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**It's Not the Internet; It's Television:**

**Deciphering the Path for New Narrative in an Electronic World**

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**It's Not the Internet; It's Television:  
Deciphering the Path for New Narrative in an Electronic World**

By

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Report

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By

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The University of Texas at Austin, 2010

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It's Not the Internet; It's Television: Deciphering the Path for New Narrative in an Electronic World evaluates the changing processes and product of narrative on the internet and in television through the revision of Jessica Gray's pilot "Small Town Werewolves" and the FRINGE spec, "Three Blind Mice."

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## **Chapter One: Evolution of the Writing Process**

Through the course of my four semesters in the Screenwriting Program at UT-RTF, I have primarily focused on television writing. This came about via three influences: the deadline-oriented, pressured writing of journalism – my undergraduate degree; my love of the television medium, and my proficiency at writing television specs in the past. When I was in college at Abilene Christian University, I loved film and television, and I loved to write. In high school I combined these two passions by writing movie reviews. I realized I wrote well for newspaper and this continued in college. While working on ACU’s school paper, *The Optimist*, I rose quickly to Editor-in-Chief of the campus paper. I thrived on the deadline-oriented, pressured writing of Journalism. Also through my time on the paper, I began to notice to quality of writing in television. One television in particular that I took note of was the series, “The X-Files.” I was impressed with the ability of the series to entertain by being both scary and funny. After college I took a screenwriting course based on writing for television. In the course I wrote a spec for a show that was hot that year, “The Gilmore Girls.” Through my work

on this thesis, that interest in television has combined with a greater interest in narrative through Internet media in conjunction with television.

Once I decided to focus on television during my time at UT, four factors heavily influenced the development of my writing: 1- my early days of trying to create form and function on my own; 2- professorial influence through lecture; 3- the workshop process and the influence of my peers; and 4- teaching a workshop section of the 333 undergrad Introduction to Screenwriting course.

During my undergraduate education and after, I participated in a number of screenwriting workshops and the like. I took an Introduction to Screenwriting course at the Los Angeles Film Studies Center, took a month-long intensive at Act One: Writing for Hollywood, and took an Acting for Directors course with Judith Weston that focused heavily on story. Through this hodgepodge of learning, I acquired a great deal of information on the craft of screenwriting, but it lacked cohesion and focus. In addition to that, my writing schedule and practice lacked cohesion and focus. I would go months without writing, then someone would ask how the writing was coming, and I'd take several vacation days from work in order to go write at a coffee shop. Over the course of

five years I worked on the same script through multiple drafts. I needed a long-term study that could bring me a stronger grasp of my craft and better discipline over said craft.

My heaviest influences in the RTF program to my writing process and craft come from Stuart Kelban, Beau Thorne, and Steven Dietz. Each of these professors helped to shape my writing, especially in regards to my two thesis pieces.

Stuart Kelban was my first Screenwriting professor at UT, and his love of television had a tremendous amount of influence for me. The two most influential things I learned from Stuart, to which I go back again and again, is both to not be afraid to cut what I love if it's not working and to always write toward the note. Numerous times I have come to a scene that I love, that I feel flows well and makes me laugh, and I'll realize it's not working, maybe because it's from an early draft when the characters intersected differently. For whatever reason, the scene no longer works. As painful as it is to cut it, the first lesson in honing your craft is that the best product possible must be paramount. When a problem with structure or character or dialogue arises, instead of trying to write around it, I write toward it, finding why the question is an important one, what it represents and how that issue can improve the product. I will cite examples of this later.

The most memorable thing I learned from Beau Thorne about my craft was an in depth usage of Reels. The process of breaking a work into 8 reels allowed me to both take the project in manageable pieces and to consider how the audience consumes entertainment – also in small increments. The idea behind this theory on screenplay writing is that a feature film falls into eight pieces. In a typical 120-minute film, the first act comes in at approximately 30 minutes, the second act sixty minutes and the third act thirty minutes. This breaks into eight 15-minute sections, or Reels. By taking what can often times be an overwhelming large number of pages and compartmentalizing them into eight manageable pieces, my writing as well as my ability to take on the piece as a whole proved an invaluable tool. When reworking my pilot as a web series, this would later influence my desire to break down a pilot into webisodes.

The final professor with the most influence during my time in coursework at UT was Steven Dietz. Steven, a playwright, focused heavily on dialogue. He also used the whiteboards extensively to break down story and with it questions, goals and character. The most helpful lecture from Steven came about dialogue. It included the dialogue rules: 1- never answer a question directly. (i.e. “When are you going to the store?” “We agreed we were too broke for groceries.”); 2- use active language; and 3- avoid repetition. I

now do a pass to look for all three of these common problems when completing a draft. Eliminating them makes for fresher, more interesting scenes. Using a whiteboard and breaking down the story, what is working what is not, what questions to ask, etc. This created a great tool for tackling systematically the problems within a piece. For an example of this, see the whiteboard breakdown I did for my “Small Town Werewolves” piece in Appendix C. Both of these heavily influenced my process when reworking the two pieces I chose for my thesis.

The workshop process was another influence on my writing process that also reflected in my work on this thesis. Both the pressure and weight of the deadline and the critical feedback of my peers created a work environment from which I produced some of my best work. My journalism background has greatly affected my work and the main evidence of that is the quality of my work in direct contrast to the pressure of the deadline. Not only does the opinions of my peers and professors create that needed pressure, but the deadline itself does the same. So when working on these pieces, when I needed a particularly important piece, I created a writer’s group from which I could get feedback on later drafts post-thesis.

The final substantive influence on my craft came from teaching a workshop for the 333 Introduction to Screenwriting course. Reviewing the basics and building blocks of screenwriting with these students day in and day out contributed to a solid foundation for my writing and gave me confidence in my perspective and knowledge. One such example came when the students were asked to write character interviews while developing their story ideas for a feature. Several of the students did not understand why this would be a helpful tool. I told them about a recent piece I had been working on for my own feature writing workshop in graduate school. In the workshop I was writing a feature about a female serial killer. In several areas of the project, I was having a great deal of trouble with the character, both why she was committing the murders and how she was connected with several characters. Through writing a character interview with the protagonist of this piece, I was able to get to the bottom of these issues, answer some very important questions about her, and obtain valuable dialogue for some key scenes in the film. Telling my students about this experience, guiding them through the process and offering them a concrete example of what they could gain from this exercise was a valuable experience in my teaching, but it was also valuable in cementing the practice of character interviews and how helpful that exercise can be. I went on to use character

interviews when revising my “Fringe” spec, and plan to use them extensively on future drafts of “Small Town Werewolves.”

