

~Tales From The Islands Of Illamiraila~

Dance Of The Wanderers

[Season 1; Episode 0 — Woman's Blues (Pilot)]

[Date: 12/12/14]

Written by Thaddeus Coleman

Master Doc

https://docs.google.com/spreadsheets/d/1pJZXr5U7dh0DDUvy0zsR_oT7FKNEXi6ZNfAlMoeDWqM/edit#gid=0

Disclosure

NOTHING in this is finalized and WILL NOT be finalized until every single scene and every last word is written, checked over and rewritten several times. Things WILL change and evolve to become even better than I can imagine at the moment of writing this. KEEP WRITING no matter how stupid and awkward it may sound now, you CAN and WILL fix it later, but an outline is needed, so write until your fingers bleed.

Scene 1: EXT. Burning Wreckage. Night.

Panning over broken stones and flaming rubble. The sides of the scene are faded and blurry as if looking from the POV of someone who's just awoken from being knocked out. The eyes close.

KATHLEEN NYRO (V.O.):

I can't be cursed.

The eyes open again. Back on the rubble, but something new is here now. Floating above the stones and flames is a ghostly humanoid projection.

KATHLEEN NYRO:

Chris--Christine?

NOELLA (a.k.a. CHRISTINE):

I am Noella, the Cursed Mother. Born cursed and cursed again to cursed 10,000 souls.

The eyes close and open. Noella is now very close. Her face almost completely fills the view. Her image is very clear and definite.

NOELLA:

Kathleen Nyro, I choose you--curse you. As you stay, these Islands will rise from the waters up the heaven above and be reclaimed for the Spirits. You are cursed.

The eyes close.

NOELLA (V.O.):

I choose you.

KATHLEEN NYRO (V.O.):

It was a dream. I can't be cursed. / No... I'm not cursed.

INT. The Deacon Blues Bar. Night.

The screen fades back in. This time to yellow lights and the sound of a lively bar. It's a cozy place filled with people talking and drinking. We see a young woman sitting at the bar, slouched over on the counter staring down a full glass of liquor. This is Kathleen Nyro. The bartender, Deantoni, or DT, watches her from behind his bar.

KATHLEEN NYRO:

DT, pour me another.

Comment [TC1]: The script is about 3 pages short of its 28 goal.

Comment [2]: cut

Comment [3]: This just doesn't flow well.

Comment [4]: I'm thinking of making this more vague and having Kathleen 'see' Noella throughout the Pilot and adding more details to the curse.

Comment [5]: claim-- It sounds good, but at the same time is such a weak sounding word.

Comment [6]: I might cut this or move this to the end of this part of the scene.

DT simply glares at the full glass.

KATHLEEN NYRO:

It's the motion of liquor falling from the bottle to the glass that calms me. Come on, DT. It's been a rough week.

Stare. Stare.

DEANTONI:

And what should I do with that perfectly untouched drink.

Comment [7]: this-- he picks it up.

KATHLEEN NYRO:

My gift to you.

DEANTONI:

You're worse than the drunks, Kay. Didn't you know it disrespectful not to drink your drink.

KATHLEEN NYRO:

I lost my job.

DEANTONI:

Ezra's got you a new one.

KATHLEEN NYRO:

I lost my apartment.

DEANTONI:

Lalla's letting you crash with her.

KATHLEEN NYRO:

I got chased through the city by the same thing that took my job and destroyed my apartment.
My mind and body needs--DT! Needs calm.

DEANTONI:

Okay, okay, but next time you're drinking with me.

Comment [8]: Exposition! DT... why are you being such a dick? That's not really how I want his character to play. Also some of this info is provided later in the Pilot.

DT pulls a new glass from the counter, wipes with a towel before placing it in front of Kathleen. He slowly pours the liquor into the glass as Kathleen watches. A small smile crosses her face though it soon grows into a subtle expression of worry.

Comment [9]: This is fine.

NOELLA (V.O.):

I choose you.

EXT. The Deacon Blues Bar. Night.

From an aerial shot we Kathleen leaving the bar. The Deacon Blues can be read on a sign on the roof of the bar. Kathleen gets on a heavy built motor scooter, revs it, turns on a portable radio, and takes off.

EXT. Illamiraila Main Island. City. Night.

Kathleen rounds a bank continues on down a hill, the cityscape behind her. The radio broadcast disc jockeys.

MALE DJ:

And that was Stoneman Gale by The Fish People. What a great song that was. What about you Stevie, did you get a kick out of it?

FEMALE DJ (STEVIE):

Oh yeah! The drumming was so crisp and clear. Gets me excited, Lindsay! Ow, but for what?

MALE DJ (LINDSAY):

Could it be for the ethereal drumming of the Wanderers?

