINE THERE. You can
go in. She's just finishing up
lunch.

BETH
But, they weren't getting enough
light!

CHRIS
THAT'S WHY I MOVED THEM UP FRONT,
BECAUSE IT'S SOUTH FACING... BETH!

16 INT. BETH'S ROOM - AFTERNOON

16

Anna enters a small room cluttered with items all within Beth's reach. The TV is blaring.

BETH
What'd you say? Oooh! Annie-Bananie,
hello! Why didn't you tell me Anna
was here!?

CHRIS
BECAUSE WE WERE TALKING ABOUT THE
GERANIUMS!

BETH
Could you get her a cookie? They're
in the ice box.

CHRIS
I KNOW WHERE THEY ARE!

Anna musters a smile, but is a bit embarrassed by the whole debacle.

BETH
Come! Sit! Tell me all about what
you've been up to.

Anna sits down on the couch next to Beth. Chris comes in with a cookie on a plate and hands it to Anna. There's an awkward silence.

CHRIS
Will there be anything else?

BETH
Did you call the pharmacy?

CHRIS
Yes, remember Janet did on Monday?
Are you done with your lunch?

Chris takes away Beth's plate having clearly asked a rhetorical question and exits. Beth inspects the boom mic.

BETH
What's this thing?

Anna mutes the TV. Takes off her headphones and places them on her grandmother's head. Beth looks puzzled.

BETH
Am I sup... OH! OOOH! That's amazing!
Oh this is wonderful!

Anna crinkles a piece of paper in front of the mic, eliciting giggles from Beth. They continue to play around with it for a bit, exploring new sounds until the mic is pointed at Beth's heart. There is an odd buzzing along with the familiar sound of a heartbeat.

BETH
That must be my device. How funny.

Anna listens in for a second before holding her finger up to shush Beth. Anna points at her tape deck and presses play.

17 INT. ANNA'S KITCHEN - DAWN

17

We see the kitchen scene from earlier, but Beth is now there like a specter from *It's A Wonderful Life*. She mouths words and moves around, but makes no sound.

CLARE

Mom, something weird is happening.

BETH
It's Clare! I hear...

JANET
You're going to have to be a little more specific.

BETH
Is that your mother?

CLARE
Um, Anna's being weird.

JANET
Anna stop.

18 INT. BETH'S ROOM - AFTERNOON 18

Back in Beth's house Anna fast forwards the tape.

19 INT. SCIENCE CLASSROOM - MORNING 19

We now see Mr. Stosa giving a lecture on mitosis. Beth stands off to the side, again unseen and unheard.

MR. STOSA
Anaphase, is the stage of mitosis after the metaphase, when replicated chromosomes are split and the newly-copied chromosomes...

BETH
Who's this? What is he talking about?

20 INT. BETH'S ROOM - AFTERNOON 20

Anna pops in a new tape.

21 INT. CAFETERIA - NOON 21

We see the cafeteria. Brittney is going on another rant.

BRITTNEY
What the fuck is up with this dumb-shit taco Tuesday? One taco for \$2 or two tacos for \$4? That's not a fucking deal!

BETH
She certainly has a mouth on her.

22 INT. BETH'S ROOM - AFTERNOON 22

Anna quickly fast forwards. She pauses.

BETH
Do all your friends talk like that?

Anna presses play.

23 EXT. FOREST - AFTERNOON 23

We are in the forest listening to birds. Beth closes her eyes and listens.

24 INT. BRITTNEY'S HOUSE - EVENING 24

We continue to hear birds, but see Brittney's face light up from her phone. She's at home texting back and forth with Brayden. She's a bit more gussied up than before.

25 EXT. BRITTNEY'S HOUSE - EVENING 25

She exits her house and steps into Brayden's car, which is waiting out front.

26 INT. ANNA'S ROOM - EVENING 26

We see a close up on Anna's tape player. Stop is pressed. The tape is flipped over and played.

27 INT. ART ROOM - MORNING 27

We are now in a figure drawing class at school. Brittney is being drawn. Renee Magritte's Treachery of Images can be seen behind Brittney's head in such a way that it almost appears she has a pipe in her mouth. We see a few examples of the students' drawings. Bradyen's is particularly crude. He shows it to a friend who snickers. Anna glares at them unseen. The art teacher, MS. O'BRIEN looms behind her.

MS. O'BRIEN
Anna, this thing needs to go away.

