

DAY ONE

BY JESSE ALEXANDER

PILOT EPISODE: "THE BEST LAID PLANS"

TEASER

BLACK SCREEN.

FADE UP the INTRO BEATS of the SONG: "DON'T CHANGE" by INXS.

ON THE DOWN BEAT CUT TO:

1 EXT. SAN FERNANDO VALLEY - DAY 1

Van Nuys to be more specific. Early AM. We're in motion. Tracking the progress of --

KELLY MCGREGOR M.D. (29) as she JOGS through the city. Attractive. Smart. Driven to succeed. And yet... sad. The INXS song rocks her IPOD earbuds: "... don't change the earth, don't change a thing..."

AUTHOR'S NOTE: The visual look of DAY ONE is personal, often hand held, not slick, always grounded in the real. Akin to: FRIDAY NIGHT LIGHTS, the BOURNE movies, SLUMDOG MILLIONAIRE, and CLOVERFIELD. A High Definition Video or Super-16 workflow should be considered. Practical locations are preferred.

Kelly passes ICONS of modern life. A GAS STATION. A SHOPPING MALL. LIQUOR STORE. A crowded BUS STOP. A TRAFFIC JAM.

She ignores it all. Alone in this sea of strangers. All of them running their own race, to their own beat, confident that: "...the sky above won't fall down..."

2 EXT. STREET - APARTMENT ROW - SAN FERNANDO VALLEY - DAY 2

Kelly JOGS a street lined with two story APARTMENT BUILDINGS.

3 EXT. LIBERTY PARK APARTMENT BUILDING - DAY 3

Kelly stops jogging and catches her breath. As she walks up to the locked GATE of her building, she pops out her earbuds. That classic INXS song FADES away.

Kelly reaches into her pocket, searches for her gate key. NOTHING. Damn. She's locked herself out. Kelly peers through the slatted ENTRY GATE into the courtyard --

4 EXT. COURTYARD - LIBERTY PARK - DAY 4

THE LIBERTY PARK apartment building. Two stories. Twenty units. Central courtyard and pool.

A place where people live during the between stages of life. After college. Pre-career. Mid-divorce. Prior to death. Most of the RESIDENTS don't plan on living here for very long so they don't bother getting to know the neighbors.

Kelly spots MAX (60), an OLDER WOMAN watering some hanging plants on the balcony outside her second floor apartment.

KELLY

Max! Hey!

Max doesn't hear Kelly. She's too busy talking on her CORDLESS PHONE while she waters her ferns. Her ENGLISH accent identifies her as a British ex-pat --

MAX

... You're not hearing me. The book's a true story. The Susie character is me.

(listens)

That's why I didn't put my name on the cover.

Kelly looks elsewhere for someone to open the gate, spotting movement in the window of a ground floor apartment --

The face of a WOMAN (LYNNE) peeks out through dusty drapes, then ducks back inside before Kelly can attract her attention.

Kelly's frustration grows. She checks her watch. Damn. She's gonna be late. She HEARS a door open and faint Middle Eastern POP MUSIC. She looks toward the second floor balcony that rings the courtyard --

SAM BRODY (32) exits his apartment. He is a handsome son of a bitch. Ladies love him. Guys are happy to call him friend. Barefoot. Jeans. His frayed T-Shirt sports a Marine Corps Devil Dog. Sam embraces the day with a steaming HOT POCKET in one hand and a can of icy cold BEER in the other.

KELLY (O.S.)

Excuse me. Hey.

Sam looks for who is interrupting his breakfast of champions and spots Kelly waving up at him --

KELLY (CONT'D)

Can you buzz me in?

Sam regards Kelly for a beat. We angle around to his backside and see a small .380 AUTO PISTOL stuffed into the waistband of his Levis. Sam pulls his shirt over the gun and MOVES --

-- Kelly watches Sam's approach.

KELLY (CONT'D)

My key must've slipped out. I should get one of those velcro things.

Sam regards her through the gate, he's firm, but playful --

SAM

How do I know you live here?

KELLY

When I get back from my run you're always outside your apartment.

SAM

And you know that because...

KELLY

I see you.

SAM

So maybe you figured out I like to get some fresh air in the AM. And scheduled your workout to coincide.

KELLY

Why would I do that?

SAM

If you want a date. Just ask.

Kelly smiles. She wants to hate this guy. But he's handsome as hell. And his delivery is charming. He seems honest.

KELLY

Let's call it a coincidence and move on.

Sam unlocks the gate. Kelly enters, passing him close. She heads toward the back stairs that will take her to the second floor balcony. She glances back to see a BUFF GUY approach Sam from the street.

This is BUD (40). His eyes go to Kelly's branded backside --

BUD

There goes "Juicy."

SAM

Back off. She's my neighbor.
(to Kelly)
Same time tomorrow?

Kelly looks back, smiles awkwardly, starts up the stairs.

BUD
You two having a thing?

SAM
Not yet.
(wary)
What're you doing here, Bud?

BUD
Getting the band back together.

Sam knows this guy is not talking about music.

5 EXT. KELLY'S APARTMENT - LIBERTY PARK - DAY 5

Kelly reaches the second floor balcony. She glances over to see Sam leading Bud into his apartment: 201. Kelly heads for her own apartment, past Max, who wraps up her phone call --

MAX
... I never wanted publicity.
(listens)
Have that drink and ring me back.

Max hangs up and sees Kelly at the door of the apartment next door, retrieving a HIDE-A-KEY from behind the KNOCKER.

KELLY
I lost my key.

MAX
Keep a spare in your shoe. After a while you won't even mind the pain.

KELLY
Thanks for the tip.

Kelly unlocks her door and is about to go inside --

MAX
Did Sam Brody ask you for a date?

KELLY
Is that his name? The guy in 201?

MAX
That's what it says on his mail.

Kelly smiles, a bit flustered, enters her apartment --

6 INT. KELLY'S APARTMENT - LIBERTY PARK - DAY 6

Kelly gets a BOTTLE OF WATER in her small kitchen. Her apartment is sparse. Nothing personal save for one FRAMED PHOTOGRAPH on the counter. Kelly regards it wistfully --

A picture of a handsome MAN (DAVID, 30) laughing at a black tie affair with an equally happy Kelly. Kelly looks out her front window toward Sam's apartment.

7 INT. SAM'S APARTMENT - LIBERTY PARK - DAY

7

Dirty clothes on the floor. Pizza boxes. Beer cans. That odd Middle Eastern music plays softly from an old BOOM BOX. Sam retrieves a fresh BEER from the refrigerator.

BUD

Out of the 'Corps three months and you're having beer for breakfast? Jesus, Sammy -- your life is going to Hell.

SAM

They don't have beer in Hell, Bud.

Bud regards him, clearly Sam is speaking from experience.

BUD

What you did for me over there. Takin' the fall. It was above and beyond.

SAM

You didn't leave me with a choice.

BUD

Maybe not. At least you're out of the big sandbox. So what's with the Durkha-Durkha slowjams?

Sam TURNS up the music on his BOOM BOX.

SAM

My transition officer gave me the CD. Said keeping one foot in the chaos would ease my return to society.

Bud handles a BULLET PROOF VEST draped over the couch.

BUD

Still guarding other people's money?

SAM

It's a living.

BUD

Come back to work with me. Make some real cash. Enough to buy your way out of this dump.

Sam seems to consider Bud's offer. Or maybe he's just reflecting on a painful moment from the past --

SAM

I need to give the nine-to-five a chance. There's something nice about not having my guard up and my adrenaline pumping twenty-four-seven.

BUD

Sounds like you've got a plan.

SAM

I'm feelin' it. I really am.

BUD

Whenever I try to live mellow -- the universe always has a way of shaking things back up to eleven. Must be somethin' in my DNA.

Bud starts for the door. Sam's about to drink his beer -- puts it down. Mr. Normal doesn't drink beer for breakfast.

SAM

How's Stella?

BUD

The same. She'd love to see you.

Sam consider this.

8 INT. LYNNE'S APARTMENT - LIBERTY PARK - DAY

8

We're inside a first floor apartment, looking out the window and across the courtyard. Watching as Sam hugs Bud good-bye and sends him down the stairs. Sam looks in our direction --

REVERSE TO REVEAL: LYNNE.

She's the furtive woman who avoided Kelly's gaze. Now she avoids Sam's eye-line by ducking back inside her apartment.

Lynne is small. Slight of build. Not unattractive. Her age is hard to guess. She could be a young woman who favors Sylvia Plath and Ayn Rand. Or an awkward older woman who is so ill socialized that her body hasn't bothered to mature.

The truth is something ELSE entirely.

Lynne moves deeper into her pack-rat's apartment. Past labyrinthine stacks of newspapers that scrape the ceiling. Around piles of antiques from various eras. A person could get trapped under all this mess and not be found for days.

Lynne sits at a TABLE facing a wall of TELEVISION SETS stacked five across and three high. No flat-screens in the bunch. A vintage assortment culled from pawn shops and junk yards.

The sets are tuned to various channels. NEWS. DRAMA. GAME SHOW. SOAP OPERA. The variety of content also extends to country of origin. SPANISH. EUROPEAN. RUSSIAN. ASIAN.

Lynne's not watching. She's focused on writing in a NOTEBOOK. She murmurs as she scribes, repeating familiar dialog --

LYNNE

*... Let's call it a coincidence and
move on.*

Lynne checks her WATCH, and writes the TIME down in the book. Then she pulls out a KEY and tapes it onto the same page. Could that be Kelly's missing key? Weird.