FEMALE DJ (STEVIE):

Oh! You know me so well. Yep, the Festival of the Wanderers.

MALE DJ (LINDSAY):

Well, who isn't excited for the Festival?

The noise of the radio fades into the background as Kathleen reaches her destination--a two floor house.

KATHLEEN NYRO:

Yep..., I know someone really excited about the festival. Not me.

Kathleen gets off her bike, kicks down to kickstand, and enters the house.

Scene 2: INT. Lalla's House. Night.

Inside the house it's dark and quiet. Kathleen gets ready for bed; taking a shower, changing clothes, and doing some light exercises in her room.

Comment [10]: This line was written so much better in the notebook I lost... Needs to be tighter.

Comment [11]: Does this type of scooter have a kickstand?

Comment [12]: I don't think it would hurt to make this scene a bit longer. It should be an important scene.

INT. Lalla's House. Kathleen's Room. Night.

Afterwards, she jumps into her bed. She's lying back down on top of her covers. After squiggling around some, she returns to her previous position. She stares at the ceiling, with a face full of anxiety.

Comment [13]: Kathleen should remark on her new bed. In the actual story we know this isn't her home, because we see it get destroyed, but in the Pilot we really don't know.

NOELLA (V.O.):
I choose you, Kathleen.

Kathleen is looking at a seemingly normal hanging light. It stares back.

YOUNG LALLA (V.O.):
I've been cursed. (Beat) Get away for me!

Kathleen takes a look around the room before turning her gaze back at the light.

KATHLEEN NYRO:
It's moving.

It's not moving.

KATHLEEN NYRO:
Everything is.

She sits up in bed and looks at the floor.

KATHLEEN NYRO:
Movement without motion.

She walks out of the room and into the living room. It's dark, but some moonlight is shining through a large window. Kathleen lays down on the couch and turns on the TV. A recap of an earlier news interview is on.

INTERVIEWER:
And how do you explain the DASbot that ran amok on the Big Island last week? Are these things-these DASbot truly safe?

CHARLIE ALMINI:
Are these things-these DASbot truly safe? Well, I don't know? I only spent five years designing the damn things! Three years working with the Delta Police Force to ensure safety procedures. Are these things safe? You know the one that ran amok on the Big Island! That was a hijacked

prototype of the Delta bot made before Almini stepped in and showed those guys how to make a real bot. So, yeah, these things--the DASbot are safe, Al. Thanks for asking.

Comment [14]: Still needs more punch. A lot more.

Kathleen angrily switches off the television and slams the remote control down.

KATHLEEN NYRO:

God damn Almini! This is too much. I might never sleep again...

Comment [15]: cut

She buries her head into the couch cushion and clamps the pillow around her head, trying to force sleep--or something akin.

Scene 3: EXT. City Streets. Day.

Comment [16]: I like this scene. The end narration could be extended some.

We see various shots of this particular city block, ending with one of Kathleen's parked bike.

INT. House. Day.

Kathleen is standing in front of an older couple inside their home. The man is very animated as he speaks to her.

HUSBAND:

A woman's breast should have character! They should tell everyone where've you been! Where you are! Where you are going! But those--

He points out Kathleen's breasts with both hands, open and palms up as if presenting some grand evidence.

HUSBAND:

Those breast just tell me that you're young. Look at my wife!

He steps aside and points to his wife in the same manner he pointed at Kathleen earlier.

HUSBAND:

Her breasts tell me a complete story--she's a mother, a hard worker, she's lived! They tell me so much!!

His wife seems happy with the praise.

HUSBAND:

Your breasts, your breasts don't say anything about you as a person! As a woman!

The man turns to his wife again.

HUSBAND:
Right? Nothing at all.

WIFE:
Oh, yes, nothing at all.

Kathleen simply smiles at the couple. Then she looks down at her breasts.

KATHLEEN NYRO:
Did you hear that, Breasts? You're too shy. Where is that going to get you, Breasts? Hmm? Nowhere. In 10 years, when I'm far, far over there, you still going to be right here. Are you okay with that?

Kathleen's breasts do not answer. Kathleen looks back at the couple.

KATHLEEN NYRO:
You're right. Nothing at all. Goodbye, now.

Comment [17]: This Kathleen is sort of gone for the rest of the story--sort of.

Kathleen turns around and leaves.

EXT. City Streets. Day.

Cut to a montage of Kathleen cruising on her bike and delivering packages.

KATHLEEN NYRO (V.O.):
She said, "I choose you." but that could mean anything. Cursed people usually have symptoms.

Each time Kathleen returns to the road from delivering packages, she's followed by more and more cats and dogs. She doesn't really notice.

KATHLEEN NYRO (V.O.):
Like being followed by animals. They can sense something is wrong.