Anna places the microphone down on the desk beside her, but props it up on a backpack, so she can still hear decently. Ms. O'Brien sighs, but decides not to push the subject further. She starts talking to the class as she walks around the room.

MS. O'BRIEN

Remember to not jump into things willy nilly. Have a goal before you even start sketching.

28 INT. BRAYDEN'S CAR - EVENING

28

Brittney and Brayden are chatting and joking as they drive along. We continue to hear Ms. O'Brien as Brayden and Brittney goof around, take selfies, and wind up on a ridge near sunset.

MS. O'BRIEN

Envision what it is you want to see and work towards it. Go slow. Be deliberate. Don't expect perfection though. It takes hundreds, thousands of hours to master a craft and even masters fall short sometimes. Similarly there is no such thing as a perfect model. We tend to want to smooth people out when we draw to flatter them or to see something we want to see. Perfect symmetry is unnatural. Perfection is unnatural. So don't expect perfection.

29 EXT. RIDGE - SUNSET

29

Brayden takes out two beers and tosses one to Brittney. She cautiously opens it and takes a few sips giggling.

30 INT. ANNA'S ROOM - DUSK

30

The recording cuts out again. We are in Anna's room. She's fiddling with a double tape deck trying to record key moments onto a tape labeled "For Gagi." We hear different bird calls again and Matthew's voice describing them.

31 EXT. RIDGE - SUNSET

31

Back on the ridge with Brittney and Brayden we hear audio from the forest and Matthew calling out more mnemonic bird songs.

MATTHEW

Quick free beer. Quick free beer.

Brayden tosses his empty into the woods. He turns around and plays with Brittney's hair in some cute innocent way. They laugh.

MATTHEW

Sweet. Sweet. Sweet. I'm so sweet.
That's a Yellow Warbler. Sweet.
Sweet. Sweet. I'm so sweet.

Brayden gets up and prompts Brittney to pose for a close up. He takes a step back and takes another picture. He continues backing up and taking pictures.

MATTHEW

Creeeeep! Creep! Creep! Creep!

Brittney chuckles as Brayden continues to back up in a way that has become absurd. Brittney's smile fades as Brayden gets to his car. He begins recording a video as he steps inside and start the engine. A sudden bolt of panic crosses Brittney's face.

MATTHEW

Don't you dare! Don't you dare!
Don't you dare!

32 INT. VARIOUS LOCATIONS MONTAGE/GYM - NOON/DUSK

32

We see various hands, holding phones, playing footage of Brayden speeding off down the road while Brittney chases after him. He slows down so she can almost catch up, but then takes off completely. The sound pauses before playing audio from the lame play from the gym. We see a montage of kids reacting, commenting, and liking posts intercut with imagery from the assembly. Mrs. Glyde is shushing the audience, but the play is nearly drowned out by push notifications and snickering. The camera focuses on Anna sitting quietly and listening.

33 INT. ANNA'S ROOM - NIGHT

33

We match cut back to Anna's room with Anna in the same position as she was at the assembly. She looks tired. We see Clare behind her saying something. Anna turns her equipment back on and we hear Clare mid sentence:

CLARE

Usually by 7:00. It's 9:12.

Clare looks at her iPad.

CLARE
9:14 and we still haven't eaten!

34 INT. ANNA'S KITCHEN - NIGHT

34

Anna slides frozen chicken nuggets on a pan. The shot jump cuts multiple times to different days, but the same routine. Garlic bread, fish sticks, frozen burritos, instead of chicken nuggets, ending on pizza. She places a frozen block of miscellaneous vegetables into a pot of boiling water. Clare is disgusted with the latter development. Anna crushes boxes for recycling and lays out plates while Clare looks on.

CLARE
Have you ever beat someone up?

Anna whirls around equal parts surprised and perplexed.

CLARE
I didn't beat anyone up if that's what you're wondering. I just think about it sometimes. I think I'd rather beat someone up then get beaten up. Geez, seriously I'm not gonna. I just... Think about it is all.

While Clare is talking we/Anna hear footsteps approaching from outside. Anna tightens up and slowly reaches for the knife holder. Clare notices Anna's movements and then hears the footsteps coming up the porch. Clare backs away behind Anna. The door rattles, then someone knocks hard. Brittney pushes her face against the glass.

BRITTNEY
Open up bitch.

