

PAGE 1

PANEL 1

Establishing shot of 'Big Island', a large settlement around a gently smoking volcano in the middle. The settlement is surrounded by a large seawall which protects them from large storm surges. A PuddleJumper (plane) with a rose-coloured tail-rudder can be seen on the horizon, heading for the city.

CHILD BYRON

(Off screen)

--And that one's Evelyn Cotton.

PANEL 2

Child Byron and Child Melia are sat on the sea wall. Byron is offering a set of battered binoculars (bound up with tape) to Melia and pointing up into the sky.

Child Melia hasn't had her growth spurt yet, or learned how/bothered to tame her curly hair. In short overalls and a t-shirt, with a light bomber jacket over the top. she's covered in little bumps and scrapes. Some with plasters on, others too fresh to have been treated. Her clothes have been patched, rather than neatly mended. There are a couple of doodles reminiscent of her adult overalls.

Child Byron has that kind of baby-deer gangly-limbed look. He wears a legionnaire's cap that protects the back of his neck from the sun. His clothes are a little too formal for a child. A button-up short-sleeve (recently torn) and shorts.

CHILD BYRON

See the colour of the rudder?

PANEL 3

CHILD MELIA

It's red.

CHILD BYRON

It's **rose**

CHILD MELIA

Half the planes we've been seen today have had red rudders.

CHILD BYRON

But that one's rose, so it's Evelyn.

PANEL 4

Close-up, through the binoculars, of Evelyn's plane. There's cargo strapped to the back by rope webbing.

CHILD BYRON

(Off panel)

She's been gone for a month at least.
Must have been in one of the outer
archipelagos.

PAGE 2

PANEL 1

Child Melia stands up, stretching.

CHILD MELIA
For someone who doesn't want to be a
pilot you sure know a lot about planes.

CHILD BYRON
It's so's I can fix them.

PANEL 2

Child Melia slides down off the seawall into the streets of
Big Island.

CHILD MELIA
Your family fixes **boats** not planes.

PANEL 3

Child Byron's staring straight up as Evelyn's plane flies
right overhead, a wondrous smile on his face.

SFX Evelyn's plane - Nyaaaaaw

CHILD BYRON
I'll fix both.

PANEL 4

Child Melia fumbling in her jacket pocket for something.

CHILD MELIA
You **so** want to fly.

PANEL 5

Child Melia pulls out a homemade pair of pilots goggles. Made
from scrap and paper. Reminiscent of the pair she actually has
in **ISSUE ONE**. Holding them above her head.

CHILD MELIA
I'm gonna fly.

I'm gonna go faster and further than
anyone.

PANEL 6

Child Byron is sliding down the sea wall towards her. Looking at her with jealousy from behind her back.

Child Melia's holding her goggles up to the sun.

CHILD MELIA

I'm gonna chart the blue & blue. Find
new islands. Set new routes.

PANEL 7

Child Byron knows just what to say to hurt her.

CHILD BYRON

As if. Nobody's passing on their
Pilot's Medallion to you, '**Crash Test**'.

PAGE 3

PANEL 1

Inset panel: Child Melia has a flash of anger in her eyes.

PANEL 2

Child MELIA pushes Child Byron hard. Knocking him off balance.

CHILD MELIA
Don't call me that!

PANEL 3

Child Byron on the ground watching Child MELIA run off.

CHILD BYRON
Hey!

PANEL 4

Child Byron takes off after her. Weaving through the streets of

CHILD BYRON
Melia, come back! I didn't mean it, I--

PANEL 5

Child Byron collides with Byron's lower leg.

CHILD BYRON
Oof!

PANEL 6

Doesn't look up, still scanning the crowd for Child MELIA.

CHILD BYRON
Sorry, Mister.

PANEL 7

Byron watches his younger self run off down the street. Child Byron is a little faded from the rest of the scene, making it clearer that he was a memory.

He's stood next to a pineapple stall, holding one in his hand. A voice comes in from off panel.

KIERON

(Off panel)

Byron?

PAGE 4

PANEL 1

Kieron peers at Byron as though he's still unsure it's him. He's in his late middle-age, greying hair, wearing the overall's of a mechanic. The back of these overalls will later be shown to have Byron's mother's company logo on it. 'J, J & Son - Shipwrights'

He's carrying a half-unwrapped packed lunch. Onigiri-esque.

