

UNITED: AN ANIMATED FEATURE

By

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UNITED: AN ANIMATED FILM

FADE IN:

EXT. KEWANEE, IL HOSPITAL - DAY

We see a charcoal-colored pickup truck zoom into a front parking spot facing a hospital building. We hear screeching noises as the car comes to a stop, with two door slams quickly following.

The head and neck of a flamingo peek out one of the back windows while a sheep props his two front legs in the other back window frame to stick his own head out. They start scrambling out of the car to keep pace with the others.

INT. HOSPITAL HALLWAY - DAY

We see the doors of the hospital swing open and **ERICA MITCHELL** enter. She is shown pregnant in her mid-twenties. She has just gone into labor. She has mid-lengthed, dirty blonde hair and a pale frame of about 5'3. Her bright blue eyes are filled with excitement and fear.

A nurse races her wheelchair down a hospital hallway as Erica holds her belly and breathes heavily. The nurse is in her mid-thirties and is about 5'7. She has her hair in a tight ponytail and has piercing blue eyes. She is wearing a blue nurse's uniform.

ROBERT MITCHELL, the flamingo, and the sheep all run behind her wheelchair, trying to keep up. Robert is in his late twenties and is about 5'10. He has dark brown hair and deep brown eyes. His skin is perfectly tanned, and he has a charming, yet crooked smile.

As they run, the flamingo squawks and flaps his light pink wings and the sheep excitedly baa's as his hoofs pound on the tiled floor.

ROBERT MITCHELL

You're doing great sweetheart!

The nurse pushes the wheelchair into a hospital room. Robert turns around to the animals.

ROBERT MITCHELL

We'll see you two in a bit. Be good!

INT. HOSPITAL WAITING ROOM - DAY

The flamingo and the sheep are seen sitting side-by-side in waiting room chairs reading magazines with their legs crossed. We hear soft, elevator-type music playing in the background.

Robert pushes open the door to the hospital waiting room and peeks his head out; the flamingo and the sheep snap up from their magazines. He speaks quietly and lovingly.

ROBERT MITCHELL

Come on back you two.

INT. HOSPITAL ROOM - DAY

We see Erica holding a baby wrapped in a blue blanket. His face is uncovered and he is smiling. When Robert and the animals walk into the room he immediately begins to giggle and reach out toward them.

Erica's face is beaming with joy and love as she rocks her new baby back and forth.

ERICA MITCHELL

Isn't he precious? His name is
Bradley.

Robert sits on the side of the bed next to Erica with a giant smile on his face and pride in his eyes as he looks at his wife and then at his baby.

ROBERT MITCHELL

He's perfect.

The flamingo nuzzles up against Erica's neck, while the sheep rests his head on Robert's shoulder. The four of them continue looking at Bradley with soft, loving eyes.

The nurse opens the door as she gently carries in a pink blanket.

NURSE

Bradley, are you ready to meet your
lifelong pet?

Bradley smiles widely at the nurse as she unwraps the blanket to reveal a sleeping baby dragon. Erica and Robert gasp with shocked joy. Erica's eyes widen when she speaks.

ERICA MITCHELL

Look at her!

Erica looks down at Bradley in her arms and speaks to him as he smiles back at her.

ERICA MITCHELL

You've got quite a special one here, Bradley. What would you like to name her? Agave?

Bradley stares at her with a blank expression.

ERICA MITCHELL(CONT'D)

Scorch?

Bradley shakes his head and sticks his tongue out.

ERICA MITCHELL(CONT'D)

How about Elizabeth?

Bradley smiles and reaches toward Elizabeth still in the nurse's arms wrapped up and sleeping. Erica and Robert laugh.

ROBERT MITCHELL

Looks like we've found a winner.

Elizabeth is navy with white markings on her face and chest.

She wakes up, looks at Bradley, and squeaks with joy as she begins flying around the hospital room. She lands next to Bradley and snuggles up to him.

The nurse reaches into her pocket and pulls out a round bottle with red liquid inside. The bottle has golden, metal vines decorating it and a pointed glass top to seal it. The nurse looks at Bradley with nurturing eyes as she speaks.

NURSE

This will give Elizabeth the potential to stay alive as long as you do, Bradley. The stronger your love for her, the stronger and smarter she will be. The only thing that can affect this potion's power is if you stop loving and caring for her.

Bradley rests with open eyes in Erica's arms, smiling. Erica and Robert both nod in approval as the nurse walks to Elizabeth.

NURSE
Open up little one!