## **Chapter Two: The Pursuit of Television**

In the Fall of 2009, I needed to devise a number of feature ideas for that semester's workshop. Because I was, by then, so enthralled with television, I requested permission from the workshop instructor, Richard Lewis, to write one pilot and one spec for the workshop, in place of a feature. I knew that I wanted to write the pilot about a small town band trying to make it in Austin. I then had to decide which show to spec. I had learned the rules for choosing a television spec earlier that year.

In the Spring of '09, I had taken my most influential course during my time at the University of Texas at Austin: Stuart Kelban's screenwriting course on writing for series television. That course included a complete understanding of 30-minute and 60-minute television. In that course I realized how much I enjoyed one-hour series over sitcoms. I wrote one spec, for the one-hour series, "Brothers and Sisters" and a one-hour pilot, "Small Town Werewolves." I learned that writing a television spec has some very specific rules. First, you must choose a series currently running on either a network or cable channel. Next, the show should be hot, preferably critically acclaimed. Lastly, the show should not have been running any longer than three seasons.

Having spent the previous semester writing about werewolves and the supernatural, I learned how much I loved that genre. I wanted to sharpen that tool, and become more adept at the scary. I tackled “Fringe” as the spec for me because I wanted to work on something that would be both scary and funny. I wanted to work on something that had a tone similar to “X-Files”, because that was the tone model for my pilot to “Small Town Werewolves.” In fact, many of the writers on “X-Files” work on “Fringe.”

When trying to devise of a storyline for my episode of “Fringe”, I thought back to my favorite episodes of “X-Files” and what I most enjoyed about those. The “How the Ghosts Stole Christmas” episode focused on two ghosts who live in a haunted house where every Christmas they convince a couple to commit murder-suicide. The “Bad Blood” episode was about a roving family/community of vampires and the two versions that Mulder and Scully remember of Mulder killing one of the vamps. What I realized was that I enjoyed the ones that centered on a creepy residential set piece, as well as stories that revolved around broken and skewed family relationships.

As I set up an outline of the episode, I tried to find a balance between revealing a trio of sisters with special abilities with the dynamic of the Fringe investigative team. I

needed to set the story up in such a way that the audience would be intrigued and entertained. The most interesting thing I found both in writing this piece and others similar in tone is the challenge of when to reveal information and when the audience will expect those answers. This is one aspect of mystery-writing that I come back to again and again. When is the most suspenseful time to reveal the killer and when is it too late? What answers must you give your audiences and which can you use as red herrings?

I had seen all of the season one episodes of the series. And after watching the new episodes from the current season, I had a good idea of the relationships between the five main characters – FBI Agent Olivia Dunham, Dr. Walter Bishop, his son Peter Bishop, Homeland Security Agent Phillip Broyles and Walter’s assistant, Astrid Farnsworth – as well as where the current conspiracies and plot lines of that season and how I could reflect that knowledge in the episode.

Olivia (Agent Dunham) has a back-story on the show wherein she was experimented on as a child and since then has exhibited special powers. Walter was involved in those experiments. I decided that I would take a story where women whom were similarly experimented on as children would try to take revenge on Walter and Olivia, who’d gotten off much easier than they. News stories about disappearing

honeybees were all over television and the internet, so I decided to take advantage of this phenomenon and find a way to flip it.

I took a typical episode of “Fringe” and broke it down, looking for what each episode has in common, or the series’ franchise. The show has two aspects that are imperative: it is a procedural cop drama at its heart, and whatever the team is trying to solve must be in some way paranormal. Additionally, each episode of “Fringe” starts out with some type of gruesome death that the team must then solve. Examples in the past of this include people who’ve been flash-frozen, spontaneously combusted or electro-magnetically shattered.

I wrote the episode that semester focusing on crafting the plotting of how these girls go about seeking their revenge and how they orchestrate the killing via wasps – thereby mirroring the dying bees all over the news. When it came to writing a new draft of the spec for the thesis, I had several issues that I needed to address for the new draft to be the best possible.

The main feedback I received from my thesis advisor, Stuart Kelban, and my reader, Beau Thorne, in regards to my original draft on my FRINGE spec, which was titled, “Three Blind Mice,” revolved around three main issues. One, the characters of the

three sisters caused some confusion for the reader. I needed to differentiate between the three. Second, there was not enough information for the reader about the background of these sisters. I needed more scenes that gave the audience that information as smoothly as possible. Last, the conspiracy needed to be streamlined and simplified. I have a tendency to make storylines overly complicated and under-explained. This spec was an important opportunity to learn my way out of those issues.

The three sisters in script are identical triplets. Two are living, and one is long-dead. To get a better grasp on what I wanted to do to differentiate the three sisters, I decided to do a character interview between the three of them that focused on the two living sisters, Virginia and Eleanor. This interview is found in Appendix E. The interview not only helped me differentiate between the two characters' voices, but it also allowed a great deal more information about their back-story, how they got where they are at the beginning of the episode, and what their motivations are for what they ultimately do.

Getting feedback from others has always been the best possible way for me to build an understanding of what might come across and what will ultimately be too confusing. If I get feedback often enough – through workshops, friends, or professors –

I'll eventually start hearing those questions and problems before I've even given it to someone to read. And that is what I found happened on this spec. This project was the first time that as I read a new draft, I could spot the problems and – as I learned from Stuart – write toward them instead of attempting to gloss over them in the attempt that someone else would not notice. Writing and revising as I go in this way altered my craft in such a way that the product had become paramount.

### **Chapter Three: TV Writing, the Internet, and Werewolves**

Ten years ago, after taking a month-long course in television writing, I decided that I wanted to write a television pilot. At the time, I lived in Los Angeles, and I desperately missed Texas. Having grown up in small towns all over Texas, I decided that I wanted the series to be based in a small town in West Texas. Over time, I developed the pilot into a piece revolving around the lives of several residents of the town's nursing home. The nursing home was a part of the town's hub – a mansion in the center of the community where the sheriff's station sat, where AA met, where the health clinic dispensed what aid it could. And it was the home of the town's most elderly. Each episode would flashback on the life of one of these residents when they were younger. Through the flashbacks, the audience would get to know the town, from the early 1920s until today, how the families all intertwined, how the community grew and how it faltered. The pilot and the characters were a lot of fun to create and so enjoyable to spend time with. By far, my favorite part was the flashbacks. I wanted to combine the storyline of what was happening with the present-day characters with something that had happened in their past.