Kathleen is carrying a package and turns around to find an army of animals behind her.

Comment [18]: This 'army' never returns--was that just a temporary symptom?

KATHLEEN NYRO:
And something is definitely not wrong.

Comment [19]: I like this moment. This narration could be longer--maybe Kathleen saying what happened to Lalla when she was first cursed.

Scene 4: INT. Lalla's House. Kathleen's Room. Night.

Comment [20]: I like this transition short, but needs more punch.

It's nighttime again and Kathleen is in her bed unable to sleep, staring up at the ceiling light. Her eyes are wide open, filled with **anxiousness** or perhaps terror.

Comment [21]: I used this word too many times in this Pilot. Thesaurus.

KATHLEEN NYRO:
I'm moving. I know that I am.

She continues to stare at the wall, unflinching. Her pupils seem so small in seas of white. She blinks.

KATHLEEN NYRO:
I'm going to need a new home, aren't I?

INT. Lalla's house. Kitchen. Morning.

We open in Lalla's kitchen, full of people. Lalla is at the stove cooking breakfast, smiling and happy. Kathleen's sitting at the table with her head down. She looks pretty tired. Across from her is a guy Lalla knows and walking in is Lalla's brother, Ezra. He pulls out the chair next Kathleen and sits down.

Comment [22]: Where's Lalla's little sister quote?

Comment [23]: This is okay. It needs some reworking for more punch--maybe some important drop, but it general okay. Vanilla.

KATHLEEN NYRO:
Three feet.

Kathleen pushes Ezra's chair about 3 feet away from hers.

EZRA KAMAKA:
Still? I thought we weren't fighting.

KATHLEEN NYRO:
We aren't.

Lalla passes a plate full of food to Ezra, hugs from behind, and kisses him on the cheek.

LALLA KAMAKA:
I'm glad you're back.

EZRA KAMAKA:
And right on time for the Festival.

Lalla shoots up beaming with joy.

LALLA KAMAKA:

And this year it's going to be truly wonderful! (looking at everyone at the table) I get to experience it with everyone I love! (smiles [to Kathleen?]) Watch me dance.

KATHLEEN NYRO:

(Looking at Ezra). Ezra, I'm glad you're back, too.

Comment [24]: I like this, though, it feels like more should have happened before hand.

EZRA KAMAKA:

Are you? (He nods his head a few times) Okay. How's the job I got you working out?

Comment [25]: This comes to quick.

Kathleen breathes in deeply before answering.

KATHLEEN NYRO:

I get to drive. (She pauses) And you know me and my bike. I love to ride it. Gives me time to think. (Weird smile)

Scene 5: EXT. City Streets. Day.

Kathleen is riding through the city streets again. She seems to be done with her deliveries for the day and is just riding. And thinking.

Comment [26]: Kathleen is suppose to love riding her scooter, but in all the scenes where she's riding it, she's not having a good time. It's not the scooter's but it's also not conveying the right emotions to the audience.

KATHLEEN NYRO (V.O.):

It gives me plenty of time to think. Like about the words of a Spirit--to raise the Islands and reclaim the land id I don't leave--leave my home.

She zooms down tight alleyways, lost in thought. From the walls it looks as if some faint something is forming--trying to reach out to her but it's too weak. Too faint.

KATHLEEN NYRO (V.O.):

A home that has never truly felt homey. Constantly moving--that's how I met Christ-Noella in the first place. But (she pauses) It's also a place filled with the people I love.

Comment [27]: Just call her Christine here.

The vague transparent substance takes on a less vague features--arms trying to grab her and featureless faces trying to speak to her. She speeds up trying to escape it, yet it doesn't seem like she's has truly noticed them yet, It's instinct.

KATHLEEN NYRO (V.O.):

If I'm cursed I'll have to leave. But I'm not cursed.

The dark mass that chasing her is calling, screaming at her. It is many and jumbled up.

All it's voices are slightly different.

FEATURELESS FACE (Woman's Voice):

I chose you.

FEATURELESS FACE (Man's Voice):

Where are you going?

FEATURELESS FACE (Old Man's Voice):

You will bring us ruin.

FEATURELESS FACE (Young Girl):

Kathleen, I can help you.

FEATURELESS FACE (Female's Voice):

It'll get you!

Comment [28]: Rewrite

FEATURELESS FACES:

KATHLEEN!! CURSE!!

Faster and faster she goes. The arms follow faster and grow more violently.

KATHLEEN NYRO (V.O.):

They say the Cursed are tied to the Spirit World. They become connected to them outside the Festival of the Wanderers. Haunted by them. But I'm not--

Comment [29]: Rewrite

She slams on the brakes! Her bikes slide across the concrete for awhile before coming to a stop. She quickly gets off her bike and turns around with a face full of determination, and fear, and worry, and anger. But there's nothing behind her. She's shaking. Her vision's uneasy. Then she hears a small meow from below her. She looks down to find one of the cats from the other day in front of her.