She pours the potion in Elizabeth's mouth. Elizabeth licks her lips with an animated tongue and a comedic slurping sound, insinuating that the potion was delicious. She snuggles back up to Bradley.

EXT. MITCHELL FARM, KEWANEE, IL - DAY

SUPER: EIGHT YEARS LATER

BRADLEY desperately races through corn stalks with his brown hair falling over his sapphire eyes. We see a looming shadow above him as he drops to the ground to hide.

The shadow passes over him, and he picks himself up with a soft sigh of relief. He turns around to find Liz grinning before she playfully tackles him to the ground.

BRADLEY MITCHELL
You win again Liz. Hide and seek is too easy when you can fly! We need to come up with another game to play-- preferably one where I'll always win.

Liz tauntingly tilts her head back and forth as she smiles widely at Bradley and laughs as if to say "You're just annoyed I won and you didn't."

We see Bradley roll his eyes at Liz as he picks himself off from the ground; we see his eyes focus on something else. Excitement consumes his face. The camera cuts to a bright green tractor directly in front of him.

Bradley and Liz look at each other and grin as they race to the machine.

BRADLEY MITCHELL
I wanna drive!

Liz gives a defeated snort at this as she slumps into the passenger seat of the tractor.

Bradley hops in back of the wheel with excitement and starts the tractor. The camera cuts to the tractor racing through the cornstalks.

We see the flamingo and sheep, along with other animals who belong to the farm, running away from the incoming tractor, making panicked noises.

We see the trail of destruction Bradley makes through the cornstalks--there is a path with run-over and bent plants.

Bradley and Liz laugh and goof off with each other as Bradley unattentively steers the tractor.

EXT. MITCHELL BARN - DAY

The camera cuts to Robert standing in front of the red barn the tractor is headed toward with an angry expression on his face. We see Bradley's eyes go wide and Liz begin to panic as Bradley slams on the brakes.

Bradley stops the tractor just before it would've hit his father.

BRADLEY MITCHELL

Dad! I...I'm so sorry! I didn't mean to...

We see Robert's face as his frown and anger inevitably turn into a smile and a gentle shake of the head, accompanied by a soft chuckle.

ROBERT MITCHELL

You two really are quite the pair.
Come on in for dinner...and leave the tractor behind.

The three characters run toward a white house in the distance. We see them slowly disappear into the distance as the sky changes from sunny to cloudy and from summer to winter.

The harsh wind blows and snow falls. The trees turn barren and the farm looks dark and abandoned.

A local Kewanee, IL newspaper rests on a rectangular hay bale outside the red barn.

CLOSE-UP: Headline, TRAGEDY STRIKES

EXT. STREETS OF KEWANEE, IL - DAY

Robert is seen walking--he looks about ten years older than before. He sees a dull yellow advertisement paper posted on a wall. He unattaches the paper from the wall and holds it using both hands.

CLOSE-UP: Headline, CATTLE FOR SALE

CLOSE-UP: Contact 428-935-4786

Robert looks up from the paper in thought with hope and grandiosity in his eyes.

EXT. RESTAURANT - DAY

We see Robert and another man shake hands as they part ways outside of a restaurant with "Farmhouse" displayed in rusty iron on the top half of the building. The man is about 6'4 in his early forties. He is wearing a tacky brown, plaid suit. He has a dark mustache and a receding hairline.

ROBERT MITCHELL

Thank you! I expect this to really help our farm--beef is extremely in demand right now, and I have a family to feed. I will pay you the full amount in cash as soon as you arrive!

The man speaks with a confident, gentle nod.

MAN

Sounds good. Been good talkin to ya!

EXT. MITCHELL FARM, KEWANEE, IL - DAY

We see the man from the restaurant pull up on a dirt one-way road in front of the Mitchell farm. He parks his stock car on the side of the road.

He gets out of the vehicle.

MAN

Here they are! Take good care of 'em, I'll miss 'em. Just didn't have room for 'em on my own property no more.

ROBERT MITCHELL

Thank you again.

In the back of the stock car is the herd of cows. The man opens the back of the stock car, allowing the cows to run onto the Mitchell farm. They run into a large section of grass gated off from the road with a white wooden fence. Robert closes the fence when all the cows have been released.

Robert again shakes hands with the man, and we see money stealthily being exchanged between the two hands as they shake.

The man gets into his automobile and drives off. Robert turns back around to face his new cows with his hands on his hips

and pride on his face.

The camera shows the sky as the sun sets, then rises.