As I've mentioned in the previous chapter, upon taking a class within the UT program on television writing, I was afforded the opportunity to write a pilot for a television series. I had learned a great deal, both in this class and in other courses, about commercialism and the importance of marketability when devising a premise. This is especially important in television. An entire series from the perspective of a nursing home would never fly. But I remembered some of the aspects to this earlier pilot that I had so enjoyed – the families and how their lives intertwined over multiple generations; the small town setting; and the central set piece of the town's main building (a la the sheriff station/community center/health clinic). I had also realized over the course of the previous two workshops that I very much enjoyed writing thrillers. I decided that I wanted to write something that was mysterious, something in a scarier genres, a tone similar to the television series, "The X-Files." And in response to all of these criteria, I devised a world where this small town in the middle of vast West Texas would be a community of Werewolves.

The original world I created for the class assignment centered around a man, Pete, and his daughter, Millie, who visit the small town of Luna Llena in West Texas to visit his aunt, Roberta. The woman is the Sheriff of the town, and is also dying. Over the

course of the first episode Pete and Millie learn the true nature of the town. They learn it is a community of Werewolves and they also learn that their family are the Guardians for the town. They cannot become Werewolves themselves, and they are in charge of keeping the people of the town safe and keeping the world safe from them. In the town where two main families: the Reinhardts, who were the violent family who wanted to be able to turn and hunt whenever they pleased, and the Baums, who were the peaceful family. For the project I wrote what is called a Bible, a document that breaks down the world, setting and characters of a series. My first version of this is referenced in Appendix A of this paper. I created an intricate back-story for all the families and how they came to be a part of this isolated community.

The problems that arose in this first draft of the pilot for the series, “Small Town Werewolves,” revolved about the Guardian family of Pete, Roberta and Millie. I continued to wrestle with whether they should know about their family and its history. Tried it with Pete knowing and Millie not knowing; tried it again with neither of them knowing. Neither way felt satisfying. In addition to that, the episode opened with the changing of a character who didn’t matter to the plot later on. So I decided to leave the

project for a few months and work on other projects. That fall, I got to pick the project back up again in order to pitch it at the Austin Film Festival.

One incredibly valuable part of my two years with the UT-RTF department was the opportunity to take part in AFF. As an MFA student in Radio-Television-Film, I was able to attend valuable seminars, ground-breaking films and memorable lectures. And since the festival is a writer-centered weekend, the speakers I heard were often influential screenwriters, many of whom were successful television writers. My second year in the program we were granted the opportunity to pitch a project to industry professionals. I chose a television project, and decided to put together a pitch for “Small Town Werewolves.” When the time came to pitch the project, two of the professionals I pitched to were Maggie Biggar, a production executive who runs Sandra Bullock’s production company, Fortis Films, and Chuck White, a screenwriter who has worked in both television and film. From both professionals I got the feedback that I was focusing on too broad a view of the project. I needed to focus on one character, and while exploring the piece as an ensemble, it would be of help to focus on the story through the perspective of a single protagonist.

I tried to rework the project again in a summer writers group. Once again I tried to play with the world of the Guardian family and how to tell the story from their perspective. I also spent more time on the Reinhard family and a teenager named Rebecca, who might not be in agreement with her family's violent tendencies. But once again I was stymied.

When the time came to choose a project to accompany my reworking of my Fringe spec "Three Blind Mice," I knew that "Small Town Werewolves" would be the perfect accompaniment. I had let an additional block of time go by and felt ready to once again tackle the piece.

Additionally, I was anxious to try a new genre in the field of narrative. I had begun to notice the rise of narrative in electronic media. Each year AFF has offered a seminar about the burgeoning field of internet-based narrative. I was anxious to create a piece that could be split into smaller pieces – what have been dubbed as webisodes. These short narratives are smaller episodic experiences than television, but still provide the opportunity to spend a great amount of time in the world of that series and with those characters.

One web series that I was especially fond of was “Dr. Horrible’s Sing-along Blog” which took the genre of the musical and split it into three webisodes. The writer, Joss Whedon, is well-known for his television series – “Buffy the Vampire Slayer,” “Firefly” – and now he was attempting something that would never air on television, that was solely meant for the Internet. And it was an enormous success, launching Blu-ray versions, comic books based on the series, and inspiring a new generation of writers to define new media to fit whatever they wanted.

I decided to try “Small Town Werewolves” as a web series and I went about determining what would have to change about the pilot in order to pull that off. I had to decide the structure that each episode would follow, which characters should appear in which episodes, and how open-ended to leave the end of the block of episodes, or the season.

I knew that most popular short films are often either funny or scary, and considering the length of the narrative, if they are scary, they typically have a relatively high body count. Since this would be scary, I decided that each of the five ten-minute episodes would begin with a Werewolf and end with one, preferably both being an attack.

I also knew that I wanted the structure to push the story toward a climax that would

encourage the audience to return each week. Similarly, in television this same thinking is necessary for the end of act breaks, but in the case of a web series, the stakes must be even higher, as the audience isn't just waiting the length of a commercial break, but the length of a week or longer between pieces of the narrative.

Deciding upon which characters would appear and when centered around my decision to return to the character of Rebecca Reinhard. Previously I had considered her to be a "bad guy" because she was a member of the violent family. But I realized, it would make for a much more interesting character if she was or somehow became opposed to the violence and might eventually be forced to do battle against her own family. I decided that if I could craft the world in such a way that the children of the town do not know about the true nature of the town's lycanthropy, then the first episode could be about a girl (Rebecca) turning into a Werewolf for the first time and not understanding what has happened to her. I liked the idea of Rebecca becoming the protagonist who I projected the world through, as I'd been counseled to do before. Therefore it became important to introduce her character and those of her immediate family in the first episode. I wanted Sheriff Roberta in the mix early on, so I also brought Millie into the

first episode. The remainder of the characters filtered in based on their importance to the overall arc of the season.

In order to make all of these decisions – where all the action would fall and which characters would show up when – I used a white board to chart all of it. Photographs of these charts can be found in Appendix C.

What ultimately works about this as a piece is that these five episodes can each stand alone as pieces of a series. Or they can all be condensed down again as acts of a pilot.

Like the original series about the rise and fall of a small town, this pilot and series has been a great deal of fun to write and the characters are a pleasure to explore.

Ultimately, the piece has broken into a character study on how different people respond to their own weakness and passion. Do they let those things combine into something that will eventually overpower them and take them somewhere they don't want to go?