As Lynne closes the notebook we see it's labeled: 201/208. Huh. Those are the apartment numbers for Sam and Kelly.

Things get curiouiser and curiouiser as Lynne puts this notebook atop a stack of several identical NOTEBOOKS, all labeled with the NUMBERS of the other apartments in the building.

Lynne REACTS to something being said on one of the TV's. She moves quickly to an old RCA tuned to a RUSSIAN news channel. Though we don't understand the RUSSIAN REPORTER, we can tell he is agitated. A CHROMA-KEY image behind him depicts RUSSIAN SCIENTISTS tracking an inbound object.

RUSSIAN NEWSCASTER (O.S.)

*... Not a scheduled re-entry of any
manmade object. This appears to be
a meteor of uncommon size...*

Lynne's expression turns to surprise --

LYNNE

Today? NoNoNoNo --

Lynne puts her hand on the RCA SCREEN and leans in close, scrutinizing a BLURRY VIDEO image filmed from a RUSSIAN CHASE PLANE at HIGH ALTITUDE -- A METEOR sized object. Inbound.

Lynne is terrified, eyes wide in growing horror --

LYNNE (CONT'D)

-- This isn't day one.

- 9 EXT. COURTYARD - LIBERTY PARK - DAY 9
- Lynne BURSTS from her apartment into harsh daylight. She squints up into the sky, worriedly scanning the heavens, muttering to herself in panic --
- LYNNE
- Stick to the plan. It can still work. Just stick to the plan.
- 10 INT. SAM'S APARTMENT - LIBERTY PARK - DAY 10
- Sam watches out his front window as Lynne hurries from her apartment through the courtyard, past the POOL --
- 11 INT. KELLY'S APARTMENT - APARTMENT BUILDING - DAY 11
- Kelly watches out her window as Lynne heads toward the back stairs and heads down to the GARAGE level --
- 12 INT. GARAGE - LIBERTY PARK - DAY 12
- The garage is filled with the CARS of the building residents. Behind each parking place is a locked STORAGE UNIT.
- Lynne passes the dusty '63 STUDEBAKER AVANTI in her spot and moves to the storage unit, working quickly to UNLOCK it.
- She opens the door to reveal the DARK interior. We can't see inside. As she disappears into the black, WHIP PAN TO --
- A late model MITSUBISHI EVO sport sedan as it races into the garage. It doesn't slow down, then suddenly executes a hand-brake 180 spin, rolling backward into a parking space.
- The girl laughing in the passenger seat is HUNTER CHRISTIANSEN (18). The boy behind the wheel is JOHNNY NOZAWA (19).
- They alight from the EVO. A good looking couple. Hunter is a book-smart achiever. Pretty. She could be a cheerleader if so inclined. But that's not her scene. She's dressed plain. And wears a subtle CRUCIFIX necklace.
- Johnny is the handsome Japanese bad boy with a talent for surviving midnight skates across thin ice. He sports a beat up leather motorcycle jacket of the modern rice rocket style.
- Johnny pops the hood of the car and jacks a small LAPTOP into the engine management system. As the computer analyzes data, he pulls a wad of CASH from his jacket and tosses it to Hunter. She begins counting the mixed bills --
- HUNTER
- So that's what a hundred and forty miles per hour feels like.

JOHNNY
You said you were bored.

HUNTER
(finishes counting)
You made fifteen hundred and seventy
five. In one night. Racing cars.

Amazed, Hunter tosses him back the wad of cash --

JOHNNY
I send most of it back to Tokyo.

HUNTER
To your parents?

Johnny hesitates -- then nods, regards his laptop.

HUNTER (CONT'D)
You are so amazing.
(embarrassed)
I mean -- that's so amazing that you
do that. Take care of your parents.

JOHNNY
It's a Japanese thing.

HUNTER
I better get upstairs.

JOHNNY
What are you gonna tell your Mom?

HUNTER
I'll make something up. Ever since
my Dad cheated on her she's been an
easy fake. Denial is a lifestyle.

JOHNNY
That why you came out with me?

HUNTER
What do you mean?

JOHNNY
To see if she still cares?

HUNTER
I came out with you to have fun.

Hunter goes to him, wondering if this is the part of the
first date where the boy kisses the girl. Nope. Not yet.

JOHNNY
Cut school today.

Hunter is shocked, laughs at the absurdity of it.

HUNTER

I have a Roman History prep-test.

JOHNNY

Come on, Hunter. Roller coasters and junk food. Live on the edge for once.

HUNTER

I thought that's what we did last night?

JOHNNY

Not even close. We'll swing by the bank, then hit Magic Mountain.

HUNTER

Get me at the bus stop in thirty.

Hunter runs off, giddy at the promise of adventure. Johnny returns to his laptop and beloved car. He is startled as Lynne steps out of the STORAGE UNIT, holding an odd DEVICE.

Lynne regards the OBJECT in her hands. We'll call it --

THE FUSE is the size of a D battery. It appears to be made of spare parts. The ceramic caps on either end feature embedded CAT 5 ETHERNET jacks. There is a transparent mid-section featuring small compartments of a CLEAR LIQUID.

Lynne looks up to see Johnny staring over at her. She speaks to him in fluent JAPANESE --

LYNNE

A frog in a well does not know the great sea.

Johnny is stunned, he responds to her in ENGLISH --

JOHNNY

My Mom used to say that.

LYNNE

I know.

Lynne checks her watch and hurries for the stairs, leaving too cool Johnny Nozawa awash with melancholy and curiosity.

13 EXT. COURTYARD - LIBERTY PARK - DAY

13

Lynne moves along the second floor balcony to the door of an apartment we haven't yet visited. She checks her watch and puts her ear to the door, listening --

14 INT. BEDROOM - B AND Z'S APARTMENT - LIBERTY PARK - DAY

14

A dim bedroom without a bed. The window has been covered with FOIL to keep out the valley sunshine. The decor is one half technician's workshop with two COMPUTER WORKSTATIONS, SERVER RACK, and various CABLES hanging from the ceiling. And one half geek's paradise with COMIC BOOKS, ACTION FIGURES, and VIDEO GAME PARAPHENALIA.

BONNIE CAYCE (23) and ZACK ADAMSKI (22), attractive opposites seated at the computer stations -- facing MULTIPLE MONITORS.

Zack wears boxer shorts and a T-Shirt featuring sci-fi comic book CHARACTERS. His clothing style and taste in room decor stopped evolving on his thirteenth birthday.

Bonnie wears an oversized men's dress shirt. She takes pride in looking awesome. A brilliant young woman who is as comfortable shopping for bags at Barney's, as DRAM at Fry's.

ANGLE TO REVEAL THE MONITORS are divided into smaller sections. Each window contains a streaming video feed --

A variety of INDIVIDUALS stare out at Bonnie and Zack via WEBCAMS. Like the arrangement of *The Hollywood Squares*, or the credits on *the Brady Bunch*.

This eclectic group of SOFTWARE ENGINEERS, DESIGNERS, and WEB folk represent: JAPAN, BRAZIL, ENGLAND, AUSTRALIA, INDIA, and more. We appear to have interrupted a virtual meeting --

AUTHOR'S NOTE: The collaboration software that Bonnie and Zack use will have a real world counterpart on NBC.COM. Fans of DAY ONE will use this tool to share information, collaborate on challenges, and for the first time ever in a TV DRAMA -- participate with the show's narrative.

BONNIE

(annoyed)

Give it away? After all the money and time and sleep we've thrown away building it! I thought going to MIT was supposed to make you smart, Zack.

ZACK

Insults, Babe? Really?

BONNIE

There is no money in free! A business to business deal with a hotel chain--

ZACK

-- If we give it away and everybody starts using it -- we can monetize the ad revenue and user metrics!

Bonnie turns to look at the trio of computer MONITORS.

BONNIE
What do you guys think?

AKI/JAPAN FEED
I agree with Bonnie.

ZACK
Stop hitting on my girl, Aki.

MAURO/BRAZIL FEED
How about a porn application?

SIMON/ENGLAND FEED
Dump it onto the web as open source.

GARTH/AUSTRALIA FEED
Online gaming.

JAMIL/INDIA FEED
A gambling model.

Bonnie REACHES over and TURNS OFF all the MONITORS. She grabs Zack in his chair and spins him to face her --

BONNIE
I'm done.

ZACK
What do you mean?

BONNIE
It was fun in college. But now it sucks. The dive-ass apartment. The action figures. The home brew hackers club playing Gears of War 'til dawn when they should be testing code. I'm over it, Zack. I'm growing up. Are you coming with me?

ZACK
Is this an ultimatum? Cuz it feels like an ultimatum.

BONNIE
Don't play that card. This is two people talking. Two people who love each other. It's time to put away the toys and be a man.

ZACK
This inspires me to be smart. If it goes away -- I don't know if I can be creative. I need to feel safe.

BONNIE
I'll keep you safe, Zack.

Bonnie leans in and gives Zack a KISS for the ages. She pulls back and looks deep into his eyes. He smiles.

ZACK
You only turned off our monitors.
The guys can see us on the webcams.

BONNIE
Lucky them.

A CHORUS of WHOOPS and CHEERS comes over the speakers. Bonnie and Zack smile at the encouragement only to be startled by a RATTLING sound coming from behind the server rack.

Bonnie LEAPS up in shock. Zack grabs a toy LIGHTSABER and investigates. He finds Lynne crouched behind the equipment, her elbows deep in the hardware, she's installing something...