Comment [30]: Rewrite

KATHLEEN NYRO:

Cursed.

The scene fades to black. We can hear the ringing of a phone.

KATHLEEN NYRO:

Hello?

Comment [31]: Generally Perfect. Only touch up.

Scene 6: EXT. City Streets. Evening.

Comment [32]: Generally good. Good length. Touch up.

The scene fades back in. Kathleen is riding across a bridge--east to west. Orange is the setting sun in the background.

DREW HAMILTON:

Hello, is this Miss Kathleen Nyro?

KATHLEEN NYRO:

Yeah, this is Kathleen.

DREW HAMILTON:

Good. My name is Drew Hamilton from Delta-Almini.

Comment [33]: He should call it Almini here too.

Kathleen let's out an audible sigh of disgust.

Comment [34]: She should be more lost in thought instead of hostile.

DREW HAMILTON:

We would like to set up a meeting with you. Can you meet with me at the In Rainbows Hotel construction site tomorrow morning?

KATHLEEN NYRO:

You mean the ruins of the In Rainbows Hotel.

Her tone is very dry.

DREW HAMILTON:

It's very important, Miss Nyro.

KATHLEEN NYRO:

Fine, why not.

DREW HAMILTON:

Thank y--

She hangs up.

KATHLEEN NYRO:

What if I am cursed?

Comment [35]: Change??

She frowns. She speeds up as she takes a turn.

EXT. Deacon Blues. Evening.

We see Kathleen's bike parked outside of the bar.

INT. Deacon Blues. Evening.

Kathleen walks up to the bar. DT's behind the counter.

KATHLEEN NYRO:

I need a drink, DT! And tonight I'm drinking!

Comment [36]: Punch up

DEANTONI:

(Shocked) Really? Then I'll be your partner.

Quick cut. Deantoni pours the two of them shots. They clink glasses and down the liquor. Kathleen slams her glass down.

KATHLEEN NYRO:

Pour me another!

Scene 7: INT. Lalla's House. Kathleen's Room. Night.

Kathleen is again back in her new room unable to sleep, staring up at the ceiling light. This time though, it's moving, subtly, but moving. And so is she, subtly. Wide eyed, her eyes follow the subtle movement of the light until she hears a single, sharp moan. It's Lalla's passionate cry.

Comment [37]: Length is okay--it's an important scene but it should be short, it's a quiet, lonely scene. Though, something is missing.

Comment [38]: May exchange with Lost Scene 7A.

KATHLEEN NYRO:

That's too much.

Comment [39]: It's

Comment [40]: I need a new home./I miss my apartment.

INT. Outside Lalla's Room. Night.

Kathleen stands outside of Lalla's room, in front of her door. More muffled moans can be heard. She stands there wanting to knock on the door, but after a beat lets out a sigh and puts her hand down. She walks away.

INT. Lalla's House. Bathroom. Night.

Kathleen is standing in front of the bathroom mirror. She looks sick--disheveled hair, pale, tired eyes, worried expression. She stares at herself in the mirror for a beat before pulling down her shirt by the collar revealing a faint glowing mark. It resembles a scar. She swallows her saliva and lets her shirt fall back up. She plops down on the toilet seat and sits there. Head sinking into her hands.

KATHLEEN NYRO:

I'm cursed.

Scene 8: EXT. In Rainbows Construction Zone. Morning.

From the left, in the distance, Kathleen can be seen riding along the gated perimeter of the construction zone. She is being watched by someone on the inside. Kathleen rounds the corner and makes her way inside the zone. She gets off her bike a good distance away from her observer. She kneels down and, to the observer, it looks like she's talking to or messing with something but she's too far away to truly make out what she's doing. After a moment she begins walking to the observer. She stops along the way to give what seems like a little prayer for the ruined hotel. She continues forward. When she comes within hearing distance, the observer finally speaks.

Comment [41]: Is this too long?

DREW HAMILTON:

Nice scooter.

KATHLEEN NYRO:

Thanks it's a Boudoir Tourist.

Comment [42]: Asami--that the name: Asami Tourist H46

Comment [43]: Will probably change name.

We turn to the man. He's a young man in a business suit. He seems pretty average. This is Drew Hamilton.

DREW HAMILTON:

It's pretty heavy, isn't it? You don't see many women riding a bike like that.

Comment [44]: Is that line sexist? I don't know about the scooter riding habits of women. Can I make a bit of this?

Kathleen smiles.

KATHLEEN NYRO:

That's what I really love about it, its weight. The motion it makes when it's moving--

She turns back and looks at her scooter.