35 EXT. ANNA'S HOUSE - NIGHT

35

We see the outside of Anna's house. The light from the kitchen illuminates the grass. Brittney is now inside pacing back and forth past the window. Her outfit from her time with Brayden is now disheveled, presumably from a long walk.

BRITTNEY
God damn. Am I a complete moron? Really. Really. Really dumb. Like I never thought I was Cornell University material or anything, I don't even know if I qualify for

fucking community college, but God almighty. Shit. What a joke.

36 INT. ANNA'S KITCHEN - NIGHT

36

Brittney eventually takes a seat at the table across from Anna. Glimpses of Clare can be seen sitting in the living room with her iPad. There is a long silence.

BRITTNEY

Tell me. What was I thinking? Am I an idiot? Can you turn that thing off? I don't think future generations need more documentation of my dumb ass.

Anna does nothing.

BRITTNEY

Anna, can you please drop this whole thing for a second? I kinda feel like I'm talking to myself here.

Anna reaches across the table and pats Brittney on the hand. Brittney looks down at it for a long while.

BRITTNEY

That's... You know I'm starting to feel a bit silly for coming here. Sorry to have taken you away from your... science fair project? Performance art? Whatever bullshit thing you're doing that you haven't told me a word about.

Anna tries to cross over to console Brittney.

BRITTNEY

No! Nope! No need to get up I know my way out.

37 EXT. ANNA'S HOUSE - NIGHT

37

Brittney leaves letting the screen door slam shut. Anna comes to the door and looks out. Brittney turns once more hoping for a response from Anna. Anna does nothing. Brittney blows her a kiss and walks away into the night. We hear her longer than we can see her. An owl hoots "Who cooks for you?" The smoke alarm starts going off.

38 INT. ANNA'S KITCHEN - NIGHT

38

Clare is glaring at Anna as she eats some mushy vegetables and tries to salvage some meat from the burnt nuggets. Anna stares off at the door.

39 INT. OVER BLACK

39

We hear Ms. O'Brien critiquing students' work:

MS. O'BRIEN
Mind the shading on the neck.
Where's the light coming from? Let
it provide volume to your
illustration.

40 INT. ART ROOM - MORNING

40

We see a fairly decent likeness of Anna being drawn. We see another drawing. It's an intricate yet abstract interpretation of Anna.

MS. O'BRIEN
Stick to what you can see Kyle. This
isn't what we're working on today.

Kyle flips to a blank piece of paper and starts anew. We see Anna posed in a chair looking off into the distance. Anna's eyes move to see Brayden sneaking a glimpse of his phone to his buddy they quietly chuckle. Anna's gaze wanders to an empty chair. There's a knock on the door and Mrs. Glyde sticks her head in. Anna raises her microphone to point at Mrs. Glyde.

POUTY STUDENT
Urr, I was working on that!

MS. O'BRIEN
It's alright I'll be right back,
just keep drawing.

POUTY STUDENT
Well how am I supposed to draw if
she keeps. Urr. Oh my god!

The pouty student slams their drawing board down and crosses their arms. Ms. O'Brien goes to the door.

MS. O'BRIEN
What's up?

Mrs. Glyde motions her out into the hall. Anna turns up the gain on her microphone. We hear the muffled conversation.

MRS. GLYDE
 We're going to call a special
 assembly in a few minutes... Last
 night...

The sound turns to static. We see a bolt of pain cross Anna's face.

**41 VARIOUS LOCATIONS MONTAGE GYM/BUS/ANNA'S ROOM/KITCHEN/GLYDE'S 41
 OFFICE - VARIOUS TIMES**

We see a montage of Anna maintaining the same expression over the course of several days across several different locations. The assembly, on the bus, at the dinner table. The static continues. The camera pulls back to reveal Anna sitting in Mrs. Glyde's office flanked by Mrs. Glyde and Janet. Mrs. Glyde is mostly talking to Janet and pointing to pieces of paper that highlight guiding principals and other meaningless jargon.

42 INT. GIRL'S BATHROOM - AFTERNOON 42

Cut to a water faucet running revealing itself as the source of the static we've been hearing. We see a closeup of Anna's recorder. The tape comes to a stop and the record button pops up. The tape is flipped over and the play button is pushed. We hear a snippet of Mrs. Glyde speaking to the assembly.

MRS. GLYDE
 Remember it's not enough to just
 follow the rules. We all have to
 work together to make this...

Anna pushes stop, rewinds, and starts recording over the tape. She's about to turn the faucet back on when she hears some muffled voices. We see a vent above a stall where the voices seem to be emanating from. Anna stands on top of a toilet to get her microphone up to the vent.