LYNNE
Hi.

Lynne gets up nervously and starts for the front door. Bonnie and Zack go after her.

BONNIE
You live downstairs!?

LYNNE
Uh-huh.

ZACK
What were you doing with my servers?!

LYNNE
Trying to help.

Lynne's out of here --

15 EXT. COURTYARD - LIBERTY PARK - DAY

15

-- Lynne exits the apartment followed by Bonnie and Zack, who YELL out to the unseen residents of the building.

BONNIE
She broke into our apartment!

ZACK
She was stealing our computers!

16 INT. SAM'S APARTMENT - LIBERTY PARK - DAY 16

Sam, dressed for work as a Security Guard, looks out of his window to see Lynne fleeing down the stairs to the courtyard with Bonnie and Zack at her heels. Sam heads out the door, leaving behind his BULLET PROOF VEST, it's draped over the couch beside some empty beer cans.

17 INT. KELLY'S APARTMENT - LIBERTY PARK - DAY 17

Kelly, dressed casually, opens her door to see all the commotion. She notices Sam coming out of his apartment, and Max already standing on the balcony, watching over the action.

MAX

That girl always seemed a bit loony.

18 EXT. COURTYARD - LIBERTY PARK - DAY 18

Lynne has almost reached the door of her apartment when Bonnie grabs her arm from behind. Lynne doesn't try to pull away --

LYNNE

I'm sorry. Really. I wish there was more time. But I had to keep you safe.

Now most of the residents of the building have arrived in the courtyard. Sam. Kelly. Max. Hunter and her attractive MOM (JENNIFER, 38). Johnny. And a few OTHERS we have yet to meet. They all crowd toward the action --

BONNIE

Safe from what?!

LYNNE

I can't tell you!

Sam wades through the mix and separates Bonnie from Lynne --

BONNIE

She broke into our apartment.

SAM

Anybody hurt?

BONNIE AND ZACK

No.

SAM

Did she steal anything?

BONNIE AND ZACK

No.

SAM
 (to Lynne)
 What were you doing in their
 apartment?

LYNNE
 Protecting them from the signal.

SAM
 The signal?

Max makes the "CRAZY" sign to Kelly.

Lynne touches Sam's chest oddly. As if she's checking for something. It's not there. She withdraws her hand. Upset.

LYNNE
 The schedule has changed. The
 probabilities and outcomes are really
 fuzzy now.

SAM
 Fuzzy? Miss, are you taking any
 prescription medication we should be
 aware of?

Lynne looks around at all the residents regarding her with various emotions -- fear, anger, confusion, and sympathy.

LYNNE
 I'm sorry.

We're with Lynne's POV as she looks over Sam's shoulder, staring skyward as --

A LARGE OBJECT FLIES above the clouds at the speed of sound!

A METEOR? A PLANE? A FLYING SAUCER? The object is gone in a heartbeat. And then a SONIC BOOM causes the other residents to look up for the source. Too late. Nothing to see.

HUNTER
 What was that?

SAM
 A sonic boom.

KELLY
 From an airplane?

SAM
 Or the space shuttle.

JENNIFER

Could've been thunder. I hope it
doesn't rain, I just had my hair
blown-out.

HUNTER

Mom, you need clouds to have thunder.

Hunter and Johnny steal a glance at each other. Jennifer
appears to be oblivious to their connection.

JOHNNY

Where'd the crazy chick go?

The residents turn to see Lynne has vanished, probably into
her apartment. Bonnie goes to the door, pounds on it --

BONNIE

You can't hide in there!

ZACK

I'll call the cops.

SAM

They won't do anything about this.

Bonnie gives Lynne's door a SMACK and walks off with Zack.

BONNIE

Whatever.

ZACK

Uh, Babe? You're not wearing pants.

As the crowd disperses, Sam and Kelly find themselves headed
for the front GATE together, sharing a confidence --

SAM

You can't pick your neighbors.

Sam holds the gate open for Kelly, she smiles --

KELLY

Have a great day.

A spark of promise between them. A last moment of normalcy.
Everyone in the building is oblivious to the onslaught of
change that approaches. Almost everyone...

19 INT. LYNNE'S APARTMENT - LIBERTY PARK - DAY

19

Lynne stands with grim anticipation before her wall of TV's --
she watches the channels shift from their regularly scheduled
programming to cover a breaking global news story. FOOTAGE
of the LARGE OBJECT flying through the ATMOSPHERE.

IMPACT TRAJECTORY GRAPHS. The various FOREIGN LANGUAGES all blend together, but we can understand the BBC REPORTER --

BBC REPORTER

... Russian space agency claims the object has crashed in South America, some three hundred miles north west of any populated settlement...

Lynne's face is streaked with tears. She despairs --

LYNNE

They're not ready.

CUT TO: BLACK.

END OF TEASER

ACT ONE

20 EXT. SAN FERNANDO VALLEY/LOS ANGELES - DAY 20

INTERCUT shots of LOS ANGELES and the SAN FERNANDO VALLEY.

VARIOUS NEWS OUTLETS (O.S.)

"... don't know what they saw...", "...
aircraft on route to the crash site?
Impact point? What are we calling
this thing?", "... a general lack of
reliable information..."

21 INT. INDOOR SHOPPING MALL - SAN FERNANDO VALLEY - DAY 21

CLOSE ON A TV showing FOOTAGE of a RIOT in progress on the streets of a SOUTH AMERICAN CITY. The streets are choked with frantic CIVILIANS being herded by NATIONAL GUARD troops.

PULL BACK TO REVEAL we're inside a busy SHOPPING MALL. MACYS. GAP. SEPHORA. APPLE STORE. MRS. FIELDS. A PLAYGROUND. There is a shiny NEW CAR on display as part of a raffle.

A small CROWD stands around a VIDEO KIOSK watching the NEWS. Other FOLKS shop in the background, unaware of what's happening, or simply not caring.

Sam walks past the kiosk, sipping a STARBUCKS' LATTE on his way to a BANK that has a branch office inside the mall --

22 INT. BANK - INDOOR SHOPPING MALL - DAY 22

Sam enters the bank, heading from the mall side to the doors on the street side. His **MANAGER** intercepts him --

BANK MANAGER

Sam!

SAM

What is all this?

The CROWD at the door is large and growing.

BANK MANAGER

Whenever the sky is falling we get a stampede of kooks wanting to pull their money out of the system.

SAM

Was there an attack somewhere?

BANK MANAGER

No, literally a rock or something fell out of the sky in South America.

SAM

So what do they care? That's on the other side of the world.

BANK MANAGER

Could you tell them, please?

Sam OPENS the door, admitting a flood of nervous BANK PATRONS. He looks across the street toward a familiar FIGURE standing outside the Liquor Store -- It's Lynne. What a coincidence.

23 EXT. LIQUOR STORE - ACROSS STREET FROM SHOPPING MALL - DAY 23

Lynne looks across FOUR LANES OF BUSY TRAFFIC at Sam standing outside the Mall. She watches him re-enter the bank, looks nervously up at the sky, and then hurries into the store.

24 INT. LIQUOR STORE - DAY 24

Lynne grabs a BOTTLE of ABSINTHE from a SHELF and turns, only to find her path blocked by a man called HUGH. He is of indeterminate age. Awkward energy. A Bluetooth headset in his ear. Lynne and Hugh are cut from the same odd cloth.

HUGH

We're leaving.

Lynne heads to the counter where the SALESMAN watches TV COVERAGE of that RIOT raging in a South American city.

LYNNE

No. The plan is still viable.

HUGH

It was foolish to think we could make a difference.

LYNNE

I'd call it brave.

As Lynne pays, Hugh grabs a bag of REESE'S PIECES and puts it down beside Lynne's bottle --

HUGH

I'll miss candy the most. What about you?

LYNNE

Hope.

25 INT. BONNIE AND ZACK'S APARTMENT - LIBERTY PARK - DAY 25

Bonnie sits before the MONITORS that connect her to her online FRIENDS. They discuss the event in South America, and share images and video of it all, via their software program.

BONNIE
It's not the end of the world, guys.

AKI/JAPAN FEED
I agree with you, Bonnie.

SIMON/ENGLAND FEED
If it was a meteor -- we could all
die out dinosaur style. Ka-Blammo!

MAURO/BRAZIL FEED
Look at this video stream -- a local
news team is flying to the location.

Mauro uses the software to drag VIDEO FOOTAGE to an area of
the program that has been designed for COLLABORATION.

Now everyone using the software can see the same footage --

-- A massive SWATH of RAIN FOREST has been scraped clean.
At least a mile wide and extending into the distance.

BONNIE
Zack, you've gotta see this.

Zack pops up from behind the computer servers. He holds
that odd FUSE device we saw Lynne holding earlier --

ZACK
Babe, look. I didn't install this
thing. I just found it connected to
our servers on one end, and the
hardline on the other.

BONNIE
Did crazy chick put it there?

ZACK
Who else?

BONNIE
Could be a keylogger. For her to
steal our passwords.

ZACK
I thought maybe a modem for remote
access, but what's this fluid inside?

BONNIE
Show them.

Zack holds THE FUSE in front of the WEBCAM. Taps keys. An
image of the device fills that on screen collaboration window.

ZACK
 (to his online friends)
 While she was in here, the freaky
 girl jacked this into our system.

BONNIE
 Maybe she was trying to steal our
 program. See, it is worth bank.

ZACK
 Babe, the odds that a competitor
 lives downstairs from us have gotta
 be lightning strike off the charts.