INT. MITCHELL BARN - DAY

We see a malnourished cow lying in the hay, mooing in pain. Robert walks into the barn, and the cow lamely swivels his neck so he can see Robert. The cow is frothing at the mouth and is shaking. Robert's face drops in horror as he steps outside the barn.

EXT. MITCHELL BARN - DAY

Robert closes and locks the door. He sinks down the side of the red barn and whispers to himself.

ROBERT MITCHELL
Hoof and mouth. If this spreads...

He solemnly shakes his head, buries his head in his hands, and begins to sob quietly.

BEGIN MONTAGE

INT. TRENCH - NIGHT

We see Robert and Liz herd the farm's cows into a giant, deep trench on the outskirts of their property. Liz lights the trench on fire with her breath. The camera captures Liz and Robert's faces as the flames reflect off their glazed-over eyes.

Robert falls to his knees next to Liz and desperately sobs with his arms sprawled out in front of him.

Erica comes up to him, gets on her knees next to him, and rubs his back, mesmerized by the fire consuming the trench. Tears form in her eyes.

We see Robert's face again, and we see that the fire is beginning to burn out. Robert then gets off his knees and begins to spread lye into the trench.

We see him throw up a black tarp to cover the trench. With this throw, the camera lens goes black, as if it has been covered up as well.

END MONTAGE

INT. MITCHELL HOUSE, KEWANEE - NIGHT

Robert and Erica join Bradley as he sits at a wooden table doing homework. Bradley is now 17 years old. He has a lanky frame and familiar dark hair and sapphire eyes. We see Robert and Erica sit with Bradley at the table. Robert wears a gentle smile, and he pauses slightly before he speaks.

ROBERT MITCHELL

Hey Bradley, can we talk to you about something?

BRADLEY MITCHELL

What is it, dad?

ROBERT MITCHELL

Well, we had to put down a lot of cows, ya know?

BRADLEY MITCHELL

Yea.

Robert lets out a tense sigh as he continues.

ROBERT MITCHELL

Your mom and I just don't have enough money to recover. We're not going to be able to keep the farm running anymore.

Bradley jumps up from the table.

BRADLEY MITCHELL

WHAT?! WHAT'RE WE GONNA DO THEN?

Erica puts her hand on Bradley's arm to try to calm him down, almost as if to recommend he sit back down and continue listening.

ERICA MITCHELL

Well, your dad and I have gotten jobs in San Francisco. I got a job teaching English at a high school. Honey, I know this is hard, it's hard on all of us. You might like public school instead of me homeschooling you-- you'll be able to make so many new friends! And San Francisco is such a unique city! We'll be able to see a whole new part of the country.

Robert and Erica look at each other and begin to tear up. They then look back at Bradley, who has his mouth open in shock of the thought of change.

Liz makes a sound of distress as she curls up into a ball and covers her head with her wing.

Still in shock, Bradley speaks with an understanding, melancholy tone.

BRADLEY MITCHELL

When do we leave?

EXT. MITCHELL CAR - DAY

There is an aerial view of the charcoal-colored pickup truck driving through a neighborhood in San Francisco. Liz is curled up in the back of the truck while the sheep and the flamingo share one of the back seat windows to look out of.

We see Bradley staring out the other window in the back seat with headphones in. The reflection of the golden gate bridge moves across the window.

BRADLEY MITCHELL

Are we almost there?

ERICA MITCHELL

We should be there in a few more minutes.

BRADLEY MITCHELL

This place is so much different than Kewanee. The houses are so small--is Liz gonna have enough room?

ERICA MITCHELL

There should be enough room for all of us. But we are all going to have to make some adjustments.

EXT. MITCHELL CAR - NIGHT

The car pulls into the driveway of a small, cozy house. The house is painted blue with white accents. It has flower pots on the window sills and a porch swing.

A moving truck pulls up on the curb of the street outside the house.

They all get out of the car and walk inside the house.

INT. MITCHELL HOUSE, SAN FRANCISCO- NIGHT

ERICA MITCHELL

Bradley, your room is upstairs if you
wanna see it. It's the first room on
the right.

We see Bradley disappear from view as he walks up the stairs.

INT. BRADLEY ROOM, SAN FRANCISCO - NIGHT

Bradley lies in bed in his barren room. He then gets up and
goes to his bedroom window and looks outside.

P.O.V.:

We see a flickering, warm orange glow and the smoke from a
bonfire rising from the house across from his.

Bradley then turns back around and jumps onto his bed. He
looks at Liz and speaks with a soft tone.