KATHLEEN NYRO:

It's a real pleasure.

Comment [45]: We never see it being a "real pleasure"

Still smiling, she faces Drew Hamilton again.

KATHLEEN NYRO:

So, what's this meeting all about?

DREW HAMILTON:

Right. Let me formally introduce myself, Miss Nyro.

She cocks her head slightly.

KATHLEEN NYRO:

Kathleen. You're just as young as me.

Comment [46]: You're as young as I am.

DREW HAMILTON:

Okay.

He smiles and extends his hand.

DREW HAMILTON:

Kathleen, then. I'm Drew Hamilton from Almini.

Comment [47]: This bit may be moved to the phone call scene earlier.

They shakes hands.

KATHLEEN NYRO:

Almini?

DREW HAMILTON:

Um, Delta-Almini, I worked the Almini Robotics side before the meager. It's still Almini to me, I guess. (Small laugh)

KATHLEEN NYRO:

Drew Hamilton, man from Almini.

DREW HAMILTON:

We've been looking into the Incident that happened a few weeks back.

Comment [48]: In this timeline (Pilot), its probably been a week--2 tops.

KATHLEEN NYRO:

The one where a psycho DASbot chased me through the city and tried to kill me? The one that also destroyed this hotel, of where, I used to live. That one.

Comment [49]: be a resident of.

DREW HAMILTON:

That bot was not a DASbot, but a Delta Secure prototype bot made before Almini's help. And yes.

The subject is obviously annoying Kathleen.

DREW HAMILTON:

Those details are important.

KATHLEEN NYRO:

Drew. (she takes a breath) I'm not mad at you but why am I here? Delta-Almini has already given me my pittance for the Incident and my job.

DREW HAMILTON:

I'm here to learn more about what happened that night. From you. Um, you were very thorough in destroying the prototype so we couldn't gather much data from it. Forget about Almini. Help me right what happened that night, by ensuring it never happens again. Tell me, anything strange that happened that night.

Comment [50]: Needs more punch

Kathleen runs through a gamut of emotions.

KATHLEEN NYRO:

Plenty. Starting with the obvious.

Drew stays silent and Kathleen thinks.

Comment [51]: Keep

KATHLEEN NYRO:

It was unprovoked. At first I thought it was just randomly attacking, but no, it was after me, so that was weird. Oh! And at the end of the night it stopped attacking me and started punching the ground.

DREW HAMILTON:

That last bit is strange.

KATHLEEN NYRO:

Just the last bit?

DREW HAMILTON:

Sorry, that's not what I meant. Thank you for your help. Miss Kathleen.

Comment [52]: There should be more detail

He pulls out an envelope from his breast pocket and hands it over to Kathleen.

DREW HAMILTON:

It's from the company.

Kathleen opens the envelope. It's a letter. She looks it look and seems to be agitated by the letter's contents.

KATHLEEN NYRO:

Do you know what this says?

Drew pauses; his mouth agape.

DREW HAMILTON:

I do.

KATHLEEN NYRO:

You're fining me for the destruction of that damn bot that tried to kill me.

She gets in Drew's face and while not towering over him, she is taller and can be very imposing when the need be. And the need be.

KATHLEEN NYRO:

You feed me those lies like you're trying to help me.

She pushes him. Hard.

KATHLEEN NYRO:

Do you know--do you have any idea what happened to me!

Comment [53]: Keep?

She pushes him again, He stumbles back, completely dumbfounded.

DREW HAMILTON:

What happened?

Comment [54]: Keep

KATHLEEN NYRO:

You and your company ruined my life.

Comment [55]: I hate this line

She pushes him a third time and he falls to the ground. From behind them a DASbot moves to their location to investigate the situation.

DASBOT 4423:

What is the problem here? (To Drew) Citizen, do you need assistance.

Both Kathleen and Drew stare at the DASbot for a beat.

DREW HAMILTON:

Um, no. No, everything is fine.

Kathleen give a cold look at the DASbot.

KATHLEEN NYRO:

Comment [56]: I feel like Kathleen should have a bag with her in this scene--something to pick up and at the end of it. I don't know why.

This is your fault.

Comment [57]: You're the problem.

Comment [58]: Keep

Kathleen turn her death gaze on Drew who is still on the ground and now looking at her.

KATHLEEN NYRO:

Drew Hamilton from Almini, don't let me see you again.

He can only stare as she walks off.

Comment [59]: I don't want Kathleen to feel like a bully here. Later, when she gets drunk it more understandable, but here it just feels like she's a violent person.

Kathleen arrives at her scooter to find her friend, the cat from the other day, is still there.

KATHLEEN NYRO:

Still here? Are you following me because I'm cursed or because you like me?