43 INT. BOY'S BATHROOM - AFTERNOON 43

We see inside the boys bathroom. Two blurry figures are talking to each other from opposite sides of a stall. They come into focus the more they talk.

BLUR 1
 It's not even that hard.

BLUR 2
 Yeah, but it's a lot easier to just
 come in here and look up all the

answers after it's been handed out.
 Why leave anything up to chance
 right? Francis Crick, Francis Crick,
 Francis Crick.

Blur 2 is revealed to be Brayden looking at his phone by the
 sinks.

BLUR 1

What do you do for the written
 answers?

BRAYDEN

Partial credit baby! The messenger
 encodes amino acids... Look we can't
 all have giant brains like yours
 loverboy.

BLUR 1

Loverboy?

Blur 1 is revealed as Matthew

BRAYDEN

I've seen you two sneaking out into
 the forest and I know you guys must
 be doing more than just making
 podcasts.

Matthew leaves the stall and start washing his hands.

MATTHEW

Heh, eh, Anna's cool. Maybe a bit of
 a freak, but at least she's
 something to look at.

BRAYDEN

There ya go! I get that. I get that.
 Eukaryotes! Interphase! Translation!
 Transcription! Let's go bois!

44 INT. GIRL'S BATHROOM - AFTERNOON

44

We see Anna visibly hurt by Matthew's response.

45 INT. HALLWAY OUTSIDE BATHROOMS - AFTERNOON

45

She exits the bathroom in a huff and almost runs into Brayden
 as he exits the boys bathroom. She shuffles past him. Brayden
 giggles to himself and continues on his way, care free.
 Matthew is framed in the doorway having seen part of the
 interaction. He nervously walks out and scans the hallway.

46 EXT. OVER BLACK 46

We hear rain and feet trudging through puddles. We hear a school bell faintly.

47 EXT. STREET NEAR SCHOOL - AFTERNOON 47

We see Anna walking in the rain. The school is in the distance behind her. She's crying, but it's hard to tell. Cars drive by. Eventually one pulls up alongside Anna. The window rolls down revealing Matthew. It's hard to hear him through the rain.

MATTHEW

Hey Anna! You want a ride? Anna!
Want a ride? You're getting soaked.
Do you hear me? Anna!

Anna doesn't look up. Matthew rolls his eyes and drives on.

48 EXT. BETH'S HOUSE - AFTERNOON 48

Cut to Beth's house. It is only drizzling now. Anna walks up to the front door and enters.

49 INT. BETH'S HOUSE ENTRANCE - AFTERNOON 49

Inside Chris is sitting near the front door reading something on his iPad. Anna comes in dripping everywhere.

CHRIS

Anna! You're sopping wet!

Anna brushes past him.

CHRIS

Your grandmother took her pills
about an hour ago, she might be a
bit out of it. Oh gosh, let me get
you a towel or something.

50 INT. BETH'S ROOM - AFTERNOON 50

Anna enters Beth's cluttered room revealing that the room is empty. There's a door on the side of the room that's ajar.

51 EXT. BETH'S HOUSE REAR - AFTERNOON 51

Anna goes to the door looking around frantically. There's no trace of Beth, only forest. Anna steps out the door, leaving it open as Chris enters with towel. He sizes up the situation and swears, though we can no longer hear him.

52 EXT. FOREST - AFTERNOON

52

Anna runs wildly through the forest pointing her microphone every which way. Eventually she stops and concentrates. She turns all the volume knobs all the way up on her mixer. She plugs one of the output channels into an input. She does this until every channel is feeding back into the mixer. She closes her eyes and listens through the static. She narrows her equalizer to single bands as she scans around. We see different images of different characters as Anna changes frequencies. Finally, the faintest sound of Beth's heart implant can be heard. Anna takes off in the direction of the sound. She sheds gear as she runs. The audio we hear is no longer fixed to the microphone. Anna finds Beth sitting on a log with an umbrella, looking up at the trees.

ANNA

Gagi!

Anna runs up to Beth and squeezes her tight.

BETH

Anna!

ANNA

I was worried about you.

BETH

I was worried about you too.

ANNA

I... I...

BETH

Shh, shh. Listen.

They look up into the trees as the camera raises up to reveal a Chestnut-Sided Red-Eyed King Wren whistling "La Vie En Rose."

Roll credits