BRADLEY MITCHELL

What do you think about all this Liz?

Liz goes to the side of Bradley's bed and nuzzles his face
with hers. Bradley laughs and strokes the top of Liz's head.

BRADLEY MITCHELL

Goodnight Liz.

Bradley falls asleep with Liz curled up next to his bed.

INT. BRADLEY ROOM, SAN FRANCISCO -DAY

CLOSE-UP: alarm clock is shown changing from 5:59 am to 6 am.

It beeps as Bradley snoozily hits the top of it and rolls out
of bed.

INT. MITCHELL HOUSE, SAN FRANCISCO - DAY

Bradley runs down the stairs into the kitchen.

BRADLEY MITCHELL

Bye mom, bye dad!

ROBERT MITCHELL

Have a great day at school. Your
mother's already there--she wanted to
make sure she's ready for the day. Do

you know where you're going?

BRADLEY MITCHELL

Yes dad, it's just two blocks away!
I'll see ya tonight!

Bradley walks out the antiquated white door and closes it behind him.

EXT. SAN FRANCISCO STREETS - DAY

Bradley has a strange feeling he is being followed. He hears a noise and turns around to see what it was, but nobody is there and nothing looks out of the ordinary. He walks faster toward school with Liz walking a step in back of him.

The camera angle shows Bradley's back side as we see a dark shadow close to the camera, lurking behind him and Liz as he walks away.

EXT. SCHOOL - DAY

We see Bradley walk up to the school. Outside, many students are socializing with their pets by their side. However, we notice that Bradley is the only one with a dragon.

The other kids all turn to stare at Bradley and Liz when they enter school property. The two pause by the front gate of the school, looking embarrassed and confused by the attention they have acquired.

Bradley then walks toward the entrance of the school building. We hear whispers of, "A dragon!", "Woah", "Who is that?", and "So cool!" as Bradley walks through a parted pathway the other kids create for him and Liz--as if they are afraid to get too close.

INT. ART CLASSROOM - DAY

Bradley is sitting on one of the wooden stools in the back of the art classroom. A scrawny, clumsy guy named **IVAN** with a chameleon on his shoulder walks up to Bradley and plops himself on the seat next to him. He has light brown hair and dark brown eyes. He is about 5'5 and is pale.

IVAN HANSEN

Hi! I'm Ivan.

BRADLEY MITCHELL

I'm Bradley.

IVAN HANSEN

I haven't seen you around. I'm sure I would've remembered a pet dragon! I'm guessing you're new here. Where're you from?

BRADLEY MITCHELL

Illinois

Ivan continues talking, but Bradley gets distracted by observing a girl named **WYATT** sitting at the table in front of him. Her pet peacock is standing on her table watching her paint and occasionally squawking in approval, which makes her laugh.

He is mesmerized by watching her paint. Her long, golden blonde hair falls along the back of her petite frame; the front of her smock is splattered with paint and glitter.

EXT. PHYSICAL EDUCATION CLASS, TRACK FIELD - DAY

The students are standing outside on the track field. They are all wearing their P.E. uniforms: red shorts and a gray t-shirt with a spot outlined in red to write a name with marker.

Bradley, Ivan, Liz, and Ivan's pet chameleon are all standing together. Bradley and Liz observe **ERIC**'s short, muscular body run the track. His blonde hair is being pushed back by the wind, and his pet scorpion is attached to his shoulder.

The camera shows Bradley and Ivan standing together talking while Eric passes by running the track in the background.

BRADLEY MITCHELL

Who's that?

IVAN HANSEN

That's Eric. He's on the baseball team here. He won't stop talkin bout one day playing for U Penn.

Bradley and Ivan turn to Eric; the camera now focuses on Eric. He jogs off the track and onto the turf football field up to another guy with whom he clasps hands with, pulls in, and smacks on the back as a sign of manly friendship. Simultaneously, we hear muffled words escape his lips.

ERIC ELLIOT

What's up bro?

The camera focuses back to the conversation between Bradley and Ivan. Bradley's face forms a sarcastic smile as he speaks.

BRADLEY MITCHELL

Think he'll get in?

There is a very slight pause as Ivan thinks. He then slowly shakes his head as he begins to speak.

IVAN HANSEN

He's smart, but U Penn is competitive. His brother attends Stanford, so Eric probably feels the need to out-do him with an Ivy.

Bradley nods in understanding. He then slowly looks around for Liz with a worried expression on his face. Ivan's chameleon is sitting on Ivan's shoulder, but Liz seems to have disappeared.