BONNIE
 Not if she helped us get into this
 apartment.

ZACK
 You are so sexy when you're paranoid.

Their friend in JAPAN holds up a similar FUSE to his webcam.

AKI/JAPAN FEED
 Look, Bonnie -- I have one too.

ZACK
 Aki, I told you not to hit on her!

And then Zack sees -- Holy shit. Aki's not kidding. He's
 got a DEVICE too, almost exactly like the one Zack found.
 And then the guy from ENGLAND reveals he has one too. Odd.

BONNIE
 That's three?

And then the guy from INDIA reveals he too has one --

BONNIE (CONT'D)
 Four?!
 (to Zack)
 There you go -- being paranoid doesn't
 mean they're not out to get you.

Zack scrutinizes the strange DEVICE more closely. WTF?!

26 EXT. COURTYARD - LIBERTY PARK - DAY

26

Kelly steps up to the gate of the Liberty Park carrying
 CARDBOARD BOX filled with personal items from her OFFICE.
 This time she has her KEY. As Kelly opens the gate and starts
 through, a MAN barges past -- he's CLARK, Hunter's Dad.

KELLY
 There's a buzzer thing for a reason.

Clark goes to Hunter's Apartment door and KNOCKS --

CLARK
My daughter lives here.

Jennifer opens the door, she's clearly not happy to see Clark.

JENNIFER
Well if it isn't the cheating bastard.
Good morning, cheating bastard.
What the Hell are you doing here?

CLARK
Where's Hunter?

JENNIFER
At school.

CLARK
I just went by to get her and they
said she didn't show up.

JENNIFER
You went by? It's not your day --

CLARK
Jennifer, get your head out of your
romance novels and turn on the news--

Clark brushes past her into the apartment, Jennifer angrily
CLOSES the door after him.

Kelly heads up the stairs, listening to the muffled sounds
of the couple ARGUING. She reaches the second floor as Max
comes out of her apartment to snoop on the ruckus --

MAX
The ex-husband again?

KELLY
Yeah.

Max notices Kelly's BOX filled with PERSONAL POSSESSIONS.

MAX
Cleared out your office, I see. Did
you get fired?

Kelly is annoyed by her interrogation --

KELLY
No, I didn't get fired. I'm ready
for a change. That's all. Change
is a good thing. Embrace change.

Kelly enters her apartment and CLOSES the door. Max continues listening to the muffled sounds of the argument below.

MAX
(mutters)
I don't like change.

27 EXT. LIQUOR STORE - DAY

27

Lynne stands with Hugh on the sidewalk, holding her newly purchased bottle of Absinthe, looking at the mall. Hugh scans the sky nervously --

HUGH
We're minutes away from incoming.

LYNNE
Just this one thing and I'm done.

HUGH
Our schedule is no longer valid.

Lynne checks her watch and looks at the traffic. She is happy to see a familiar MITSUBISHI EVO approaching through the traffic -- Hunter and Johnny visible inside.

LYNNE
These two are right on time.

Lynne and Hugh watch the Mitsubishi pull into the parking lot of the mall across the street. Lynne steps off the curb without looking both ways and starts across THE STREET. Hugh follows, not watching out for traffic --

-- These two forge their way across multiple lanes of traffic, seemingly oblivious to the threat from dozens of CARS speeding past them in both directions. The cars HONK and SWERVE, avoiding the jaywalkers by inches.

How can Lynne and Hugh be doing this? It's as if they know exactly where and when the cars will be crossing their path, and can time the speed of their progress accordingly.

28 EXT. BANK - SHOPPING MALL - DAY

28

Johnny and Hunter walk away from the parked Mitsubishi, to the bank, ignoring the SOUNDS of honking behind them as cars avoid Lynne and Hugh. Hunter carries a SHOE BOX of cash.

HUNTER
So how much is in here?

JOHNNY
Fifty thousand.

HUNTER

What!?

JOHNNY

My winnings from two months.

HUNTER

Dude, the IRS goes crazy if you deposit over eight thousand bucks. They'll wanna know you where you got it.

JOHNNY

Illegal Street Racing won't fly?

HUNTER

No. Just make bite size deposits. A little this week. A little next. You can even open separate accounts.

JOHNNY

How does the Good Girl from across the courtyard know so much about laundering money?

HUNTER

From selling Girl Scout cookies.

They smile -- having fun together.

Behind them, an OMINOUS looking SEDAN pulls to the curb, the FOUR FIGURES inside are visible just as SILHOUETTES.

29 INT. BANK - INDOOR SHOPPING MALL - DAY

29

Sam looks up as Johnny and Hunter approach, recognizing them.

JOHNNY

Yo, where do I setup a new account?

SAM

You two live in my building. You're upstairs. And you're down.

Hunter is clearly not happy to be outed.

HUNTER

Please, don't tell my Mom you saw us together.

SAM

Sure, I'm pretty good with secrets.

(points)

New accounts desk is over there --

Sam looks past his neighbors to see --

THREE ARMED MEN in MASKS enter the bank.

The first ROBBER through the door SHOOTS at the ceiling --

ROBBER #1
Everybody down!

Everybody complies with his order except for -- Sam. He goes into Jason Bourne mode. Expertly drawing his PISTOL and SHOOTING the first guy with a textbook double-tap!

BLAM-BLAM! Robber #1 hits the floor -- dead! Sam turns on Robber #2! BLAM-BLAM! #2 is down! One more to go -- BOOM!

Sam is SHOT in the back and falls to the floor!

Another MASKED ROBBER is revealed. This one must have entered the bank from the mall side. He steps forward and KICKS away Sam's pistol, then roughly GRABS Hunter as his hostage.

MASKED ROBBER
Money in the bags or she dies!

Sam tries to catch his breath -- but appears to be severely injured. No blood is yet visible on his shirt. But he can't move. He's like a fish out of water, drowning in oxygen.

Johnny tries to intervene on Hunter's behalf only to get PISTOL WHIPPED by Robber #3. Johnny HITS the floor. Ouch.

HUNTER
Let go of me!

Hunter STRUGGLES, pulling off her captor's mask to reveal --
-- BUD!?

Sam's eyes go wide in SURPRISE; he tries to get up to confront Bud, but collapses, unable to move from a wound to his spine.

Bud doesn't seem concerned about Sam's condition, yells to his accomplice --

BUD
Get the cash and let's go!

As Bud's lone remaining accomplice collects the loot, Lynne enters the bank, her ABSINTHE BOTTLE in hand.

Bud wheels on her --

BUD (CONT'D)
On the floor!

Lynne ignores him and keeps walking toward Sam, uncorking her Absinthe as she walks, she eyes Bud with disgust, and he backs down, their is something very intimidating about Lynne.

ROBBER #3

I'm good to go!

Bud sees Robber #3 grab THREE BAGS of cash from a terrified TELLER and start for the door. Bud drags Hunter after him --

BUD

Any of you try to go hero! She dies!

Johnny watches with raging impotence as Bud drags Hunter OUT the DOOR to the sidewalk.

Lynne reaches Sam, just as a MASSIVE BLOOD STAIN blooms across his chest. Sam looks up, recognizing her for one last confused instant before...

Sam dies.

Lynne takes a DRINK of her Absinthe. Then she puts her hands on Sam's chest. A quick JUMP CUT and suddenly...

Sam's eyes pop open. WTF?! He's alive?!

Sam is as surprised as we are. He looks around. Confused. Finds no blood on his chest. His shirt is clean. That's really freaking weird. What happened to all the blood!?

SAM

I was shot.

LYNNE

Your vest. It saved your life.

SAM

But I forgot my vest today...

Sam pulls off his shirt to reveal his BULLET PROOF VEST. What the Hell?! We know he wasn't wearing it earlier!

Sam hears a SCREAM and sees Bud with Hunter outside the bank as the getaway car approaches. Sam gets to his feet, pulls his .380 PISTOL from his ANKLE HOLSTER and charges the door --

Lynne watches him go, finds Hugh standing beside her. Where did he come from?!

HUGH

We're moments away from incoming.

LYNNE

I'm done.

Hugh hands Lynne a DEVICE similar to the FUSE she attached to Bonnie and Zack's computer. But this one is SOLID and with a WATCH TIMER on one end. Lynne regards it gravely --

HUGH

Destroy your notes and get to the evacuation point.

Hugh RUNS off into the Mall. Lynne looks toward the street --

30 EXT. BANK - INDOOR SHOPPING MALL - DAY

30

-- Sam BURSTS from the Bank, gun pointed at Bud who waits for the getaway car, while still holding Hunter as hostage.

SAM

You shoot me!? In my bank?!

BUD

I knew you had your vest on -- I saw it at your apartment!

SAM

I wasn't wearing my vest!

BUD

Then how are you still breathing!?

Sam doesn't know, and doesn't have time to care right now --

SAM

Let her go, Bud! Let her go!

BUD

Not until you put that gun down!

The GETAWAY CAR arrives. Robber #3 tosses the money BAGS into the back. Bud starts to MOVE with Hunter --

SAM

You're not takin' her!

BUD

The hostage goes with. It's a rule of the trade. You should know -- you taught it to me.

Lynne comes out of the bank, watching Sam and Bud --

SAM

Let her go! Or I put you down!

Sam takes careful aim at Bud's face --

BUD

Why do you think I took on your bank,
Sammy? Cuz I knew if it came down
to this, you wouldn't have the heart.

Sam considers his options. Lynne roots for an outcome,
murmurs to herself --

LYNNE

Take the shot.