BYRON

(Off panel)
Kieron?

PANEL 2

Byron looks uncomfortable, embarrassed even. He holds the pineapple behind his back. Kieron leans in uncomfortably close to get a better look at Byron.

KIERON

I thought it was you!

How are you? You've been gone how long now? A year?

BYRON

Two years.

KIERON

And with no goodbye either.

PANEL 3

Byron looks awkward

BYRON

Yeah, sorry about that. I--

Kieron waves away the apology

KIERON

--had your reasons, I'm sure. What brings you home?

PANEL 4

Kieron takes a bite of his lunch while he listens to Byron.

BYRON

A job. I think? I've been working on
what I'm gonna say.

I'm late, actually.

PANEL 5

Kieron talking through his food.

KIERON

Can't be that late. I've been watching
you study these pineapples for fifteen
minutes.

PANEL 6

Byron gestures with the pineapple off-frame to...

BYRON

It's in **there**.

PAGE 5

PANEL 1

Big splash of a 'Jumper bar with Byron and Kieron stood in front of it facing it. It's called 'The Barrel Roll'. A painted sign shows a drunken pilot waving a frothy tankard in the air while sitting astride a beer barrel with wings bolted on.

It looks raucous and colourful. Signage up out front saying 'weapons banned, name calling permitted.' Various bits of graffiti around:

'Jumper4Life'

'God gave us wings so we can jump'

As Byron and Kieron have their backs to the camera, this is our first chance to see the 'J,J & Son - shipwrights' logo on the back of Kieron's overalls.

KIERON

Ah.

PAGE 6

PANEL 1

KIERON

Now I think about it, I do recall your becoming a Jumper was somewhat **unorthodox**.

BYRON

This is the first time I've been invited into one of these.

PANEL 2

Kieron gives Byron a collegiate elbow, a knowing smile on his face.

KIERON

Word on the street is Melia went to bat for you.

Suppose I shouldn't have been surprised. I remember you two as kids.

PANEL 3

Byron puts the thoroughly handled pineapple back with the others.

BYRON

Have you seen her?

KIERON

She went inside about half an hour ago.

Think she **means** for you to do the same.

PANEL 4

Byron takes off his sunglasses

BYRON

I think so too.

PANEL 5

KIERON

Say, does your mother know you're--

PAGE 7

PANEL 1

Byron steps forward, pulling down the brim of his beret.

BYRON

---It was good seeing you, Kieron.

PANEL 2

Kieron shouts after Byron, who walks with a look of nervous trepidation, putting his glasses in his pocket.

KIERON

Stand your ground, kiddo!

PANEL 3

Kieron tossing the last of his onigiri into his mouth with a satisfied, warm smile.

KIERON

Better be a damn good speech.

PANEL 4

Close up of the beret coming off Byron's head in his hand. He's still pulling it off, his hair's getting ruffled.

PANEL 5

Shot from behind of Byron pushing open the saloon door. Shoulders scooped, his hair a mess. Beret hanging by his side.

PAGE 8

PANEL 1

(My apologies for the crowd-scene, Vicky. I've got some nice and simple pages after this one to make up for it)

Byron stands, cut out as a silhouette in the door at the edge of a raucous bar scenes. Multiple tables, with 'Jumpers at each of them. There are raging arguments, happy conversations, and everything in-between.

Have fun with the crowd. Jumpers are all shapes, sizes and genders. Each with their own specialities and interests. Some have toolbags on the table. Others big packs full of maps. One has goggles with multiple lenses attached to them. Another, heavily bearded, looks like a mountaineer. They all wear the iconic Jumper overalls, customised to their individual roles.

Thug 1 and Thug 2 sit off to one side, playing cards. Thug 1 is slim and compact. With long hair braided down one side of their head. The other is tall and broad, shaved head and substantial beard.

SFX: RHUBARBRHUBARBRHUBARBRHURBARB

PANEL 2

BYRON

(Whispering) Just blend in, Byron. Head down. Nobody knows who you ar--

MELIA

(BIG)

Byron!

SFX: RHUBarbabr...

PANEL 3

All the Jumpers stare back at Byron with clear displeasure in their eyes. One of the jumpers puts down a pint glass

SFX: THUNK.