BRADLEY MITCHELL

Where'd Liz go?

IVAN HANSEN

She's over there.

Ivan looks toward a sunny spot on the outside of the track. Liz is lying belly-up, flapping her wings and making joyous horse-like, roaring sounds, rolling around in the sunny grass.

IVAN HANSEN

She wandered away a few minutes ago.

Ivan then speaks with sarcasm and a smile on his face.

IVAN HANSEN (CONT'D)

C'mon man, it takes skill to lose a dragon.

INT. MITCHELL HOUSE, SAN FRANCISCO - DAY

Bradley walks into the kitchen to his dad reading the paper and his mom setting the table for dinner. They sit at the table to have dinner together.

ERICA MITCHELL

Hey honey, how was your day at school?

BRADLEY MITCHELL

Fine.

ROBERT MITCHELL

Make any friends?

BRADLEY MITCHELL

I think so. How was your day at school, mom?

ERICA MITCHELL

Good! Everything went smoothly.

Bradley sets down his fork next to his plate and leans back in his chair rubbing his belly.

BRADLEY MITCHELL

I'm stuffed. May I be excused?

Erica speaks with a sweet smile.

ERICA MITCHELL

Sure, honey.

We see Bradley push his chair away from the table, get up, and begin jogging up the stairs to his room.

INT. BRADLEY ROOM, SAN FRANCISCO - NIGHT

Bradley sits down at his desk and tries to focus on homework. However, he gets distracted when he sees from out his bedroom window that the girl from art class lives in the house across from him.

P.O.V.:

Bradley sees her lying in the grass in her front yard with her little sister, laughing and taking pictures of the sky. Her driveway is covered in chalk drawings and she is wearing blue overalls covered in chalk.

Her sister's pet Dalmatian runs out of the house and in circles around the girls.

WYATT JORDAN

Come here!

Her little sister giggles in the background.

The two get up and begin chasing the Dalmatian around the front yard.

We hear a woman's voice from inside the house yell that dinner is ready and for the girls to come inside.

The girls joyously run inside the house, closely followed by the Dalmatian, wagging his tail with excitement.

The camera cuts back to Bradley, who has a daydreamy expression. He snaps out of this quickly with a blink and a raise of his eyebrows as he continues to focus on his homework.

INT. ART CLASSROOM - DAY

Ivan and Bradley are talking together, and the girl is seen in the background painting with her pet peacock by her side.

Bradley is distracted by the girl and keeps sneaking peeks at her during his conversation with Ivan.

IVAN HANSEN

See this?

Ivan points to a scar on his right elbow.

IVAN HANSEN

How badass does it look?

BRADLEY MITCHELL

Eh, I've seen better.

Ivan forms a jokingly offended expression.

IVAN HANSEN

Wow kinda harsh bro...

BRADLEY MITCHELL

How'd you get that anyway?

IVAN HANSEN

I was rollerblading in my neighborhood and one of my wheels hit a pinecone. I fell pretty hard. The scar is cooler than the story.

Ivan's words become background noise as Bradley looks over to the girl again and the camera cuts to her.

She sees Bradley staring at her, sets down her paintbrushes so they rest on her plastic white paint palette, gets up from the table, and walks over to Bradley--keeping her golden eyes on him the whole time.

WYATT JORDAN

You just moved here, right?

BRADLEY MITCHELL

Yea...um...

WYATT JORDAN

Well have you ever taken an art class before?

Wyatt picks up the pencil resting on Bradley's paper with her right hand and proceeds to draw some improvements on his barely-started project. Liz and Ivan exchange a glance and a smirk.

Ivan's chameleon hops from off his shoulder, onto the white piece of paper. He turns white against his background, which makes Wyatt cover her mouth with her left hand and giggle.

Wyatt puts down the pencil in the same spot she picked it up and puts her hand on Bradley's shoulder as she speaks to the group.

WYATT JORDAN

I'll see ya guys around.

BRADLEY MITCHELL

See ya!

Bradley performs an awkward hand wave and stares after Wyatt as she walks back to her seat.

EXT. PHYSICAL EDUCATION CLASS, TRACK FIELD - DAY

The class is playing flag football in their P.E. uniforms on the turf football field inside the track. We see Eric running across the field wearing blue flags on his waist, forcefully pushing people out of his way. He catches up to the player who has the ball and tackles him to the ground before yanking the red flags from around his waist.

The coach blows his whistle with an angry expression. He runs onto the field in Eric's direction while clumsily yanking a yellow flag from his pocket. Eric turns toward the sidelines toward his coach. The coach holds the flag to Eric's face as he loudly speaks.