Will Sam shoot?! Or will he back down? We will never know --

-- The action is INTERRUPTED by the haunting wail of an AIR
RAID SIREN. It's effect is immediate and chilling --

-- The standoff is forgotten as Sam, Bud, and the OTHERS
look skyward to see -- CONTRAILS of multiple OBJECTS falling
from the heavens like a swarm of incoming METEORS.

*AUTHOR'S NOTE: What follows may read like the biggest special
effects sequence ever filmed. But remember, these effects
moments are seen from the perspective of our characters.
Much like visual effects were used in CLOVERFIELD, the BOURNE
movies and the 28 DAYS flicks. Our visual effects shots can
be blurry. Off to the side. Chaotic. Less is more will be
the mantra for DAY ONE. Never linger on computer generated
pixels long enough to break the fourth wall for the audience.*

Suddenly a SMALL OBJECT strikes the GETAWAY CAR. The kinetic
power of its impact DESTROYING the car with a vengeance.
Sam and the others recoil. Some people fall over. SCREAMS.

Whatever it was that hit the car went right on through and
continued into the ground. More incoming OBJECTS take out
individual CARS in the parking lot, then penetrate the earth.

Sam and the others have yet to go into full-blown panic, and
then a MASSIVE one of these OBJECTS SLAMS into a distant
SKYSCRAPER, bringing the entire building down on the horizon.

SAM

Go-Go-Go!

EVERYONE runs for their lives into the bank and continues on
through into the Mall. Hunter. Johnny. Bud. Robber #3.

Sam is the last one to go in. Almost. He catches sight of
Lynne standing nearby and calls out to her --

SAM (CONT'D)

Hey! Over here!

Lynne RUNS away through the chaos of the parking lot. Somehow
managing to avoid being hit by any of the incoming. Crazy.

Sam doesn't have time to be amazed, as he RUNS into the bank,
WE GO WITH HIM --

31 INT. INDOOR SHOPPING MALL - DAY

31

-- WE STAY WITH SAM for the next sequence. FOLLOWING HIM as he hauls ass through the bank and into the mall.

-- Sam's hope of safe haven is dashed as the OBJECTS penetrate the roof of the building and wreck havoc within.

-- Sam enters the mall proper to see the rain of objects destroying the place like kinetic hand-grenades. Forcing panicked CIVILIANS to seek cover wherever possible.

-- The PLAYGROUND. Inside STORES. Under BENCHES. THE CAR.

-- Sam runs through it all, ducking and weaving for his life. The incoming objects penetrate the floor wherever they impact, littering the mall with dozens of small but deep craters.

-- As Sam runs, he sees the hapless Bank Manager KILLED by an incoming projectile.

-- Sam slides under cover just as the onslaught ends. Quiet returns. Eerie calm pervades. For a beat he thinks it's all over. And then an ominous incoming SCREECH heralds...

-- A LARGE PIECE blasts through the roof at the center of indoor mall and impacts the floor with such devastating force, that everyone is thrown off their feet and we...

CUT TO: BLACK.

END OF ACT ONE

ACT TWO

32 INT. INDOOR SHOPPING MALL - DAY

32

Sunlight cascades through a large HOLE in the shattered roof, back-lighting a massive cloud of DUST that hangs in the air. Scattered COUGHS, SCREAMS, and CRIES for "Help." DOZENS of FIGURES in the gloom get to their feet. Some injured. Others in shock. Many of them calling out on their CELL PHONES.

Sam crawls out from under a BENCH where he found refuge. He gets to his feet and scopes the ruined landscape. He spots Johnny lying on the ground and moves to rouse him. Johnny takes Sam's hand and get to his feet.

JOHNNY

Hunter.

SAM

Who?

JOHNNY

The girl! Where is the girl I was with?!

Sam and Johnny move through the slowly clearing dust cloud, looking for any sign of Hunter. They pass bewildered SURVIVORS helping each other, some heading for the exits.

JOHNNY (CONT'D)

What the hell was it? Missiles?

SAM

They didn't explode on impact. Just burrowed into the ground. Could it be some kind of weird hail storm?

JOHNNY

How the Hell should I know?!
(yells)
Hunter!? Hunter!?

HUNTER (O.S.)

Here!

Sam and Johnny search for the voice, the dust clearing before them to reveal a MASSIVE CRATER at the center of the Mall. At least twenty feet across. We can't yet see inside it.

That NEW CAR that was on display is perilously close to the edge. Hunter crawls out from beneath it, dazed, glad to see --

HUNTER (CONT'D)

Johnny!

As Johnny starts toward Hunter, Sam notices Bud and Robber #3 coming out of a nearby STORE where they had taken refuge.

Sam and Bud lock eyes -- Will they resume their standoff?

Before any of groups can ENGAGE each other they react to a small EARTHQUAKE. Just a quiver. Then more tremors begin around them. *The incoming objects that penetrated the earth are now MOVING underground toward the central crater.*

Sam, Johnny, and the others try to keep their footing as the ground beneath them QUAKES and suddenly --

-- The FLOOR around the EDGE of the crater COLLAPSES.

Hunter, Bud, and Robber #3 are close enough to be caught in the cave-in. They lose their footing and fall from view.

Sam and Johnny CHARGE forward, reaching the new edge of the crater to see PEOPLE and OBJECTS tumbling away into what appears to be a bottomless PIT. The BASEMENT levels of the mall are revealed. PIPES and CONDUITS have been ruptured.

Various LEDGES have formed around the interior of the maw. Small places for the most dexterous SURVIVORS to cling to.

-- Bud is close to the top with Robber # 3 nearby.

-- Hunter is farther down and in danger of falling.

The small QUAKES continue as the OBJECTS that had penetrated the earth move underground, and then erupt through the walls of the PIT, before shooting down its center into the darkness.

-- One of these OBJECTS ERUPTS from the side and KNOCKS Robber #3 from his perch, sending him flailing away SCREAMING.

-- Hunter watches him fall past, soon that could be her fate.

Johnny starts to MOVE down the treacherous inner slope of the crater, but Sam holds him back --

SAM

Wait --

JOHNNY

I have to get her out of there.

SAM

We will. But we're gonna need help.

JOHNNY

I don't think the freaking fire department's gonna get here in time.

SAM
 (yells)
 Bud! Is that area solid over there?

Bud checks out his perch.

BUD
 Strong enough to hold my fat ass!

JOHNNY
 The bank robber!?

SAM
 We get to him first. Then the three
 of us work our way down to her,
 together.

JOHNNY
 What makes you think he'll be willing
 to help us?

SAM
 He's my brother.

Johnny is incredulous as Sam starts toward Bud. Another RUMBLE draws their attention to the bottom of the pit. Sounds like something is down there. Something big. Shit. This rescue was gonna be hard enough without a clock on it.

33 EXT. COURTYARD - LIBERTY PARK - DAY

33

Lynne enters through the gate, slightly off balance as the earth quivers. She finds the courtyard packed with residents gathered around the POOL looking at something in the water.

-- Kelly. Max. Jennifer. Clark. And a few OTHERS we have yet to meet but saw in the earlier confrontation with Lynne.

Lynne steps beside them and sees there is an IMPACT crater at the bottom of the pool. And the water level is getting lower, as crater acts as a drain. Max sees Lynne --

MAX
 You all right?

LYNNE
 Yes. Thank you.

MAX
 One of those things hit the water.

KELLY
 Must go deep for it to be draining.

Lynne MOVES for her apartment, reaches the door as Bonnie STEPS out onto the upstairs balcony and YELLS down to the assembled residents --

BONNIE
It happened everywhere! All over
the world!

As the group REACTS, Lynne slips into her apartment --

34 INT. LYNNE'S APARTMENT - LIBERTY PARK - DAY 34

Lynne regards her wall of TV's. Each set features NEWS COVERAGE of this GLOBAL EVENT from a different perspective. LONDON. PARIS. TOKYO. SAO PAULO. MOSCOW. AND MORE.

Practically every major city in the world appears to have experienced a catastrophic rain of mysterious objects.

Lynne SETS the TIMER on the EXPLOSIVE DEVICE that Hugh gave her to FIVE MINUTES. As it counts down, it SOUNDS a repetitive BEEP. She places it at the middle of her table, stacking her conversation filled NOTEBOOKS around it.

35 INT. BONNIE AND ZACK'S APARTMENT - LIBERTY PARK - DAY 35

Bonnie leads Max, Kelly, and a few OTHERS into the bedroom where Zack sits before his MONITORS, communicating with his FRIENDS around the world.

A mix of FOREIGN LANGUAGES as the different folks try to convey their own unique experiences. Some of them point their WEB CAMS out their windows to cover the LOCAL DAMAGE.

KELLY
What does something like this? To
the whole world at the same time?

BONNIE
Not a meteor shower that's for sure.

ZACK
I think that Amazon thing exploded.

MAX
What thing?

ZACK
Whatever it was that crashed into
the rain forest this morning. Look...

Zack points to VIDEO on one of the COMPUTER MONITORS. The tail end of that REPORT from the impact point we saw earlier --

FOOTAGE of the rain forest from an airplane's POV. We see that wide swath of destroyed rain forest and can just make out a *BLURRY SHAPE* on the distant horizon. Suddenly it emits a bright *FLASH* of white and then the picture goes *STATIC*.

The *GROUP* is snapped away from looking at these *MONITORS* as another one of those little *QUAKES* hits them --

KELLY

These quakes don't feel like...
quakes.

MAX

All the stopping and starting.

