

Hidden Stars

Written By Jamie Campbell

www.jamiecampbell.com.au

FADE IN:

INT. INDUSTRIAL KITCHEN - DAY

A CU of a BOWL OF SOUP sitting on a serving tray. TWO DARK COLORED GLOVED HANDS appear, holding a clear plastic bag of WHITE POWDER. The hands carefully open the bag and pour the contents into the soup. The hands use a PLASTIC SPOON to stir it in. The hands disappear, taking the bag and plastic spoon with them.

The soup is left alone for a beat.

A CU of TWO WHITE GLOVED HANDS picking up the serving tray with the soup and start to leave.

We follow the tray as it leaves the kitchen, travels down a corridor and is placed on a dressing table.

INT. MAIL ROOM - DAY

The mail room is messy with stray mail on every available surface. Standing in amongst the chaos is COLBY, a sharply dressed guy in his early twenties. He is opening an envelope with a lethal looking letter-opener.

Unfurling the letter, Colby's eyes race over the contents. His draw drops open as a look of terror crosses his face. He drops the letter and races out of the room.

INT. DINING ROOM - DAY

An elegant and formal dining room, it would easily belong in a mansion. The austerity is shattered as we see a MAN lying on the floor, and a YOUNG WOMAN crying over him. The man appears to be dead, the woman grieving for him. She starts wailing loudly, overcome with grief.

Looking up, we see the woman is STELLA MAISON, a gorgeous sixteen year old that would fit in with old glamorous Hollywood. Tears are running down her eyes, causing her mascara to run dramatically. She looks miserable.

Pushing back, the room is actually a movie set. Cameras, lights, and various crew watch on.

WOMAN (O.S)

Cut.

The man apparently dead on the floor, sits up. Fake blood still runs in a line from his mouth.

MAN

Great scene Stella, really believable.

Stella beams with happiness, the sadness completely gone from her eyes.

STELLA

Thanks! You don't think I over did it?

MAN

Nah, you can never over do grief.

The man stands and offers his hand to Stella, she accepts as he pulls her to her feet. He leaves to talk to the crew. Stella goes to walk off set, passing the male DIRECTOR (50s).

DIRECTOR

We'll see you back after lunch.
Good job.

STELLA

Thank you.

Stella leaves as various crew members give her a high five and thumbs up.

INT. DRESSING ROOM - DAY

Stella enters her dressing room, using a tissue to wipe away her running mascara. The SOUP is sitting on her dressing table.

STELLA

Oh soup, awesome.

Stella wraps a dressing robe around her and sits at her dressing table. She picks up the spoon with one hand and the bowl with the other. She stirs the bowl and goes to take her first big spoonful.

Suddenly, the bowl is knocked out of her hands by Colby. It splatters everywhere as the bowl goes flying.

COLBY

(breathless)

Don't eat that.

STELLA

What are you doing? You got soup in my hair!

COLBY

It's been poisoned.

STELLA

What? Are you high on sugar again? You really shouldn't mix energy drinks with M&M's, you know. You remember what happened last time?

COLBY

I just saved your life.

STELLA

Whatever, it was a bit dramatic,
wasn't it? You could have just said
'don't eat that'. And then I would
have said 'Sure Colby'.

Colby stares at her, still trying to catch his breath and
trying to remember why he bothered.

SAMARA MAISON enters in a panic. She is a youthful forty-
something and is a beautiful older version of her daughter
Stella. Samara is followed by two men in official looking
dark suits, RAYMOND (40s) and NAVONE (30s).

SAMARA

Stella, oh thank the stars you are
okay.

Samara takes Stella in her arms and almost smothers her
with a hug. The two men stand by the door looking serious.

STELLA

Mom, I can't breathe.

SAMARA

Oh, sorry. Has anyone told you about
the threat?

COLBY

I tried to.

SAMARA

You need to get out of here right now.
Your very life is at stake.

STELLA

What? Could someone please just take
a second, relax, and tell me what is
going on?

Samara looks to the two men, nodding her head for them to take over. Raymond nods in acknowledgement and holds his official stance.

RAYMOND

There is a serious crime organization that is specifically targeting young performers - actors, musicians, dancers. They are even going after reality show contestants. We believe you are one of their next targets.

NAVONE

We were on our way here to warn you when your assistant informed us of the letter. You must go into hiding immediately.

STELLA

I can't go into hiding, I have a movie to finish.

SAMARA

You have to, there is no choice here my darling. It's a life or death situation. Do you want to wake up dead?