COACH

This is FLAG football, Eric! Keep playing this way and you'll be seeing the principal.

Eric nods his head to agree with the coach. Then he rolls his eyes as he turns back to the field to continue playing.

The coach walks back to the sidelines, fumingly angry and obviously annoyed as he shoves the flag back into his pocket.

We see Bradley's face look mildly disgusted.

BRADLEY MITCHELL

What's Eric's deal today?

IVAN HANSEN

I don't know dude but I'm not gonna go near it.

We hear a whistle blown, commanding all the students to walk back toward the locker rooms.

We see Eric go in a contrasting direction.

EXT. BASEBALL CAGES - DAY

We see Eric hitting baseballs off a dusty, yellow tee. We then see the shadow of a figure standing behind Eric appear; Eric turns around to find a well-dressed, 6'1 man in his early thirties watching him swing. He has dirty blonde hair, blue eyes, scarce blonde facial hair, and a wide nose. He speaks in a friendly and relatable tone.

PARRISH

Hey, kid you've got talent. Ever thought about playin' in college?

Eric spins around and speaks with a questioning, annoyed tone. His face shows the slightest bit of fright among his mask of coolness.

ERIC ELLIOT

Who are you?

PARRISH

I'm Parrish, and you are?

ERIC ELLIOT

Eric. Eric Elliot.

Eric spins his wrist to spin the bat around in a showy manner.

PARRISH

It's nice to meet you Eric.

ERIC ELLIOT

And for your information, I do hope to play baseball in college. I want to attend U Penn as an athlete after I graduate, and I wanna study sports medicine.

PARRISH

I know we just met, but what would you say if I told ya I could pull a few strings for you? The head baseball coach for U Penn owes me a favor; I helped him cope with the loss of his bobcat after he got so invested in coaching that he stopped making time for it. Whadda ya say?

Eric's face lights up and his jaw drops but then turns into a giant smile.

ERIC ELLIOT

THAT'D BE INCREDIBLE! I can't believe this!

Parrish chuckles.

PARRISH

I'm just askin' for one, little, teeny, tiny favor in return.

Eric speaks eagerly. He grabs the metal diamond fence of the batting cage to get closer to Parrish who is standing about four feet away from the fence.

ERIC ELLIOT

Yea! Anything! What is it?

Parrish speaks coolly and with a forceful softness.

PARRISH

Ya see, I was able to help the U Penn coach through my brain child: Sever Agency. We provided him with a team--a support system. But in order to keep our agency moving forward, we need to find a dragon. Have you seen any?

ERIC ELLIOT

There's a new kid in school named Bradley who has a dragon. What do you need her for?

PARRISH

Dragons have just the power we need to help cure the sadness some owners without pets suffer through. This would be easiest with your help since you know the school, the owner, and the pet better than I. We want to try to do this without anybody seeing, and you wouldn't raise suspicion around your own school. I, on the other hand, would be eyed by school security with each step!

Eric shrugs and raises his eyebrows as he speaks.

ERIC ELLIOT

Well what do you need me to do?

INT. ELLIOT HOUSE - NIGHT

The family sits at the dinner table eating chicken, carrots, and peas. Eric pokes what is left of food with his fork out of boredom--his hand is supporting his head and his elbow is placed on the table.

MR. ELLIOT

Eric, I talked to your brother today.

Eric ignores this question and continues poking at his food. Mrs. Elliot lets out a soft gasp as she begins to speak.

MRS. ELLIOT

OHH! How is he doing at Stanford?

MR. ELLIOT

Great! He got elected as the student body president and he got a job working at a research lab on campus! From what it sounds like, we're about to have a very well-respected and successful doctor in the family soon!

MRS. ELLIOT

How's he doing in his classes? I'm worried about him taking the maximum number of units!

MR. ELLIOT

He said it looks like he's gonna make Dean's list again this semester! Don't worry about him honey, he is beyond

capable and responsible enough to succeed.

Eric speaks in an annoyed tone, not lifting his eyes from his plate.

ERIC ELLIOT
May I be excused?

Mrs. Elliot does not even glance in Eric's direction as she continues her conversation with Mr. Elliot from across the rectangular wooden table. She talks with a somber, yet proud smile.

MRS. ELLIOT
You're right, I just can't believe how quickly he's growing up.

Eric rolls his eyes, drops his fork, gets up from the table, and walks toward the adorned, wooden front door with his pet scorpion on his shoulder as Mr. and Mrs. Elliot's conversation about his brother becomes background noise.