BONNIE

It feels like something's moving
down there.

Zack notices his friends around the world are also experiencing the strange tremors --

ZACK

They're having 'em too.

Kelly and the others look at the *SCREENS* as Zack points out how the quake effects are affecting them *ALL* simultaneously.

36 INT. SHOPPING-MALL - DAY

36

-- Sam and Johnny *SLIP* and *SLIDE* as they work their way across shifting rubble, damaged pipes, and exposed lower levels that makes up the interior of the pit. They grab onto whatever they can, helping each other balance, and trying to reach the spot where Bud is perched safely so they can get to Hunter.

-- Hunter watches their descent from where she *HANGS ON*.

HUNTER

Hurry, Johnny!

-- Johnny looks at Hunter as he works his way toward Bud.

-- Sam *SWINGS* over to join Bud. Then Johnny swings across after him. Johnny *SLIPS*, almost falls off the edge. But Sam and Bud *GRAB* hold and pull him to safety.

JOHNNY

Get your hands off me!

Johnny *SHOVES* Bud off of him.

SAM

Easy! Alright, we've got a clear path back to the top. Now, Bud -- you've gotta help us get down to her. It's gonna take all of us.

BUD

Sure. Yeah. About what happened --

SAM

Save it, Bro. I'll be kicking your ass when we get out of here.

JOHNNY

And then I'm gonna kill you.

Just then another TREMOR hits and the NEW CAR that was on display TUMBLES into the pit and almost wipes them all out.

Hunter SWINGS out of the way to avoid the FALLING car. She gets clear -- but has made her situation more precarious.

-- A distant RUMBLE from the bottom of the pit. They all look down into the abyssal BLACK.

BUD

What is that?

SAM

I don't want to find out. Let's get her and be gone.

Sam leads Johnny and Bud down toward Hunter.

37

INT. BONNIE AND ZACK'S APARTMENT - LIBERTY PARK - DAY

37

-- Zack works at the computer with his online friends. They compare data on the *TIME INTERVALS* between the odd tremors.

ZACK

I've got seismic info from Cal Tech's website. Putting up the pattern --

A GRAPH on the MONITORS shows how the interval between the tremors is shrinking, while their seismic force is building.

ZACK (CONT'D)

The quakes are hitting closer together -- and getting stronger every time.

KELLY

Like it's building to something.

Zack notices the FUSE that Lynne planted behind his computer servers -- sitting on the table beside him. He picks it up.

ZACK
What did she say she was doing here?

BONNIE
Trying to help.

KELLY
Who?

BONNIE
The crazy girl from downstairs. She stuck this thing inside our computers.

MAX
She said something about a signal.

ZACK
Yeah. That's right --

Zack gets out of his seat, YELLS at his online friends --

ZACK (CONT'D)
Guys, I want you to put these back into your systems!

Everyone looks at Zack like he is out of his mind.

BONNIE
Zack, that doesn't make any sense.

ZACK
What does?! That something from space hit the amazon, blew up, and now all sorts of crap is raining down around the world?!

Another TREMOR hits, forcing Zack's hand --

ZACK (CONT'D)
I'm doing it!

Via the MONITORS, we can see some of the online friends are following his lead. But not all of them have the devices --

Zack crouches behind his SERVERS, working to reconnect his DEVICE between the INTERNET and his SYSTEM.

38 INT. LYNNE'S APARTMENT - LIBERTY PARK - DAY

38

CLOSE ON: Lynne's explosive DEVICE as the TIMER ticks down.

PULL BACK TO REVEAL it's still mid-table, surrounded by the conversation NOTEBOOKS.

Lynne starts to leave, then sees NOTEBOOK 201 on the floor --

-- She picks it up, opens it, READS some of what's written inside. Lynne smiles happily. Charmed by something in there. She doubles back, picks up that ticking EXPLOSIVE DEVICE as it counts down from FIVE SECONDS and then -- turns it OFF.

Lynne takes a look at her watch, she's not surprised as an ear shattering TONE seems to erupt from everywhere.

Lynne watches her TVs simultaneously go to STATIC and then TURN OFF. The power has just gone out. Everywhere. Almost --

39 INT. BONNIE AND ZACK'S APARTMENT - LIBERTY PARK - DAY 39

Zack gets the FUSE connected as the TONE hits. He covers his ears in pain and watches with amazement as the CLEAR LIQUID chambers of the FUSE change color to a MUDDY SILVER.

40 INT. SHOPPING MALL - DAY 40

Sam, Bud, and Johnny are strung out along the interior of the pit -- they have almost reached Hunter when the SOUND hits them. They hang on through the agonizing pain of the noise, unable to cover their ears for fear of losing their grip and falling down into the pit.

-- Johnny reaches down for Hunter.

-- Hunter struggles to reach up to Johnny's hand.

-- Their hands CLASP.

-- Johnny PULLS Hunter up beside him. They hold each other tightly. Mercifully, the tone STOPS --

JOHNNY

You said you were bored. I just wanted to show you a good time.

Hunter is not amused.

-- That RUMBLE resumes at the bottom of the pit. There is a scraping component to the sound now, suggesting that something of gargantuan size is making its way up from below, displacing anything in its path --

-- Johnny BOOSTS Hunter up to Sam.

-- Sam PASSES her up to Bud and safety.

-- Then Sam PULLS Johnny up.

-- Johnny then goes up to Bud and safety.

-- But when Bud MOVES to PULL Sam up...

-- Bud SLIPS and FALLS down to the lower ledge where Hunter was. Below Sam.

-- Sam starts to make his way down to Bud. If he does, it's not clear how they will both get to safety. The RUMBLE booms.

BUD

Run, Sammy!

SAM

I won't leave you!

BUD

I know. I know you won't.

(beat)

I'm sorry for everything, Bro. Take care of Stella.

-- Bud lets himself FALL AWAY into the pit.

-- Sam watches his brother disappear into the BLACK abyss.

-- Sam is startled as Johnny's hand reaches down from above.

-- Sam grabs Johnny's hand and is pulled up. They scramble out of the pit together as the RUMBLE behind them CLIMAXES.

-- Sam and Johnny join Hunter on the mall floor and they all RUN for their lives as --

-- A MONOLITHIC STRUCTURE rises out of the pit behind them, RISING so fast that all we glimpse is a BLUR.

-- The structure is wider than the pit and ERUPTS through the floor of the mall, blasting rubble and debris airborne.

-- Hunter, Johnny, and Sam are one step ahead of the mayhem.

-- The structure PUNCHES up and out through the damaged roof, extending into the blue sky.

41 EXT. SHOPPING MALL - DAY

41

-- Hunter, Johnny, and Sam come RUNNING out of the mall as the monolithic structure CLEAVES its way skyward behind them.

-- *It's like a great whale breaching from a calm sea. Or time lapse photography of a plant sprouting from inert soil.*

-- The monolithic structure DISPLACES everything in its path with ease, including the entire mall, parking lot, cars, all of it piling into a massive ring of rubble around its base.

-- Hunter, Johnny, and Sam are barely ahead of it all as the structure ends its rise and the rubble tsunami halts its cataclysmic flow.

-- A terrifying quiet ensues.

-- Sam, Johnny, and Hunter, stop their mad dash. Exhausted. But alive. They look up at this thing that has just risen from the earth to a height of four thousand feet. It dominates the landscape, and is clearly not man made.

AUTHOR'S NOTE: The MONOLITHIC STRUCTURES reach 4,600 feet. That's twice as tall as the world's tallest building. They will not look like futuristic spaceships or alien buildings. The natural shapes of coral, crystals, and salt will be used as reference for their initial design cues. There will be room inside of these structures for habitation and MORE. ;-)

-- Sam points across the Valley as he sees...

SAM

There's another one.

Hunter and Johnny follow Sam's direction to see ANOTHER monolithic structure sprouting from a different location. And then ANOTHER. These two ascend to similar heights before sprouting extensions that connect them with the first one, linking all the structures together at high altitude overhead.

Sam, Johnny, Hunter, and everyone nearby stare up in shock. Sharing feelings of insignificance, awe, and the terrifying clarity that the world they knew -- has been changed forever.

HUNTER

I'm sorry, God.

CUT TO: BLACK.

END OF ACT TWO

ACT THREE

42 EXT. STREET - DAY

42

Hunter puts down her CELL PHONE and turns to Johnny, who is also trying to get a signal on his CELL PHONE --

HUNTER
My phone's dead.

JOHNNY
Mine too.
(to Sam)
What about you?

Sam doesn't seem to hear him. He's lost in his own head as he regards the rubble piled in a ring at the base of the structure. Thinking about his dead brother buried under it all, and reflecting on his heroic sacrifice.

Nearby, other SURVIVORS of the mall disaster offer up a variety of reactions. Some run away in fear. Others pray. While some look upon the structures with disbelief. And a few inexplicably try to clamber over the rubble to get closer.

Johnny notices there are no vehicles moving anywhere. In every direction, every car and truck sits immobilized.

JOHNNY (CONT'D)
None of the cars are moving.

Hunter registers this too, and also...

HUNTER
The street lights are out.

Sam snaps out of his reverie, looks around at the chaos.

SAM
Electro magnetic pulse.

HUNTER
Say what?

SAM
A massive energy surge. It fries technology. Burns out circuits.

HUNTER
(re: phone)
Forever?

SAM
Depends if it was caused accidentally --
or if it was done on purpose.

JOHNNY

So maybe they don't come in peace.