STELLA

I wouldn't wake up then Mom, would I? I'll be fine, I'll just make sure to only eat canned food. No biggie.

Colby leans over to Raymond.

COLBY

See what I have to deal with?

Raymond nods before stepping in again.

RAYMOND

The organization isn't just poisoning food, they have been known to use bombs, arrows, guns, anything that is handy. You are in grave danger Miss Maison.

Stella looks around the room at the grim faces. She sighs as she takes it all in.

STELLA

Will the studio replace me?

SAMARA

I'll make sure they don't.

STELLA

Fine then. At least I'll have something good to Tweet about.

Stella reluctantly grabs her handbag and follows Samara and Colby out. Navone leans in towards Raymond.

NAVONE

Dibs I don't have to tell her she can't have her phone anymore.

RAYMOND

Dang it.

The two suited men leave too, Raymond with his head hanging just a little lower.

EXT. OUTDOOR CONCERT - DAY

WYNTER RAYNE is standing on stage and completely rocking it out. He is every tween girl's fantasy with perfectly quaffed hair and skinny jeans, sixteen years old.

The crowd is jumping along to the music, screaming and going crazy for Wynter. He is loving every minute of it, perfectly playing to the crowd. He leans over the stage to one particular young fan and blows her a kiss, she lights up in happiness. He returns to the centre of the stage.

Suddenly, mid-song, Wynter disappears through a trap door on the stage. The crowd are confused, they start chanting: "We Want Wynter" repeatedly.

An ARROW flies through the air and comes to a stop in the DRUM KIT. The BAND exchange glances, wondering what is going on before making a run for it.

INT. UNDERNEATH STAGE - DAY

Wynter falls through the trap door, microphone still in hand, his words caught in his throat. He turns around and sees Raymond and Navone. Also there is his manager TRIXIE, a fifty-something year old with caked on make-up and over dyed hair.

WYNTER

What the...?

RAYMOND

We are sorry for the sudden drop Mr Rayne. It's for your own protection.

NAVONE

You need to come with us.

WYNTER

I have a set to finish.

TRIXIE

There's no time. You have to go with these two gentlemen. They'll look after you.

WYNTER

(whining)

I didn't get to do my guitar solo.

TRIXIE

There will be other times.

RAYMOND

It's in your best interest. We need to hurry.

Wynter shrugs and throws his microphone to Trixie, she catches it with ease. Navone and Raymond flank Wynter as they guide him away.

INT. CAR - DAY

INTERCUT: STELLA AND WYNTER

Stella is safely in the back of a car with Raymond and Navone, however she is worried. There is a sense of urgency as the car barrels down the road.

Wynter is also in a car, although obviously a different vehicle. Raymond and Navone are also with him. He too appears worried.

Both Stella and Wynter are receiving the same speech:

RAYMOND

We need to put you into hiding, you will be given new identities and new lives. It is vital that you assume these new personas and blend in.

NAVONE

Failure will result in an absolute death.

WYNTER

Who is it that's trying to kill me?

RAYMOND

RAATS.

STELLA

Rats? Are you serious? Little critters are trying to kill me?

NAVONE

Raats, with two A's.

RAYMOND

It stands for Rebels Against Annoying Teens.

WYNTER

They don't sound scary. I'm sure my security could handle them.

RAYMOND

Not these guys. They don't get any more dangerous than the RAATS.

STELLA

How long do I have to stay in hiding?

NAVONE

Until we catch these nutters.

WYNTER

One week, two weeks?

RAYMOND

Think more in terms of months.

STELLA

Can I still attend the Oscars?

Raymond and Navone shake their heads. Both Stella and Wynter gulp, taking in the seriousness of the situation.

EXT. SHELBY'S HOUSE - NIGHT

Shelby and Samara are dropped off at their new home, an average suburban house with a little picket fence. The car drives off, leaving them both with one suitcase each. They stare at the house.

SHELBY

Is this it? It's tiny. My pool house is bigger than this.

SAMARA

We couldn't have a mansion in the middle of town, could we? It would be a bit obvious darling.

SHELBY

It's only temporary, right?

Samara nods and picks up her suitcase. Shelby does the same and they walk through the front gate into their new lives.

INT. CAR - MORNING

Stella and Samara pull up outside MADISON HIGH SCHOOL. A set of wide stairs leads up from the road into the administration building. From the car, it looks imposing.

Stella has changed the colour of her hair, now wears glasses, and is dressed like an ordinary teen. All the glitz, glamour, and sparkles are now gone.

STELLA

Can't I just be home schooled? Why do I have to go to a real school?