Melia waves comically from the other side of the pub. A single friendly gesture in a sea of narrowed eyes.

MELIA

Yoohoo!

PANEL 4

MELIA

Come on! We're right at the back.

BYRON

(Under his breath) Of course you are.

PAGE 9

PANEL 1

Byron negotiating his way through the crowd. (Maybe show four versions of him having to contort himself as people don't get out of his way?)

BYRON

'Scuse me

Sorry

If I could just--

--slip by.

PANEL 2

Melia stands next to an open door, gesturing theatrically like a manservant as Byron arrives. He's looking flushed.

BYRON

You're enjoying this, aren't you.

MELIA

Enormously.

PAGE 10

PANEL 1

The room is much more dimly lit. A single table in the middle. The two other crew members are sat there. Cogg sits cross-legged in the background, eyes glowing ominously. They're closer to a humanoid shape than Attendant was (https://uk.pinterest.com/A_exB_ott/puddlejumpers/character-cogg/) Lanky, rising well above 6 foot when standing. They have various tool 'attachments'. And are covered in painted on warning chevrons. But they also wear a long duster coat, which is odd for a robot.

Austin is also at the table. Stood up. Arms crossed. Thick as a fridge. Dense muscles built hauling metal from the ocean floor rather than in the gym. Round faced, with a patchy beard, the way he dresses has no concession to fashion and is pure practicality (https://uk.pinterest.com/A_exB_ott/puddlejumpers/character-austin/). His job is recovery and salvage. Working in unstable, sometimes underwater environments. His clothes should reflect that.

AUSTIN

This the mechanic?

PANEL 2

Melia claps a hand on Byron's shoulder. Austin's head's cocked in a judgemental manner.

SFX: Clap!

MELIA

This is **our** mechanic. Byron.

AUSTIN

I thought he'd be slimier.

PANEL 3

Melia frowns.

MELIA

Don't start, Austin.

Austin's arms come up in protest.

AUSTIN

'Cos he's a mechanic!

Not cos he's a dirty medallion thief.

MELIA

I **said** pipe down.

PANEL 4

Byron extends a hand

BYRON

It's nice to meet you.

PAGE 11

PANEL 1

Melia tries to bring things under control

MELIA
See, we're all friends here--

AUSTIN
No. You know what--

Austin's hand slaps Byron's aside.

SFX: what

--I held my tongue
when you first suggested it but he's
here now, and some things need saying.

PANEL 2

Austin leaning in towards Byron, pointing a finger at his chest. Melia is walking off, hands up in despair.

AUSTIN
You bought your medallion

MELIA
(Under her breath) Here we go

PANEL 3

Austin gets closer to Byron.

BYRON
I did. Yes.

Who are you? Exactly?

AUSTIN
You jumped the queue.

BYRON
I did. And I'm sor-

PANEL 4

Austin and Byron's faces, very close to one another.

AUSTIN

See, that's a fish-hook in my guts.

'Jumping's hard enough with the few
rules we do follow.

PAGE 12

PANEL 1

Close up of Melia's unhappy face.

AUSTIN
Everyone else in this room, I trust.

PANEL 2

Close up of Cogg's face, neutral.

AUSTIN
Everyone else in this room, I've got
history with.

PANEL 3

Close up of Byron, hesitant and unsure.

AUSTIN
But you, all I know is your reputation,
and that's **mud**.

So why should I go on whatever long-
haul goose-chase Melia's got planned
with you?

PANEL 4

Pause on Byron's face as he composes himself.

PANEL 5

BYRON
I'm glad you asked. I've been giving this a lot of thought,
and I've got three reas--

Melia speaks over him

MELIA
(Off panel)
--**Because** if he does it again, he's
cooked.

PAGE 13

PANEL 1

Melia's face, annoyed, but commanding.

MELIA

Right now, he's a cheat. Makes it hard to get a drink at the bar, sure.

But, if he breaks Jumper code, does anything **slimy**, as you put it--

PANEL 2

Close up on Byron's face, hurt surprise.

MELIA

--He'll be an outcast. Even his **ma** won't take him back because she'd lose all her Jumper business.

PANEL 3

Back to Melia

MELIA

Hell, between me and him, I'd say you can trust him more. He **needs** this.