EXT. ERIC'S FRONT YARD - NIGHT

Eric closes the door behind him. We can no longer hear his parents' voices. His house is lit up from the outside. He walks down his driveway to the street with his pet scorpion still on his shoulder. Eric walks semi-slumped over with a determined, yet softly melancholy disposition.

EXT. ERIC'S NEIGHBORHOOD - NIGHT

We see Eric walking in the street. His face is dimly lit by street lamps. He arrives at a park and sits on a near cement bench under a large, bushy tree.

Eric pulls out a notebook and a pen.

CLOSE-UP: notebook pages, Eric flips past a few previous drawings and notes until he gets to a blank page. He titles it "GAME PLAN" in all capital, chicken-scratch lettering.

The shows Eric hastily drawing and writing in his notebook. An evil smirk forms on his pale and shadow-covered face. The camera moves out, further from Eric, and fades into the tree.

EXT. PHYSICAL EDUCATION CLASS, TRACK FIELD - DAY

We see the students walk out to the track field from the school building with their pets and in their P.E. uniforms.

Eric is the last to walk out of the building, so nobody sees when he does not go to the track field with the rest of the class. Instead, he sneaks along the side of the building until he turns the corner and is out of sight.

The P.E. coach is a 6'5, muscular man in his mid-twenties. He looks at his students coming out of the building and begins to make a circle pointing upward with his forefinger. He speaks with an authoritative indifference.

COACH

Warm up lap

Ivan and Bradley begin to run the track. Ivan's chameleon is sitting on his shoulder. Liz, however, goes to the side of the track to lie in the sun while Bradley runs.

BRADLEY MITCHELL

I'll see ya soon Liz; I'll meet ya in
your sunny spot.

She moseys over to a sunny patch of grass and is about to sit down when she notices a slab of meat placed neatly on the ground.

She performs a tiny hop of excitement as she gobbles up the slab. Then, she lifts her head up just enough to see another piece of meat a couple feet in front of her. She walks to it and gobbles that up too.

EXT. SIDE OF P.E. BUILDING - DAY

We see Liz round the corner of the P.E. building, still following the trail the slabs of meat provide. We see her walk up a metal ramp, but she does not notice and does not hesitate to continue following the trail.

INT. BACK OF TRUCK - DAY

Once she reaches the end of the trail, she lifts her head up from the ground and the camera shows the front of the back of a large moving truck.

The camera flashes back to Liz's face which is confused, shocked, and scared. Her mouth is open and her eyes are wide. She stands silently, staring at the wall.

Liz hears the sound of a metal door being slid down. She turns around just in time for the camera to get a peek at Eric's grinning and determined face before he closes Liz in.

We then see fire in the back of the truck as Liz tries to escape. She roars and throws her body around, but she is unable to escape.

She lets out a loud, moaning, roar as she plops to the floor of the truck in a mope. The screen goes black.

EXT. PHYSICAL EDUCATION CLASS, TRACK FIELD - DAY

We see students in their P.E. uniforms warming up by stretching and doing jumping jacks.

Bradley turns away from the class to look around the field for Liz.

EXT. SIDE OF P.E. BUILDING - DAY

We see Bradley round the corner of the building. He cups his hands to his mouth to make an "O" shape to amplify his voice.

BRADLEY MITCHELL

Liz!? Are you here Liz!?

Bradley rounds the corner just in time to see Eric get into the driver's seat of the truck, start the engine, and speed away.

P.O.V.:

Liz is struggling from a tiny window with metal bars over it in the back of the truck.

Liz makes desperate, scared roaring sounds as the truck drives away.

Ivan rounds the corner in back of Bradley as Bradley chases after the truck. Ivan closely runs after Bradley as he yells with a heavy breath.

IVAN HANSEN

Liz! Bradley! Wait up!

We see the truck grow smaller then disappear altogether down the road.

EXT. SEVER AGENCY - DAY

We see Eric pull the truck up to a flat building in the middle of nowhere. There is a diamond metal fence around it and barbed wire on the top of the fence. The truck kicks up dust as it moves toward the large metal entrance gate.

There are people swiftly walking and looking busy inside the gate wearing all black uniforms.

We see Parrish's serious face as he barks an order.

PARRISH

Open the gate!

A team of people dressed in all black hustle toward the gate and push it open. Eric drives the truck through the gate.

The team in black opens the back of the truck. We see Liz as she squints and stumbles back from the blinding sunlight.