I want to change it to were she has a mild dizzy spell and maybe sees a spirit, then blame Drew for what happening and walks off.

CAT:

Meow.

KATHLEEN NYRO:

You've said that already.

Comment [60]: I love this scene--nice, short transition scene, but it's kinda weird that both at the beginning and end of this scene. Maybe it's okay.

Scene 9: INT. Lalla's House. Morning.

Comment [61]: Okay, upon rereading, this scene is pretty cute. Maybe just some touch up here and there. Length is good.

Kathleen walks into Lalla's house holding the cat form before.

Comment [62]: Remember: There's a slightly different version of this scene written.

KATHLEEN NYRO:

Lalla! Guess what? I still hate Delta-Almini. Mostly the Almini side.

I want to incorporate elements from both versions.

She talking as she makes her way to the kitchen.

KATHLEEN NYRO:

Also, we own a cat now. I named him Gains.

She opens the door to the kitchen.

KATHLEEN NYRO:

Lalla!

She walks in to find a guy sitting at the table. Her face sours. She puts Gains down on the floor and he circles around her legs before following behind her as she walks over to the table and sits down. She looks over at the guy and sighs at the sight of him.

He's shirtless and wearing glasses. He nervously begins to speak.

GUY IN GLASSES:

Lalla's finishing her shower.

KATHLEEN NYRO:

So, that was you last night?

GUY IN GLASSES:

You were here last night?

KATHLEEN NYRO:

Oh yeah. All night.

He nervously messes with his glasses.

GUY IN GLASSES:

Um, let me introduce my--

Kathleen cuts him off and stares him down.

KATHLEEN NYRO:

You know what? I feel like we've already met.

GUY IN GLASSES:

You heard us.

KATHLEEN NYRO:

Oh, no!

She pauses and he sighs with a little relief.

KATHLEEN NYRO:

No. (She leans in) I could feel you guys. Every push and pull and twist and thrust. I could hardly get any sleep, ya know?

GUY IN GLASSES:

I--um, um!

Kathleen reassuringly pats him on the hand--very imposingly. She smirks.

KATHLEEN NYRO:

Relax, guy. It wasn't your fault or her fault. I'm just super sensitive to motion. Growing up on these moving Islands was hell, but I learnt to distract myself from it. But, recently, it's been more difficult to distract myself from the subtle movements. But relax, it wasn't anyone's fault. I'm Kathleen by the way.

Comment [63]: Rewrite

He looks as if he's just met his girlfriend's disapproving father.

Lalla burst into the kitchen in her normal high spirits.

LALLA KAMAKA:

So, whaddya guys wants for breakfast?

Lalla notices the cat.

KATHLEEN NYRO:

We own a cat now. His name's Gains.

LALLA KAMAKA:

Hi, Gains! Whaddya have?

GAINS:

Meow.

Comment [64]: This is the last time Gains appears in the Pilot. He be put in another scene.

GUY IN GLASSES:

Um...

Scene 10: EXT. City Streets. Evening.

Kathleen is outside a house delivering a package. She frowning and generally looks disinterested. The lady at the door signs.

LADY:

Thanks, um, have a good evening.

Kathleen only gives a low grant before hopping on her scooter and riding off.

Comment [65]: I should have Gains on the scooter in a little bag.

Kathleen rides up a small hill and turns a corner into a narrow alley. When she comes out of the alley onto the main street she sees a DASbot. Number 1011. She seems shocked and irritated.

Comment [66]: This part may be cut. DASbot 1011 isn't important in the pilot and may be more of a Wanderers G thing. Scene may be replaced with a similar scene of Kathleen seeing a vision of Noella.

KATHLEEN NYRO:

Bastardbot!

This DASbot seems to have more swagger, more personality than the other DASHots. It locks eyes with her as she passes by and begins reciting one of the DASbot general announcements, but it seems very directed at Kathleen.

DASBOT 1011:

Stay Safe Citizen! Do Not Commit Crimes!

Kathleen's phone begins to ring, but the sound seems so distant compared to 1011's voice.

DASBOT 1011:

Or I Will Deal With You!

One of 1011's LED's eyes twinkle.

DASBOT 1011:

And You Wouldn't Want That.

Kathleen finally passes the DASbot. It seemed as if everything had slowed down as it spoke to her--and it was speaking to her.

Comment [67]: See Miscellaneous Notes #9 for changes

Kathleen hits the button on her earpiece, turning on the phone.

EZRA KAMAKA:

Can you meet me?

She's still a bit distracted. She glances back.

KATHLEEN NYRO:

Um, yeah, sure.

Comment [68]: If I add Gains to the scene: "Did you see that, too...?"

EXT. City Bridge. Evening.