Johnny regards the structures above with a sense of menace --

JOHNNY (CONT'D)

(in JAPANESE)

A frog in a well does not know the great sea.

HUNTER

What does that mean?

JOHNNY

Something my Mom said to me before she died.

HUNTER

I thought you said your Mom was back in Tokyo? That you sent her money?

Hunter regards him, wondering how well she know this guy.

HUNTER (CONT'D)

I should never have come with you today. My parents must be flipping out -- Oh my God! What if they're hurt! I need to get back home!

Hunter starts down the street away from Johnny and Sam --

JOHNNY

Wait-up, Hunter!

(to Sam)

You coming?

SAM

First, I need to get Stella. She's all alone now.

Sam heads in one direction. Johnny chases Hunter in another. All of them charting their own course through the mayhem and chaos of a world the San Fernando Valley in turmoil.

43 EXT. ROOF - LIBERTY PARK - DAY

43

Kelly, Max, and several other RESIDENTS stand on the roof of the apartment building. They have a panoramic view of the monolithic structures and transformed landscape. From here they can see the streets choked with stalled cars. They can see hear the rising clamor of a civilian populace unleashed.

-- VOICES in the courtyard below are SHOUTING about how no electronic devices are working. CELL PHONES. CARS. POWER.

KELLY

Nothing works.

MAX

Nothing makes sense. Did they come from up there? Or from down there?

Kelly is lost in thought --

KELLY

I quit my job today. I was gonna go to Bora Bora. In Tahiti. Sit on a beach and drink myself into oblivion.

MAX

Looks like oblivion came to you.

As Kelly and Max ponder what lies before them, and what it portends -- In the distance they spot a powerless 747 JUMBO JET heading in for a crash landing on a distant freeway.

-- Kelly and Max grip each other in horror as they watch the orange FLASH of impact and hear a soft CRUMP of the explosion.

44 INT. BONNIE AND ZACK'S APARTMENT - LIBERTY PARK - DAY

44

CLOSE ON: THE MONITORS as Bonnie and Zack's global contacts RELAY the catastrophic situations in each of their cities. Some of them even angle their WEB CAMS to show the local devastation. The monolithic structures are in every city.

Zack RIPS the TINFOIL off his WINDOW and puts a WEBCAM to the glass, sending the IMAGES of the Valley monoliths to the computer, sharing his own experience with his friends. He turns to Bonnie --

ZACK

It did protect us, Babe. It kept our connection online.

BONNIE (O.S.)

That's not all it's doing.

Bonnie has just pulled the computer's POWER CORD out of the wall. Zack is surprised all his gear is still working --

BONNIE (CONT'D)

There's no power. Everything is shut down. So how is this possible?!

Zack moves around her and checks the odd FUSE DEVICE connected to his computer and the internet -- It's HOT to his touch.

ZACK

It's gotta be this thing. It's powering our equipment. But I don't know how that's possible.

BONNIE

You don't know!? But you're the genius with all the answers?! I thought you knew everything!?

ZACK

Babe--

BONNIE

Unplug it!

ZACK

What if that takes us down too? We won't be able to talk to anybody. We'd be cutting ourselves off.

Bonnie goes for THE DEVICE -- Zack grabs her, holds her tight. She tries to fight her way out of his arms -- panicked.

BONNIE

This is a trick. I'm asleep. You stuck some virtual reality hood over my head! You're doing this to me! I know you are!

Bonnie is verging toward hysterical, Zack tries to calm her --

ZACK

This is happening. It's real.

BONNIE

Are we going to die?

ZACK

I don't know -- but I'll get some answers, okay?

BONNIE

How are you going to do that?

ZACK

The girl downstairs. She knew this was coming.

Zack grabs his VIDEO CAMERA off a shelf --

ZACK (CONT'D)

We'll ask her what the deal is. And then put it online for everybody.

(MORE)

ZACK (CONT'D)

(a beat)

Don't worry, Babe. I'll keep you safe.

BONNIE

I don't like the way you're handling this, Zack. You're too excited.

(re: his Sci-Fi toys)

It's like you've been dreaming about this for your whole life and now it's finally happening. This isn't a dream come true. It's a nightmare.

Chastened, Zack CONSIDERS her accusations, looking at the computer monitors awash with global mayhem and chaos.

45 INT. LYNNE'S APARTMENT - LIBERTY PARK - DAY

45

-- Without power, all the TV's are DEAD.

Lynne SPREADS a large sheet of paper across her writing table. We see it in small pieces, glimpsing what appears to be a hand drawn SCHEMATIC for one of those MONOLITHIC STRUCTURES.

Lynne HEARS a familiar BEEPING sound. Her eyes dart to that small EXPLOSIVE DECIUCE that she had deactivated earlier. Now, she watches in horror as the TIMER resumes its COUNTDOWN.

Lynne grabs the device, tries to turn it off, can't. Desperate, she hurls it toward her KITCHEN and DIVES clear --

46 EXT. COURTYARD - LIBERTY PARK - DAY

46

Bonnie and Zack exit their apartment, on their way to the stairs to confront Lynne when --

-- BOOM!

The front wall of Lynne's apartment, and a large section of the adjacent apartment -- EXPLODES into the courtyard.

Bonnie and Zack duck for COVER. Kelly, Max, and the others, come to the edge of the roof and look down to see the damage.

47 INT. LYNNE'S APARTMENT - LIBERTY PARK - DAY

47

Bonnie and Zack lead the way into Lynne's ravaged apartment. The place had already been a cluttered mess. Now it's almost unrecognizable as a living space. The antiques, newspapers, notebooks, and boxes of ephemera are strewn everywhere.

ZACK

Hello!?

There is no sign of Lynne. But with so much toppled junk, she could be buried underneath something. The explosion took out the shared wall of the adjacent apartment. Exposing the apartment where Hunter lives with her Mom.

Kelly, Max and others enter Lynne's --

KELLY
Find anybody?

ZACK
I don't know if she was in here.

MAX
I saw her by the pool.

ZACK
Help me look.

As Bonnie and Zack start digging through the rubble, Kelly hears agitated VOICES coming from the adjacent apartment --

JENNIFER (O.S.)	CLARK (O.S.)
You need to sit down!	Get away from me!

Kelly and Max look toward the shattered wall --

48 INT. HUNTER'S APARTMENT - LIBERTY PARK - DAY

48

-- Kelly and Max enter to find Jennifer tending to Clark. He is already on his feet, but clearly dazed and in pain.

KELLY
What happened?

JENNIFER
He was standing right there.

She indicates a spot near the blown-out wall --

JENNIFER (CONT'D)
We were getting ready to go look for our daughter -- there was a flash.

CLARK
Must've been a gas leak or something.
It through me into the wall.

Clark is unsteady, pained by every move that he makes.

MAX
You should check on him.

KELLY
Me?

MAX

You're a doctor aren't you?

KELLY

I never told you that.

MAX

That's what it says on your mail.

CLARK

I don't need a doctor. I need to find my daughter.

Clark grits through his pain and shoves past them, heading through the shattered facade of the apartment and into the --

49 EXT. COURTYARD - LIBERTY PARK - DAY

49

Clark is on his way to the gate as Kelly, Max, and Jennifer step out of the ruined apartment behind him --

-- Clark slows. At first we think that he's having second thoughts about leaving the building but then he touches his hand to his side and collapses to the ground.

JENNIFER

Clark!

Kelly and Max move in to help Jennifer. They find Clark is having a hard time breathing and is putting his left hand the right side of his chest. He's in severe pain.

JENNIFER (CONT'D)

What's wrong with him?

Kelly scans Clark, not sure what to do or where to start --

KELLY

We need to get him to a hospital.

MAX

Are you kidding!? You saw what it's like out there. It's the end of the world! For all we know there is no more hospital!

KELLY

I haven't worked urgent care since residency.

MAX

You know more than we do.

Kelly reluctantly moves closer and looks at Clark with a professional's eye. She mutters to herself --

KELLY

A,B,C,D.

JENNIFER

What does that mean?

KELLY

It's a mnemonic they taught us in school. A way to prioritize trauma.

As Kelly inspects Clark, she NARRATES her every move --

KELLY (CONT'D)

A is for Airway. It doesn't appear blocked. Good. B is for Breathing -- which is agonal. Okay, that's not good. Let's get him on his side.

MAX

Jennifer?

KELLY

So he can breathe easier.

As they rotate Clark on to his side -- he groans in terrible pain. They quickly put him back on his back.

KELLY (CONT'D)

Ribs. Probably broken ribs.

MAX

What about the C?

KELLY

C is for Circulation.
(checks his pulse)
Heart is arrhythmic but not elevated.

JENNIFER

You said A,B,C,D.

KELLY

The D is for decision. What you're gonna do -- based on A,B, and C. Do you transport the patient to the nearest medical facility, or do you treat them immediately on site.

MAX

So "D" already!

Jennifer and Max regard Kelly gravely. It's clear to all of them that Clark's life is now in this woman's hands. And Kelly is unsure how to proceed. Clark MOANS in pain.

50 INT. LYNNE'S APARTMENT - LIBERTY PARK - DAY

50

Zack SHOVES aside a stack of newspapers in search of Lynne.

ZACK

Nothing over here. Babe?

-- Bonnie has found a pile of toppled NOTEBOOKS with the apartment numbers on them. She's flipping through the one that corresponds to her apartment.

BONNIE

... No chance in Hell that I'm having Chanukah at your mother's house.

Confused, Zack heads over to her --

ZACK

Didn't we talk about this? And under the present circumstances do you really think the topic is relevant?