Become something they never wanted to be?

What I love about that project is how it represents what it, for me, the best part of writing: it asks me to examine what I see of myself in these characters and what I might want the world to see in me. How I might respond when I ask myself those questions.

And that is ultimately the best part of writing and sharpening your craft as a writer – it's the moments where you find the universal and you can mirror it back to an audience.

## **Chapter Four: The Future**

Where to from here? That is more than likely the most oft-asked question in the life of a graduate student who's just earned his degree – both in his own mind and from the mouth of his every acquaintance. What are you going to do now?

This program provided me with the opportunity to run a workshop of undergraduate screenwriting students for two semesters. I had known going into that experience that I wanted to teach, but I had not known if I had any kind of aptitude for it. I discovered that I loved it. Being able to share the things that I loved about writing, that I feared about writing, how I conquered problems and how to push through. This is something that not many programs of its kind afford for their graduate students, and I am extremely grateful for the opportunity to know that I love to teach. I will continue to pursue that in my career, without a doubt.

When I studied journalism, I loved to write and I loved reporting. And while studying various aspects to reporting and the world of news, my favorite thing about that medium was that it is ultimately about finding the truth. You find a truth you can make

your reader understand – and most importantly recognize – and you mirror it back to them.

This program taught me to write toward the problem, to keep dialogue fresh, to take the whole one piece at a time. It taught me to find what's true and cut away the rest, no matter how much I might want to hold on to it. To take that thing that's true and hold it up, so that others could see their own truth mirror'd back. And while all of this advice has improved my abilities, my craft as a writer exponentially, it has also granted me a much-needed dose of reality about my life as a writer.

I would like to find a writing job working on television series, so I will continue to write specs and polish the ones I've finished. My dream is to be able to work on a project here in Austin. But in the meanwhile, I have contests for which I am polishing scripts, both feature and teleplay. I am writing a short with which I will apply to AFI's Women Directors workshop in January. I will continue to pursue opportunities to write, to create, to collaborate creatively on films and on television.

But what I won't forget is that ultimately, I do not need anyone's permission or authority or payment in order to continue to hone my craft. I write. I am doing what I am going to do now. This program has taught me not just how to better my writing, but

how to be a writer. And whether that's while working at Starbucks and writing on the side, or if it's sitting in a writers room on a one-hour series in New York, I will be writing, because I am a writer.

## **APPENDIX A: Original “Small Town Werewolves Bible”**

### **BIBLE**

Small towns have a good side and they have a bad side. Living in one, you have support when things go horribly wrong, but everyone in that small town knows that for you, things have gone horribly wrong. You can't hide; they know your secret.

And what are you hiding? What is the one thing you never want revealed? Is it a sin? An addiction? What if there were a place you could live, knowing that everyone, your neighbors, your family, not only know your sin, but share in it?

While it would be freeing to live in a community with a shared secret, that kind of communal intimacy would also present its own problems, conflicts, jealousies – especially if that secret were about life and death, not just addiction, but murderous addiction.

In the small, south Texas town of Luna Llena, the community banded together a long time ago to protect the secret with which they've lived for generations: they're **Werewolves**.

In 1952, a group of ten families set out from the east coast for Texas. Emboldened by rumors of dying small towns emptying across desolate acreage, the group set up their community in an abandoned mining and ranching town.

Three families run Luna Llena. Two Werewolf families: the peaceful Baums and the violent Reinhardts, and one guardian family, the Engels, who are immune to lycanthropy and protect the town both from themselves and the outside world. And therein lies the premise for this show: what conflicts, relationships, and intimacies develop when these three families try to bring their disparate agendas to the governing of this community with so much at stake.

So let's meet the families.

The Engels are the family responsible for holding the town together. **Roberta Engel** had been acting Sheriff for the last thirty years. But Roberta is dead and it's tradition that an Engel hold the seat. Since Roberta never had any children of her own, her last living relative of age, her nephew **Pete**, is coming to town to take Roberta's place as Sheriff. And he's bringing his teenage daughter, **Millie**, with him.

The Baums are the peace-loving side of the Werewolf clan. Early generations of the Baums saw enough carnage in Germany at the turn of the century to teach them that violence could never be their way again. They wanted to organize Luna Llena as a safe place for Werewolf families to raise their children where they would be safe, and more importantly, the world would be safe from them. The patriarch of this family is **William Baum**. He's the local Church of Christ preacher in his 70s, who believes his charm and of course his Lord are key to keeping this community and it's hidden sin in line. His wife, **Maryann Baum**, does whatever he asks. Or so he thinks.

The Reinhardts are, from all outer appearances, as peace-loving as the rest of Luna Llena. But **Joan Reinhardt**, Luna Llena's current mayor, has plans of her own for this town, plans she's been enacting for years. Joan's father, **Frederick**, formed a secret group of men in the town who, since the town was settled, would go on hunting parties. They were caught, tried, and executed by the town in 1980 after a particularly lengthy killing spree. Ten years later, Joan has reinstated the group.

Not only do these families have the task of protecting the town, but the recent recession drives more and more people out of Urban areas and into smaller towns with a much lower cost of living; they must keep out these possible new residents at all costs.

### **EPISODE TONE/STRUCTURE/COMMONALITIES**

These episodes, seasons are similar in tone to JERICHO meets BUFFY THE VAMPIRE SLAYER. It's a grim subject matter, but occasionally humor will glimmer in the darkness.

Each episode contains a flashback to the "**Becoming**" story of one of the residents of the town. Some changed when they were in adolescence (puberty is the point of turning

when you are born Werewolf), whereas some were bitten and turned from the resulting infection.

Many episodes will involve the **Friday night town meeting**. These usually dissolve into a shouting match, and become more and more important as the town tries to deal with the new residents.

Every month during the **full moon**, the entire town goes to the mine where they are secured for their safety and that of the surrounding communities.

### **SAMPLE EPISODES**

- **PILOT:** Pete and Millie arrive in town, unknowing of their family legacy. At the same time, a local teenager, Kevin Mills, has turned while out in the country and killed the horse of the neighboring town's Sheriff.
- Millie, a burgeoning scientist, decides to start working on a way to create a lycanthrope cure from her own immunity. She and Pete discover why no one has done this in the past.
- An episode where it comes to light that Roberta/Pete do have another relative in the town, a ten-year-old boy, who's identity Pete decides to protect until he's trained the boy well enough to defend himself
- An episode wherein Pete discovers the depth and breadth of the Reinhard clan's sins. And to complicate things, he's got a crush on the local schoolteacher, Kate Reinhard.
- After successfully fending off several interloping families, one family moves to town and won't leave. The Katzes arrive during a full moon, when the town is abandoned and no one is there to see them arrive. They are determined to stay.
- A rogue Werewolf that Pete believes he's killed rises again. Apparently someone has replaced the silver bullets at the Sheriff's station for just such a purpose.