Comment [69]: Rewrite completely

Ezra's sitting on the edge of the bridge as Kathleen walks up and sits down about three feet away from him.

Comment [70]: If Gains is here add him walking up with Kathleen.

EZRA KAMAKA:

There's a lot of water here. It's been a long time since I've been to a place so enveloped by water.

KATHLEEN NYRO:

Yep, that what an island is.

Ezra turns to Kathleen and sees the distance between them.

EZRA KAMAKA:
Why are you mad at me?

KATHLEEN NYRO:
I'm not.

EZRA KAMAKA:
If anyone should be angry, it should be me. You left me for this Island you hate so much and you won't even get close to me.

KATHLEEN NYRO:
I didn't have a choice. I had to stay with Lalla.

EZRA KAMAKA:
Lalla's a big girl. She didn't need you you to stay behind. She loves this place.

KATHLEEN NYRO:
Lalla didn't have a choice! What? Is she going to do? Leave the Island and burn into ash or hate the Island and live miserably? The cursed don't have a choice.

EZRA KAMAKA:
But you do, Kathleen! Then and now.

Kathleen gets up. She's angry.

KATHLEEN NYRO:
You have no idea what's been going on. I don't have choice. I can't just live and abandon people.

She hops on her bike and rides off.

EZRA KAMAKA:
(Sighs) Good talk.

Ezra stare at the water then at his right hand.

EZRA KAMAKA:
Good talk.

Comment [71]: SYMBOLISM!!
OMGWTFBQQ!!GENIUS!! ...for a theme barely touched upon and really may not be that important.

Comment [72]: "Then what is all this, then?"
(waving his hand in the space between them)

Comment [73]: "You can't love a prison."

Comment [74]: "...they simply move as directed..."

Comment [75]: If Gains is here, he says with Ezra: "So, you're siding with him."

Scene 11: INT. The Deacon Blues. Night.

Kathleen is at the bar pushing back drinks.

Comment [76]: Rewrite... except some banter and the last part.

Comment [77]: Lalla should be here in the bar.

KATHLEEN NYRO:
Pour me another, DT!

DEANTONI:
You should slow down.

KATHLEEN NYRO:
It's been a rough week... Deja Vu.

DEANTONI:
Not quite.

KATHLEEN NYRO:
Jamais vu.

DEANTONI:
That's not--

KATHLEEN NYRO:
It been a rough week.

DEANTONI:
I know, okay.

KATHLEEN NYRO:
Delta-Almini's fining me.

She takes the shot glass of the guy sitting near her and drinks it.

Comment [78]: What a dick move... May keep may change

KATHLEEN NYRO:
Pour me another.

Comment [79]: She takes the empty glass and looks at the room through it.

Comment [80]: This is seriously the unintentional catchphrase of the Pilot. I'm keeping it.

DEANTONI:
You told me. An hour ago. And no.

They stare at each other for a beat.

DEANTONI:

Keys.

Comment [81]: Keep

She hand them over.

KATHLEEN NYRO:

Dance! I'm gonna go dance.

As Kathleen gets up to hit the dancefloor, the front door of the bar opens and walks in Dre Hamilton, man from Almini. Kathleen's haggard face flares with anger.

KATHLEEN NYRO:

You, you, you, you, you, you asshole!

She points him out. He looks scared.

KATHLEEN NYRO:

That the guy who fining me! Get him out of here! DT, throw him out of here!

DEANTONI:

I'm not doing that. He hasn't done anything. You're drunk, Kathleen.

KATHLEEN NYRO:

He hasn't done--He, he--I'll kick him out, then!

She races over to Drew, while a crowd of onlookers try to stop her. She claws at him while being held back. Drew escapes. Kathleen is still clawing at his shadow.

KATHLEEN NYRO:

Let me go!

Lalla appears in front of Kathleen and slaps her across the cheek. After a second or two Kathleen begins to recover from the slap and turns her head to face Lalla. A look of utter astonishment and disbelief runs across her face. Lalla slaps her again. Hard.

Comment [82]: She was totally here before this moment.

LALLA KAMAKA:

Calm?

Kathleen rubs her now sore cheek.

KATHLEEN NYRO:

Calm.

Comment [83]: Keep

Lalla smiles

LALLA KAMAKA:

Good. (Turn to Deantoni) Deantoni! I got her.

He nods. She walks Kathleen out of the bar.

Scene 12: EXT. The Deacon Blues. Night.

The two are leaning against the wall of the Deacon Blues in silence. They are looking out at the city below the hill. Lalla turns and faces Kathleen who is still staring off into the distance. She looks worn out and worried. Lalla's happy as always.

LALLA KAMAKA:

You scared Alex pretty good this morning.

Kathleen turns to Lalla with an extremely anxious look on her face.