The team puts a metal muzzle/mask around Liz's face. They tie rope around her limbs. They then forcefully pull her inside the building. Liz screeches in pain and horror--flapping her wings and thrusting her body trying to escape the large teams' tools.

PARRISH

Thank you Eric. You've done a great job. I will keep in contact with you about U Penn and about possible future missions.

ERIC ELLIOT

My pleasure! I look forward to hearing from you!

Eric turns to get back inside the truck when Parrish puts his hand on Eric's shoulder. Eric stops walking as he turns back around to Parrish and listens.

PARRISH

Nobody followed you here, did they?

ERIC ELLIOT

The dragon's owner and one of his friends chased my car off school property, but there's no way they could've followed me here.

Parrish looks at Eric with a nod of approval, sincere eyes, and a graceful, evil smile.

PARRISH

Perfect.

INT. MITCHELL HOUSE, SAN FRANCISCO - DAY

We see Bradley frantically swing open his front door as he enters the house. Ivan enters not far behind Bradley and shuts the door behind them.

Erica is standing in the kitchen when they boys enter. When she sees Ivan enter she looks taken aback and thrilled.

ERICA MITCHELL

Hi honey!

BRADLEY MITCHELL

Hi mom. This is Ivan. We gotta go.

Bradley takes Ivan's arm and runs him up the stairs to his room. As we see the boys climbing the stairs we see Ivan look back down the stairs and yell in a polite manner.

IVAN HANSEN

It was nice to meet you Mrs. Mitchell.

INT. BRADLEY ROOM, SAN FRANCISCO -DAY

Bradley swings open the door to his room as Ivan follows inside, carefully shutting the door behind himself.

Bradley sits at his desk while Ivan plops down on Bradley's bed, which is covered in a navy blue comforter.

Bradley desperately spins around to face Ivan as he throws his hands against his head and pulls his hair in distress. His eyes are wide and horror-filled.

BRADLEY MITCHELL

WHAT AM I GONNA DO IVAN?! He took Liz!

IVAN HANSEN

I don't know right now dude, but we'll figure something out. It shouldn't be that hard to find a dragon.

Ivan gets off the bed, walks over to the desk, and grabs a piece of paper and a pen. His pen hovers over the paper for a second while Ivan looks out the window deep in thought. He then turns back to the piece of paper.

IVAN HANSEN

Okay, so Eric drove off in a truck with Liz in the back, correct?

BRADLEY MITCHELL

Is this going somewhere?

IVAN HANSEN

Well we know Eric has Liz, now we just need to figure out where Eric was going.

BRADLEY MITCHELL

Would he have written it down? Or would it be on camera anywhere?

IVAN HANSEN

Hopefully, we may be able to check the school's camera footage. There's a camera inside the P.E. building.

BRADLEY MITCHELL

They were outside the building; I don't think that would show us anything.

The two take another moment of silence to think. Bradley furrows his eyebrows.

BRADLEY MITCHELL

Hey, do you know how to hack into text messages or emails?

IVAN HANSEN

I can try.

Ivan sits back and cracks his fingers before jolting back up to the desk and rapidly typing on the computer.

BEGIN MONTAGE:

INT. BRADLEY ROOM, SAN FRANCISCO -DAY

Metal music plays in the background.

Ivan's face is shown. Images from the computer in front of him reflect off his eyes. A bead of sweat rolls down his forehead.

Bradley and Ivan chug energy drinks then smash them against their heads.

The two jump around the room, throwing their hair all over the place, and air-playing guitars and drums. Bradley makes the rock and roll sign with his hand as he jumps off the bed

and lands on the floor on his knees.

Ivan is seen frantically jotting down notes on paper and then looking up at the computer screen. His eyes get big.

END MONTAGE

We see Bradley looking bored laying on his bed behind the desk when Ivan screams out.

IVAN HANSEN

I GOT IT!

BRADLEY MITCHELL

WHAT?! YOU DID IT??

IVAN HANSEN

YEA! CHECK IT OUT.

Bradley gets off the bed and walks to the desk where he bends down to look at the computer screen.

CLOSE-UP: Computer screen, MESSAGE FROM: PARRISH

CLOSE-UP: Computer screen, Ivan moves the mouse to click on this message

CLOSE-UP: Computer screen, PARRISH: 6403 N. Crooked Lane San Francisco, CA 94101

The camera cuts back to Bradley and Ivan. They look at each other with smiles and high five.

BRADLEY MITCHELL

Let's leave tonight. What should we bring?