## **SEASON ARCS**

The three central storylines for **Season One** would be:

- 1- The cure. Once Millie puts this into motion, it takes on a life of its own. Some in town welcome the chance for “normalcy”, while others will do anything necessary to preserve their way of life, thereby risking the lives of anyone immune.
- 2- The new residents. Dealing with the Katzes and keeping out further newbies (with mixed results) becomes more and more important with the revelation and escalation of:
- 3- Reinhard Hunting Parties. Pete discovers that a disturbing number of people in town are aware of the hunting parties and an even more disturbing number have participated.

The conclusion of Season One’s arcs comes with the reveal of Season Two’s overarching, prominent arc: VAMPIRES. No need for a cure when they need every strong wolf they can get; no need to decide what to do about the residents, they have to leave immediately; the hunting parties are what made the town prey to the Vampires and end immediately.

**Season Two** is all about the Vampires.

- 1- The war. These Vampires have it out for Luna Llena after several of their own are attacked by the hunting party.
- 2- The cure. One of the Vampires has discovered the cure and administers it by force.
- 3- The newbies have stayed to help in the fight. Some are turned by the opposing sides.

## **OUR WEREWOLVES**

Some Werewolf indicators in the STW world:

- The first sign of impending transformation is when the eyes go yellow.
- The Werewolf walks upright, but runs on all fours.
- They are shapeshifters who can become at will, but at the full moon they must change.
- If not killed properly (either by fire or silver implement), then a felled Werewolf will come back to life after three days.

- The POV shot of the Werewolf reveals a brightly washed night vision, highly stylized.

## **LOCATIONS**

- Main location: community house. This is where the Sheriff's office, the town jail (it only has one cell), the doctor's office, and the community center are all located. The library room is where AA meets, and it's also where the Friday Night Town meeting happens.
- Pete and Millie's apartment. Above the community house.
- The church
- Reinhard Ranch
- The Caprock – the local bar, named for:
- The actual Caprock – the flat expanse outside of town drops off dramatically about a mile outside of town. This is a particularly treacherous area at night.

## **FULL CHARACTER BREAKDOWNS**

(some characters, like Roberta Engel, only seen in flashbacks)

- PETE ENGEL (37) – a former cop who jumps at the chance to move his daughter to a happy small town after a messy divorce from her neglectful mother. He's physically prepared for the challenges the town offers, but not emotionally ready for such an upheaval.
- MILLIE ENGEL (15)– the daughter of Pete, Millie is a bit of a smarty and therefore a bit of a high school outcast. She loves the revelation of her new home's real identity, and revels in the danger of it (without her father knowing this, of course).
- ROBERTA ENGEL (DEAD at 60)– the town sheriff for thirty years, Roberta was a badass who was both loved and feared in the town. She died under suspicious circumstances.

- WILLIAM BAUM (72)– the town preacher and head of the Baum family, William believes religion is the key to the towns survival, and will brook no other option
- MARYANN BAUM (65)– William’s wife who submits to his will, when it suits her. She was Roberta’s best friend and is the town gossip. She quickly becomes an important ally to Pete
- BOBBY BAUM (40) – William and Maryann’s son, Bobby is as religious as his father if not moreso and is all about saving one person in particular – Joan Reinhard’s daughter, Kate.
- REBECCA BAUM (17)– William and Maryann’s granddaughter is quite the bitch. And I do mean that. She’s a fairly violent canine teenager who runs her school with fear and retribution. Joan is her hero.
- JOAN REINHARD (70)– the Mayor and also the source of the nefarious Hunting Parties which congregate at her ranch outside of town; it takes some time before Pete realizes what he’s truly up against with Joan
- FREDERICK REINHARD (Dead at 80)– one of the founders of the town, Frederick was executed for his part in a particularly bloody spree that got out of control in the hunting party’s early incarnation
- KATE REINHARD (40) – unlike the rest of her family, Kate does not embrace the violence of her capabilities. She’s been involved with Bobby for a few years, but doesn’t need or want to be saved by him anymore. Things are percolating with Pete.
- KEVIN MILLS (15) – becomes in the Pilot, which is his introduction to Millie. They fall in love.

- **MARTY BILLOWS (43)** – Pete’s right-hand man and a fellow immune. Picture the really stupid guy who does all the typical scary movie mistakes that get people killed, only he always manages to stay alive.

### **HISTORY OF THE TOWN**

During World War II in Germany, several families of Werewolves were routed and thrown into concentration camps. They escaped (and killed more than a few SS guards on their way out), and fled to the country where they encountered another Wolf community. Fearing that they would be found out again, the entire clan moved to America where they scattered and settled in New England. Desiring a community of their own to settle, and needing the land and anonymity to do so, they migrated to south Texas. There they needed an industry that would serve the community’s needs and they settled on cattle. By choosing cattle, they had a means to organized live meat, as well as a financial livelihood for the town.

## **APPENDIX B: Revised “Small Town Werewolves” Bible/Outline**

The original pilot was going to be a new sheriff with his daughter move to town and discover that it’s a community of werewolves and they have to be the guardians of the town.

The new pilot is a teenage girl becomes a werewolf and discovers that her town is a town of werewolves, a fact that the town keeps from their children until they “turn” upon entering adulthood.

So this change is that the world is introduced as the girl discovers the reality of her community.

Most of the characters remain from the original Bible. I revised the Bible, and that is pasted to follow.

Each episode is 8-10 minutes in length. They have to end strong, similar to act breaks in television, but unlike that act breaks, it will be at least a week between when viewers watch the episodes. So, I am not just keeping in mind what the viewers think will happen next/want to happen next, but also what they’ve been mulling over for the whole week between eps.