KATHLEEN NYRO:

I feel like I'm going to get chased off the Island again, but I'm not even 100% sure that's a bad thing. This is my home. I was born here, my family is here, yet it doesn't feel like home. I feel selfish and guilty and scared. What's wrong with me Lalla?

Lalla puts her arms around Kathleen and holds her.

LALLA KAMAKA:

You're confused.

Kathleen breaks free and put some distance between them. She stares Lalla in the eyes almost ashamed. She reveals her mark to Lalla.

KATHLEEN NYRO:

I'm cursed.

LALLA KAMAKA:

So, am I.

Kathleen is silent for a beat.

LALLA KAMAKA:

Comment [84]: Add call back to the guy in scene 3.

Comment [85]: Add more motion to this scene--every scene is more or less static.

Comment [86]: May want to add a little fluff before jumping straight into it.

Comment [87]: It's long and awkward, but works and makes sense for the moment. I think.

Kathleen, as long as you're with me, you have a home. I'll be that home.

KATHLEEN NYRO:

Thanks, but I think I need my own place.

LALLA KAMAKA:

Being metaphorical, Kathleen.

KATHLEEN NYRO:

I'm still a little drunk.

LALLA KAMAKA:

That's okay.

KATHLEEN NYRO:

Lalla..., am I like her--Christine?

Lalla is honestly caught off guard by the question.

LALLA KAMAKA:

...What do you--No.

KATHLEEN NYRO:

Was I born cursed?

LALLA KAMAKA:

Hey, listen to this. After, I was cursed by Noella, the previous Maiden of White told me something very interesting. She said that the curse I had received from Noella wasn't a new curse but an extension of an old one--one I was born with, brought forth into the light. She said from the moment of our first beat (until our last breathe) we are cursed with both life and circumstance. We can chose to let it destroy us, we can chose to walk with it, or we can destroy it and be born anew. So, Kathleen, I think I can help you. I can talk to the Elder Spirits, but before I do it, I need to know how you will chose.

KATHLEEN NYRO:

I have a choice? Doesn't being cursed mean the choices are made for you?

LALLA KAMAKA:

Kathleen!! You. Have. A. Choice. And I need to know it. Sometimes--I, um, back then you gave me the strength to choose. Let me do the same with you.

Comment [88]: Whoa, that a lot of stuff. Important, but I think it be shorten.

Comment [89]: by

Comment [90]: Dude, were you paying attention to what Lalla just said?

Comment [91]: for

Lalla looks deeply into Kathleen's eyes for a beat.

KATHLEEN NYRO:

Help me, Lalla. I don't want to destroy this Island and I don't want this curse to destroy me either. That's my choice.

Comment [92]: In the rewrite in this should be vaguely established at the beginning and slowly revealed through multiple vision throughout.

Lalla holds Kathleen tightly, patting her hair.

LALLA KAMAKA:

Good girl.

Comment [93]: I this line and action.

Still in Lalla's arms, Kathleen return the hug. She stares into the distance with her face still showing signs of worry--even through her smile. Fade out.

Next Episode Preview.

NOELLA:

Witness the birth of a new series and watch as our Wanderer struggles in world that no longer needs her. Will she find her home? Next Time: Dance of the Wanderers, Episode 1: Jigsaw Fall Into Place. I am Noella, The Mother and I claim you.

Comment [94]: Complete rewrite

Lost Placement Scenes

Scene 7A: INT. Lalla's House. Kathleen's Room. Night.

Kathleen is again back in her new room unable to sleep, staring up at the ceiling light. This time though, it's moving, subtly, but moving. And so is she, subtly. Wide eyed, her eyes follow the subtle movement of the light until she hears a single, sharp moan. It's Lalla's passionate cry.

She gets up and walks outs.

INT. Outside Lalla's Room. Night.

Kathleen walks down a lonely hallway and as she passes a closed door she stops and takes a look at it. Lalla's playful cries can be heard from the other end. She grimaces and moves on.

INT. Lalla's House. Bathroom. Night.

Kathleen is standing in front of the bathroom mirror. She looks sick--disheveled hair, pale, tired eyes, worried expression. She stares at herself in the mirror for a beat before pulling down her shirt by the collar revealing a faint glowing mark. It resembles a scar. She pulls her shirt off over her head and takes off the rest of her clothes and steps into the shower.

Through the steam and falling water, the mark can be seen to be scrawl across the left side of body, running from her the top of her chest through the side of torso and ending on the side of her thigh just below the buttock.

She turns the shower off.

INT. Lalla's House. Kathleen's Room. Night.

Kathleen get back in her back and stares, once again, at that slightly moving ceiling light. She looks worried and scared.

KATHLEEN NYRO:

I'm going to burn up in a ball of flames.