PANEL 4

Wide shot. Silence around the table. Everyone looking at Byron, very serious. Shot of Byron's face in shadow, feeling the weight of that truth. That's gonna come up again later.

PANEL 5

AUSTIN

Ok.

That, I buy.

PAGE 14

PANEL 1

Austin settles back into his seat.

AUSTIN

I'm Austin. That's Cogg sat in the corner. Now **that's** out of the way...

What've you got for us, Melia?

MELIA

Hard work and good pay.

AUSTIN

Fuckin' A.

PANEL 2

Melia rolls out a map, covered with tiny little dots of land in a massive swathe of blue.

SFX: Fwip

PANEL 3

Close up of the map, Melia's pointing to a particular island with a circle around it.

MELIA

Outer archipelago. Six months minimum
There's an old way-station we'll be
fixing up and working out of.

Everyone here's got skills we need.

PANEL 4

The speech hovers over each person it refers to. Left to right, Melia, Austin & Cogg, Byron. Melia is looking at Byron with concern while she talks. Austin looking cocky, with Cogg over his shoulder. Byron still looking down, hurt. **He should be going through some kind of sad acceptance the next couple of wordless appearances.**

MELIA

Navigation
Salvage

Mechanics

Together, we rebuild the waystation and
get to work.

PANEL 5

AUSTIN

Outer 'pelago, though. That's a long
way. Isn't there somewhere closer

MELIA

Has to be there

AUSTIN

Why though?

MELIA

Do you want the job or no--

COGG

People don't like us.

PAGE 15

PANEL 1

Melia's face, protesting.

AUSTIN

What?

COGG

Melia can't stop taking 'short cuts'.
That leads to late cargo.

PANEL 2

Austin's face, smug and laughing.

AUSTIN

Hah!

COGG

I don't think there's more than a
handful of people within 400 miles of
the Big Island that Austin hasn't
insulted.

PANEL 3

Austin's face, grumpy

AUSTIN

People can't take a joke

COGG

And Byron. Well---

PANEL 4

Byron's face, still in shadow.

COGG

---Both your colleagues to-be have made
it very clear how you're thought of.

PANEL 5

AUSTIN

This is Cogg, by the way. Notice how he
left out that nobody likes a superior
'bot.

COGG

Melia picked us because we all need to
be out of the limelight for a bit.

The Outers give memories some time to
fade.

Am I wrong?

PAGE 16

PANEL 1

Silence as they all look at one another.

PANEL 2

Head and shoulders of Austin.

AUSTIN

What's the pay?

MELIA

Even split between us.

PANEL 3

Head and shoulders of Melia

MELIA

What's the work?

RILEY

Salvage, deliveries. Grunt stuff. But I've got a couple of leads. The area doesn't see Jumpers often--

BYRON

--You--

PANEL 4

Head and shoulders shot of byron.

BYRON

--think I'm a cheat?

PAGE 17

PANEL 1

Reverse shot. Melia's face, mouth open, not sure what to say.

PANEL 2

Shot of the whole table.

Byron pushes back his chair, it creaks across the floor.

SFX: SCREEEECH

PANEL 3

Byron, walking to the door, reaching out and grasping the door hand.

MELIA

Byron?

PANEL 4

Byron's hand turning the door handle

MELIA

Where are you going?

PANEL 5

The light from outside casts the silhouette of the broad shoulders of Thug 2 onto Byron' face.

THUG 1

Well, hello there.

THUG 2

Just the man we were looking for.

PAGE 18

PANEL 1

Byron's silhouette against the grinning faces of the thugs, excited to do violence. Thug 1 occupies all the lower frame, Thug 2 the upper frame.

AUSTIN

(Off panel)

Is there a problem?

PANEL 2

Austin stands close behind Byron, who looks back, surprised. Thug 2 pushes a heavy finger into Byron's chest.

THUG 2

Only if you associate with this sneak.

PANEL 3

Shot back in the room, Cogg is halfway to standing, heading in the direction of Austin's voice.

AUSTIN

(Off panel)

Well then---

PANEL 4

Cogg walking towards Austin's voice, eyes glowing red.

AUSTIN

(Off panel)

---I guess we have a problem.

PAGE 19

PANEL 1

The front of The Barrel Roll, a cat cleans itself on the porch.