**So the new outline is as follows:**

### **Episode One – Rebecca Turns, Bites Rancher**

A dark, moonlit night. Flat, arid country. Out in the middle of nowhere a teenage girl, REBECCA BAUM, stumbles through cotton fields toward an old shed. She hurries inside, slamming the door closed. As she hurriedly tries to padlock herself inside, she begins to whimper in her frantic need to secure her safety. Just as her fumbling hands nearly secure the lock, we hear ripping fabric and the lock falls to the floor. Her whimper turns into a high whine that ends in a howl. ROBERTA and MILLIE (the town Sheriff and her granddaughter) are in their truck driving on a barren Texas highway coming back home to their small community of Hausa after having been out of town. Out of nowhere a horse and rider streak across the road, and close behind it: an enormous animal – dog? wolf? – is in close pursuit. When Roberta rolls down the window to investigate, they hear

the screech of a horse being attacked in the direction the animal fled and two gunshots. Millie wants to investigate, but Roberta insists they stay in the truck, and she pulls the truck around and the trucks headlights illuminate a dead horse and a wounded rancher holding a gun. This Werewolf was Rebecca Baum, 17. She turned unexpectedly, and not knowing what was happening to her, she became full Wolf and the animal took over. Rebecca as wolf falls at the door of Millie while Roberta is at the Sheriff's station trying to sort out the rancher.

### **Episode Two – Town/Families intro; Rancher vs. Rebecca**

Getting to know the town and the three main families. Rebecca wakes at the town health clinic. Her almost healed hand shows the faint scar of a gunshot. Her parents come in and dodge her questions. The town has to call a halt to cattle slaughter. The cattle baron, William, is attacked. The Rancher from the opening has turned and he and Rebecca fight. She mauls him, and Roberta intercepts, putting the rancher down.

### **Episode Three – Cattle Dying; Millie Knows**

The cattle in the town are dying off mysteriously. Rebecca is learning about the town she thought she knew and that the adults are all Werewolves. Rebecca learns that Millie is not on her side. (Being one of the Engels and a Keeper, Millie doesn't trust anyone from the Reinhart family – the violent family). Pete (Roberta's son, Millie's Dad) has a thing going with Kate (Joan's daughter, Rebecca's Aunt), but no one can know about it. Pete's a keeper and he can't mate with a Werewolf. A cow from a neighboring ranch is taken down by a pack of wolves.

### **Episode Four – Roberta Bitten; Engels as Guardians**

Rebecca sees Roberta, the one person whom she believes can keep her safe from all of this, bitten and discovers the nature of the Engel family when unexpectedly, Roberta doesn't turn. Millie reveals that she's working on something that might help the whole town.

### **Episode Five – Town Meeting becomes Bloody Free-for-All**

Town meeting, height of the town furor over cattle dying. The town is not in agreement over what to do about the dying cattle, several people turn and it gets ugly. The Engels step in and re-establish control. Millie announces she's found an antidote.

### **Episode Six - Hunting Party; Millie killed**

Pete discovers that Kate has been a part of the hunting parties (trying to steer them toward animals instead of humans). Joan takes Rebecca on a Hunting Party; they're going after Millie. Too late, Roberta discovers that Millie is dead. Rebecca, seeing the depravity of the violent faction of the town resolves to help Roberta protect the town from itself.

### **Small Town Werewolves**

#### **PITCH**

Everyone has a secret, a double-life that they lead.

And in small towns, it can be difficult to keep our secrets.

The town of Luna Llena in west Texas formed 100 years ago when a small German village, led by three families moved to America. They found this small, abandoned town in Texas and created a place where they could be safe, and, more importantly, where people could be safe from them.

For this is a community of werewolves, a community bound by curse and by blessing, bound to each other and to the western landscape that surrounds them.

Meet these families that populate LL.

The Baums are the peaceful family. While this was not always the case, they are now the voice for peace in this community, led by their patriarch, William Baum, who is also the Church of Christ preacher.

Then we have the Reinhardts, the matriarch of who is Joan Reinhardt, the town mayor and head of the town's most violent den.

Hunting parties existed in Luna Llena during the town's inception. While on the surface the town strives to peacefully co-exist with the outside world, members of the community have once again formed nighttime excursions into the surrounding communities.

Which brings us to the Engels. The peacekeepers of Luna Llena, the Engels are immune to lycanthropy. When they're bitten, they don't turn. These guardians for the town keep a precarious peace between those dependent on the safety and secret of the town and those who would sacrifice that safety for their own blood lust.

Forty years ago, Roberta Engel became Sheriff. Her first act was to stake out the Reinhardt ranch and bring down that year's hunting party. With the help of several family members, she took on the group. On the side of the peacekeepers, she alone survived, but she had managed to bring in five survivors from the hunters. The rest had been slaughtered. Bringing them into town, she and her ally Judge Gerulf, tried, convicted and hanged those men and women that very day at the town courthouse. Since that day, Roberta and Gerulf have managed to keep a tentative peace in the town.

But now that the cattle are dying, the families have to pursue alternate kills, and they will run amok, if Roberta can't crack down.

### **EPISODE TONE/STRUCTURE/COMMONALITIES**

These episodes, seasons are similar in tone to JERICHO meets X-FILES. It's a grim, supernatural subject matter set in a small town, where, occasionally, humor will glimmer in the darkness.

Occasionally, an episode contains a flashback to the "**Becoming**" story of one of the residents of the town. Some changed when they were in adolescence (puberty is the point of turning when you are born Werewolf), whereas some were bitten and turned from the resulting infection.

Many episodes will involve the **Sunday night town meeting**. These usually dissolve into a shouting match, and become more and more important as the town tries to deal with the hunting parties and their repercussions.

### **SAMPLE EPISODES**

- Millie, a burgeoning scientist, decides to start working on a way to create a lycanthrope cure from her own immunity. Through it she discovers a way to turn herself.
- An episode where it comes to light that Roberta/Pete do have another relative in the town, a ten-year-old boy, who's identity Pete decides to protect until he's trained the boy well enough to defend himself
- An episode wherein Pete discovers the depth and breadth of the Reinhard clan's sins. And to complicate things, he's got a crush on the local schoolteacher, Kate Reinhard.
- After successfully fending off several interloping families, one family moves to town and won't leave. The Katzes arrive during a full moon, when the town is abandoned and no one is there to see them arrive. They are determined to stay.
- A rogue Werewolf that Pete believes he's killed rises again. Apparently someone has replaced the silver bullets at the Sheriff's station for just such a purpose.

### **SEASON ARCS**

The three central storylines for **Season One** would be:

- 4- The dying cattle. Because the town is losing both its industry and it's source of safe Kills.
- 5- The cure. Once Millie puts this into motion, it takes on a life of its own. Some in town welcome the chance for "normalcy", while others will do anything necessary to preserve their way of life, thereby risking the lives of anyone immune.

- 6- Reinhard Hunting Parties. Pete discovers that a disturbing number of people in town are aware of the hunting parties and an even more disturbing number have participated.

## **OUR WEREWOLVES**

Some Werewolf indicators in the STW world:

- The first sign of impending transformation is when the eyes go yellow.
- The Werewolf walks upright, but runs on all fours.
- They are shapeshifters who can become at will, but at the full moon they must change.
- If not killed properly (either by fire or silver implement), then a felled Werewolf will come back to life after three days.
- The POV shot of the Werewolf reveals a brightly washed night vision, highly stylized.

## **LOCATIONS**

- Main location: community house. This is where the Sheriff's office, the town jail (it only has one cell), the doctor's office, and the community center are all located. The library room is where AA meets, and it's also where the Friday Night Town meeting happens.
- Pete and Millie's apartment. Above the community house.
- The church
- Reinhard Ranch
- The Caprock – the local bar, named for:
- The actual Caprock – the flat expanse outside of town drops off dramatically about a mile outside of town. This is a particularly treacherous area at night.

## **FULL CHARACTER BREAKDOWNS**

(some characters, like Roberta Engel, only seen in flashbacks)

- REBECCA BAUM (17)– William and Maryann's granddaughter is quite the bitch. And I do mean that. She's a fairly violent teenager who runs her school

with fear and retribution. Joan is her hero, until the day she becomes and realizes her true nature.

- PETE ENGEL (37) – one of the high school teachers, his family is the guardians for the town.
- MILLIE ENGEL (15)– the daughter of Pete, Millie is a bit of a smarty and therefore a bit of a high school outcast. At first she comes across as a good girl, and since she's a guardian, she shouldn't be capable of turning.
- ROBERTA ENGEL– the town sheriff for thirty years and a total badass who is both loved and feared in the town.
- WILLIAM BAUM (72)– the town preacher and head of the Baum cattle ranch, William believes religion is the key to the town's survival, and will brook no other option
- JOAN REINHARD (70)– the Mayor and also the source of the nefarious Hunting Parties which congregate at her ranch outside of town; it takes some time before Pete realizes what he's truly up against with Joan
- PEG REINHARD (40) – unlike the rest of her family, Kate does not embrace the violence of her capabilities. Things are percolating with Pete.

APPENDIX C: White-boarded Lycanthropy

SMALL TOWN WEREWOLVES					
Web Series - Six Episodes					
1	2	3	4	5	6
Rebecca Tunes Rancher Sleight has paw/teard Bonnie/Millie argue Mike Pete Pete dies at Sheriff's house at night (hand)	Clinic Intro Ep R. walks John Doctor John Jump/Pete Rebecca visits Rancher in Rebecca Bonnie Sleight Rancher	Cattle dying mysteriously Millie doesn't trust R. Pete vs Pete Car from night- long ranch taken by wolf- pack	<ul style="list-style-type: none"> <li>Bottle bitten</li> <li>R leaves out                              Engel's</li> <li>Millie discovers                              the cure</li> <li>Mike shoot                              Millie                              -sincerely</li> <li>John Sleight                              Body found</li> </ul>	Town Meeting announced Two sides <ul style="list-style-type: none"> <li>Bring back                              HP's</li> <li>Get Cattle</li> </ul> Millie announces anti-wolf Town Meeting -Chase to the Saddle	Pete discovers Kate's hair in HP John takes R on HP Millie's dog -Vestment Family's house killing the cattle Millie's dead
(Red) (Red) (Red)		(Red) (Red) (Red)			

# Web Series - Six

1

Rebecca Tunes  
Rancher Shook  
her paw/hand  
Squire/Millie  
argue  
Intro Pete  
Rancher's door  
Sheriff's door  
w/ gunshot  
heard

Need:  
- Recon. R  
Shook in BAD

2

Clinic Intro  
↳ R. wets  
Intro Doctor  
Intro Joan/Pete  
Rebecca Lures  
Rancher vs.  
Rebecca  
Bodie Shook's  
Rancher

3

Cattle dying  
mysteriously  
Mike doesn't  
trust R  
Pete vs Pete  
Cow from neigh-  
boring ranch  
taken by wolf-  
pack

Need:  
- Exp of R's  
re: Bear riding  
the tower

# REMEMOIRS

odes

4

5

6

- Eddie bitten
- Rivers abt
- Engels
- Mike discovers
- Where
- More dead cattle
- -whereby
- Where hunting
- Party from 1993
- Town hunting
- around
- Two sides
- Bring back
- HP's
- For cattle
- Mike comes out
- -whereby
- Town hunting
- Chase from
- Battle
- Data discover
- Kate's hair HP
- John takes down
- HP
- Mike's bought
- Vincent Smith's
- where killing
- the cattle
- Mike's dead

## **APPENDIX D: Original FRINGE Spec Outline**

### **ACT ONE**

Multiple mothers are killed grotesquely by bee stings at a prestigious school, including a mysterious Raven-Haired woman.

The Fringe team investigates. They find that one woman did not have the melting skin and horrifying death of the others. Walter wants to take her body back to his lab in order to investigate further.

Peter and Olivia investigate the bees and find that a wasp from Africa can cause such fatalities. In fact, in the past a couple of young girls seemed to be responsible for such deaths.

Back at Walter's lab, the Raven-haired woman wakes and asks for Olivia.

### **ACT TWO**

Woman has become hysterical and won't speak to anyone but Olivia.

Peter and Olivia are still at the Scientist's.

Astrid calls Olivia and gets her to come.

When Olivia shows up, the woman, whose name is ELEANOR CLAY claims not to know how she survived.

Broyles interviews witnesses from the playground. Some of whom describe one of the victims as the teacher who was at the park, a Miss Clay. She was the only one there without any kids.

At the lab, the woman has convinced Olivia that these deaths are connected to this woman's life are her fault. She vaguely refers to her childhood. But the woman is panicking again and wants desperately to go home. Olivia agrees to take the woman home, and then to a hospital.

Because the woman has woken, Walter and Astrid go to the coroner to see about the other women. She tells Peter that she wants to check out the raven-haired woman's place. He's coming with her.

As they leave for the house, Broyles arrives to house of the woman. It's an abandoned wreck of a thing. When he knocks on the front door, its a woman with raven hair, the spitting image of Eleanor Clay.

### **ACT THREE**

When Peter and Olivia arrive at the same house with Eleanor, there is no sign of Broyles, but they do meet Eleanor's twin sister, Marguerite.