SFX: BIFF

SFX: BAFF

SFX: SMACK

PANEL 2

Melia and Byron burst running through the doors of The Barrel Roll into the light. Dusty and with a couple of small bruises. (Maybe echo the scuffs and bruises from their earlier childhood selves?)

The cat leaps into the air in surprise.

(Optional) Shadow of Austin and Cogg in the doorway behind them.

PANEL 3

Melia and Byron off to one side, Byron with his hands on his knees, both catching their breath.

Austin and Cogg come out next, Austin's covered in bruises, grinning. Cogg has the 2 thugs in headlocks.

AUSTIN

Ahh! That flushed the salt out.

PAGE 20

PANEL 1

Cogg dumps both the thugs onto the floor.

SFX: CRUMPLE

BYRON
Why'd you do that.

AUSTIN
Huh?

Crew mates look out for each other.

PANEL 2

BYRON
I never said I wa-- I was literally walking out!

AUSTIN
Yeah, and how did that go for you?

PANEL 3

Thug 1 tries to stand,

THUG 1
Groan

AUSTIN
Melia brought you in. That makes you crew.

PANEL 4

Cogg thunks the waking Thug 1 on the head.

SFX: TUNK

AUSTIN
Plus, Cogg and I don't like bullies.

PANEL 5

Austin and Cogg set off. Thug 1 lies flat again. Melia looms over the thugs, curious.

BYRON
I--

AUSTIN

Best set off while we have the weather.
Storm's due this afternoon.

PAGE 21

PANEL 1

Melia examines the unconscious bullies.

MELIA

Whew, that was something!

I thought you were gonna get your face
re-arranged for sure.

PANEL 2

BYRON

...

(Quiet)

I thought we were ok.

PANEL 3

MELIA

What?

BYRON

I thought we were good.

MELIA

?

We are.

BYRON

Didn't sound like it back in there.

PANEL 4

MELIA

That was just to get you in the door.
Weren't you listening?

BYRON

Did you think that might not be how I'd
like to get through the door?

PANEL 5

Close up of Byron. Show his anger.

BYRON

Out of pity?

PANEL 6

MELIA

That's not what I meant to--

BYRON

--They're going to leave without us.

PAGE 22

PANEL 1

Melia sits for a moment watching Byron's back foot disappear out of frame.

PANEL 2

Melia takes a deep breath

PANEL 3

MELIA
Aaaaaaaaaaargh

PANEL 4

THUG 2
Tell me about it.

PAGE 23

PANEL 1

At the airport runway, Byron is boarding his plane. The propellers already spinning. Austin and Cogg watch him from the shade of the main hangar.

SFX: Vrrrrrrr

Melia running onto the runway.

MELIA

Will you just **listen** to what I have to---

PANEL 2

Byron slams the door of his plane shut dramatically

SFX: SLAM

MELIA

---say.

PANEL 3

Byron's plane taking off.

SFX: Vrrrroooooom

AUSTIN

Does he know where's he's going?

MELIA

Yeah, he saw the map.

AUSTIN

Good memory.

MELIA

One of the best.

PANEL 4

AUSTIN

Well mine's sea-scrap.

Got a copy?

Melia holds up a rolled-up map to Austin.

MELIA

Yep. First refuel stop's about four hours away. I'll meet you there.

PANEL 5

Austin holds it up, immediately scrutinising it.

AUSTIN

You want to take off first or--

MELIA

I've got one more thing to do. It's--

PANEL 6

Austin's already walked mostly off frame

AUSTIN

--Don't care. Clear Skies.

PAGE 24

PANEL 1

JUNE
That went well.

PANEL 2

June (Byron's mum) is sat on a bench behind Melia. She's wearing the same overalls that Kieron was wearing, but with less grease. A sharp line of shadow obscures the top of her body and face. A complex brooch made from scrap is attached to the lapel.

MELIA
I've got my crew, haven't I?

JUNE
If you can call it that.

PANEL 3

MELIA
I'll send you an update once we're established. It'll be a few weeks. I'll start the search after that.

PANEL 4

JUNE
You'l start the search immediately.

And remember, Melia.

PANEL 5

Byron sits, stern faced in his plane, flying away from Big Island.

JUNE
This stays between **us**.