Peter sees a creepy little girl of about six standing at the top of the stairs watching the group talking. She has black hair and pale skin like the twins. When he looks again she's gone.

The sisters disappear.

Back at the lab, Walter has been studying the other women. They didn't die of anaphylactic shock. None of them had an allergy. They were scared to death.

Back at the house, Peter and Olivia find Broyles unconscious next to Scientist C, also unconscious, and realize they're locked in.

This is verified for them by the creepy little girl who has reappeared.

#### ACT FOUR

Scientist and Broyles are awake and the four are trying to figure out their commonality. They decide to split up, Broyles and Peter go upstairs, and Olivia stays with the scientist downstairs. While exploring the house, Olivia talks to girl, who isn't forthcoming. She finally manages to find out that the girl is the sister of the other two. Her cell rings. It's Walter calling about the deaths of the other women.

While she's turned away, the scientist behind her begins to float up into the air. The girl watches this, doesn't remark on it to Olivia, seems to be enjoying herself.

Upstairs Broyles and Peter have cleared the whole floor except one room. They decide to knock it down and when they do, the twins are there. They're sitting at a table holding hands, looking into each other's eyes. Both clearly in a trance.

Downstairs the scientist is floating higher behind Olivia into the foyer and the vaulted ceiling. She's wrapping up her call, and just as she hangs up the phone, the scientist, now about twenty feet in the air lets out a strangled cry. He's head down, face toward the floor. "Help." He plummets to the ground and with a CRACK his neck breaks. The little girl smiles.

#### ACT FIVE

The little girl is the dead triplet sister of the two women. When they were young they were experimented on at the same facility as Olivia. The scientist took part in those experiments as did Walter. Their plan was to kill the scientist, kill Peter (as revenge on

Walter), and kill Olivia.

The women have telekinesis and the ability to project. The presence of their sister is a combined projection. When they're working together, they're especially powerful, but they can also wreak plenty of havoc separately, as Eleanor did with the bees.

With everyone else eventually tied up (they were going to just do away with Broyles), Broyles outsmarts them and saves the day.

But... dun dun dun... There are more girls out there.

## **APPENDIX E: Fringe Spec Character Interviews**

Characters: Virginia, Eleanor, Becky

Tell me what happened.

E: What do you mean?

What happened?

V: We just wanted to get some exercise.

Exercise?

V: We get to practice in the house, and when we play with Becky.

Becky is exercise.

B: Hardly.

E: I'll tell you what happened.

V: Um... Ellie.

E: Ginny, nothing more can happen to us.

B: That's not true.

E: Ginny, make her go away.

Virginia looks at the little girl, and then Becky blinks out of the room.

E: When we were girls, Virginia, Rebecca and myself, we were very happy.

V: I'd have been happier if we'd had more friends, Ellie.

E: Of course, but we had one another.

V: Yes.

E: We spent all of our time together. We developed a way to communicate.

Like a secret language?

E: Not speaking. We could hear one another. Without speaking. And then we started playing games. Seeing what we could do to impress each other, to make each other laugh.

What do you mean, seeing what you could do?

E: One afternoon, we were in the backyard. Our dog, Toby, was with us and we would chase him, we'd float him up and around us, then he'd chase us, we were running around, and then Ginny fell down. Toby nipped at her, he was still playing, running, barking, but Ginny was hurt. The next thing I know, Toby's stopped barking and he's flying toward the fence. Without even thinking, I just grabbed him in my mind. Held him in the air. I could feel Becky next to me, trying to get him back and hurt him.

V: She didn't want to hurt him. Just make him behave.

E: Making him behave would have looked very different, Gin.

V: Well, you made her stop, anyway.

E: That was the first day that I realized that we could be working on things together. Even then we had conflict, but I realized we could also work together.

What happened to Becky?

V: No, no, no, no, no.

E: Ginny doesn't like this story.

OK.

E: I don't either. We lost some friends at school.

Lost?

E: There were a couple of girls. They teased us because we were so different. Ginny especially tried to be their friends, but she had a hard time with that.

V: No, no, no.

E: So one night, Becky convinced us that we should teach them a lesson, that they'd respect us if we could just put a good scare into them.

That doesn't make any sense.

E: It did to a couple of neglected eleven-year-olds.

You hurt them.

E: We wanted to scare them, maybe hurt them a little, but Becky, she was so much stronger than us.

V: They died. We killed them.

E: Becky killed them, Gin.

V: We helped her.

E: Yeah, we did.

And then what happened to Becky?

E: We ran home. We were scared. Looking back, there's no way anyone could have traced back their deaths to us. At least not anyone who saw the world as normal. But we thought other people could use their minds too. The events around those deaths truly taught us how different we really were.

And Becky?

E: Becky was excited. By the time it was clear we wouldn't be caught, she had already moved on and was planning even bigger things, things she'd have to do with us. I loved her, but I couldn't let her hurt anyone else.

V: They had an ugly fight.

E: Ugly. That's how Gin describes dark fights – when things get really bad between

Becky and I and we battle it out between our minds. Gets ugly.

In what way?

E: Things in the room fly around, injuries appear on our bodies.

V: This was extra-ugly.

Why is that, Virginia?

E: Because you helped me, didn't you?

Virginia is silent.

Eleanor, you said Becky was stronger than you?

E: Yes.

So you couldn't have taken her down alone.

E: No. But I wasn't even thinking about taking her down. She was hurting me, and Ginny

saw that.

V: Yes.

E: We used a little too much force. Blew her out.

So why this. Why now? Why these women?

E: **sigh**

V: We needed to exercise.

E: After Becky died, we felt horrible about what happened. About the fact that she was gone, and why she was gone. We slowly found ourselves pulling the kind of pranks she'd always pull. Out of guilt. And because we missed her.

V: Toby was dead a month after Becky.

Eleanor winces at this.

E: Ginny had a hard time controlling herself. As evidenced by Toby. So I began to realize that we needed to always be together. If we were going to exercise, it would always have to be together. Then I could lead it. And on our twelfth birthday we figured out how to bring her back.

How to bring Becky back? To life?

E: No, but the next closest thing.

Becky blinks back into the room.

E: Ginny.

She blinks back out.

And this was Becky's final prank? Killing these women?

E: Again. No one was supposed to die. But Becky had infected Ginny somehow.

Somehow Ginny had taken on the sick pleasure that Becky took in hurting people and I thought I was controlling Ginny. But I wasn't. I couldn't. She got a different insect. I didn't realize it, but she got a lethal tool for our prank. And by the time I realized it... it was too late.

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