BONNIE

It's in this book.

Bonnie SHOWS him the open notebook.

BONNIE (CONT'D)

It's filled with things we've said to each other.

ZACK

She must've bugged our apartment.

Bonnie points to something --

BONNIE

We had this one, about the flexible server network, while we were still at the house on Claypool.

ZACK

Before we even moved in here.

BONNIE

Maybe I wasn't so paranoid.

ZACK

About what?

BONNIE

To think it wasn't a coincidence. Maybe she did want us to live here.

Zack and Bonnie are both FREAKED out by the ramifications of that idea. And then they are both STARTLED as Lynne pulls herself OUT from UNDER a stack of fallen newspapers and junk.

-- Zack and Bonnie SCRAMBLE away from her warily. Zack fumbles to raise his video camera. He yells at her --

ZACK
Who are you?!

Lynne takes stock of what's happened --

LYNNE
Someone who cares.

BONNIE
So you did know this was coming.

LYNNE
It's all happened before.

Lynne catches herself, doesn't want to reveal any more --

LYNNE (CONT'D)
I need to go.

Lynne heads for the exit. Bonnie grabs a CHAIR as a weapon and bars her path. Zack VIDEOTAPES their confrontation.

BONNIE
You're not going anywhere. Not until you explain all of this insanity.

LYNNE
Don't threaten me.

BONNIE
Oh I'm not, I'm gonna beat you down with this chair until I get answers.

ZACK
Back off, Babe. That kind of attitude always gets the human race in trouble.

LYNNE
That's why I chose you, Zack. Because I knew you would be one of the first to understand.

Zack lowers his camera in SHOCK.

ZACK
What do you mean you chose me?

Lynne moves to go. Bonnie and Zack scramble out of the way. Totally freaked out by her impossible knowledge, confident demeanor, and their growing realization that they have some important role to play in mysterious events to come.

51 INT. HUNTER'S APARTMENT - LIBERTY PARK - DAY

51

Lynne EXITS the apartment to see Kelly get Clark's shirt off to REVEAL his chest MOVING unnaturally as he breathes.

KELLY

He's broken his first rib. The one that holds the others to the sternum. Every time it moves around in there it could do serious damage. Puncture his thoracic wall, or sever an artery -- it could kill him.

Jennifer is horrified.

MAX

Then stop it from moving like that. Stop it right now. Fix him.

Kelly loses her composure --

KELLY

I don't know how! I have no idea! We need to get him to the hospital! Or call the Paramedics! Come on -- Let's call 911. Someone here's gotta have a working phone --

MAX

Nothing works! Remember!?

Irrationally, Kelly gets up to go look for a phone, only to find Lynne standing right behind her --

LYNNE

David's death wasn't your fault.

Kelly freezes, that name and diagnoses have struck a nerve.

MAX

Who's David?

KELLY

He was my fiancé.

JENNIFER

What happened? Did he die? Did you kill him!?

KELLY

Yeah. Sort of. There was an accident. I tried to save him. But he... didn't make it.

LYNNE

You need to let him go.

KELLY

Who are you to know any of this?

Bonnie and Zack are out of the apartment and watching --

BONNIE

She's been spying on us for years!

Max and Jennifer react to this with confusion --

LYNNE

Move on with your life, Kelly. So you can help Clark and the others.

Clark cries out in mortal PAIN. Kelly and the others look at him to see his breathing is becoming even more labored and his chest is shifting even more awkwardly. This is bad.

Kelly and the rest look back for Lynne, but find her GONE. Kelly runs to the gate of the building, heading to the street. Jennifer calls after her --

JENNIFER

Don't let my husband die. Please!

52 EXT. STREET - LIBERTY PARK - DAY

52

Kelly RUNS into the street. She doesn't see Lynne anywhere. The street very different than when she returned from her run that morning. Now it's choked with CARS and TRUCKS that won't run. And filled with terrified RESIDENTS of the nearby buildings who flood into the street with whatever possessions will fit into their arms. A vision repeated down the block in either direction, as far as Kelly can see. It's ANARCHY.

Kelly knows that she will not be finding any help out here. She reels from the pressure. Monolithic structures looming above. A strange woman who knew her deepest secrets. And finally, a dying man who is counting on her to save his life.

CUT TO: BLACK.

END OF ACT THREE

ACT FOUR

53 EXT. HILLS - SAN FERNANDO VALLEY - DAY

53

The edge of suburbia. A deserted hill of scrub brush and fire trails at the far east end of the San Fernando Valley.

Lynne trudges toward a cluster of OFF ROAD TRUCKS and a SMALL HELICOPTER. A DOZEN MEN AND WOMEN load DUFFEL BAGS into the vehicles. We recognize: Hugh. And the OTHERS have a similar countenance and awkward composure. Some of them are in tears. All of them are in a hurry. As they load, they steal worried glimpses back at the valley and those looming structures.

Hugh spots Lynne approaching and welcomes her --

HUGH

Lynne! You're alive! I had to set off the charge remotely --

Lynne PUNCHES Hugh on the chin, sends him sprawling.

LYNNE

You almost killed me.

Hugh recovers from the hit, gets right back in her face --

HUGH

I thought you'd died in the sprout. I had to destroy your notes.

LYNNE

We need 'em. I've got a new plan.

The OTHERS stop their work and look over toward her --

HUGH

You're not staying. None of us are. The challenges are about to begin.

LYNNE

That's why I can't run away.

HUGH

Your people haven't been trained, Lynne. You won't get them working together in time.

(beat)

We'll try again. Somewhere else. But not here. It's too late.

We go off Lynne, considering this --

54 EXT. COURTYARD - LIBERTY PARK - DAY

54

Hunter and Johnny ENTER the courtyard holding hands, exhausted, but looking as though they've bonded on their trek through Hell.

Hunter is shocked to see Clark on the ground surrounded by Kelly, Jennifer, Bonnie, Zack, and other concerned residents. Hunter releases Johnny's hand and RUNS over to her parents.

HUNTER

Dad! What happened to him?

Jennifer is relieved to see Hunter, and hugs her daughter. Clark is grateful too, tries to talk through the pain --

CLARK

You weren't at school.

HUNTER

I'm sorry, Dad.

JENNIFER

Where were you?

HUNTER

At the mall.

Everyone looks up at Johnny --

JENNIFER

Were you out with him last night!?

There is a LOUD WHISTLE. Everyone looks over to see Kelly lowering her fingers from her mouth --

KELLY

Knock it off. All of you. This man is my patient. He is under my care. And if you do not follow my instructions -- he will die.

Everyone regards Kelly with respect.

MAX

What do you need?

KELLY

Tubing. This much. From a vacuum cleaner, a fish tank, anything. But it's gotta be flexible. I'll need a sharp knife -- preferably something I can sterilize. Some metal clamps about this big -- not chip clips.

(MORE)

KELLY (CONT'D)

Okay? Gotta be something stronger than that. Get me clean towels. Antiseptic. Duct tape. And a syringe. Anyone here allergic to bees or peanuts? How about an IV drug user with good hygiene?

OFF her optimistic plea --

55 INT. LIBERTY PARK - VARIOUS - DAY 55

A SERIES of SHOTS as THE RESIDENTS comply with Kelly's orders --

-- Hunter grabs HAIR CLIPS from her bathroom MAKE-UP KIT. Behind her, Jennifer grabs clean TOWELS.

-- Zack gathers PLASTIC TUBING from his COMPUTER TOOLBOX.

-- Johnny grabs DUCT TAPE from the trunk of his car.

-- Max pulls a very sharp KNIFE from a kitchen drawer.

56 EXT. COURTYARD - LIBERTY PARK - DAY 56

Sam enters the courtyard with a DUFFEL BAG in one hand, and a LEASH in the other. At the end of the leash is a SCRUFFY DOG. We can see by her collar that the mutt's name is STELLA.

Sam and Stella don't see any of the residents at all. Just the shattered apartments on the ground floor. And the pool that has now totally drained of water.

Sam and Stella hear a DOOR SLAM, look up to see Max dash from her apartment, carrying her KNIFE into Kelly's Apartment.

57 INT. KELLY'S APARTMENT - DAY 57

Sam enters (without Stella or the duffel). He sees Kelly prepping to intubate Clark's flail chest condition.

Clark lies on the futon --

-- Hunter and Jennifer sit beside Clark's head. Johnny holds him down on the right side. While Zack holds him down on the left. Max and Bonnie pin his legs. Kelly inches the KNIFE close to the skin under Clark's right armpit.

KELLY

This is not gonna feel good for him. But it's gonna save his life. You can't let him move. Understand me?

-- Everybody VOICES their understanding.

A QUICK series of SHOTS as Kelly SLICES into Clark's skin. He bucks violently. The group works hard to PIN him down.

-- Sam moves in to help immobilize Clark.

-- Kelly inserts one end of the TUBE through the fresh incision and extends it up into Clark's chest.

-- She seals it in place with DUCT TAPE tape.

-- Then she checks to make sure the other end of the TUBE is secure, and immersed inside a PITCHER of WATER.

-- Kelly watches the submerged end of the tube for an agonizing second and is relieved to see a BUBBLE of air erupt from of the end and rise up through the water.

MAX

What's that do?

KELLY

Lets the air out of his chest one way, prevents oxygen back-flow.

Hunter and Jennifer's initial relief turns to concern as --

JENNIFER

I can't feel his pulse anymore.

KELLY

(bewildered)

The intubation should've relieved the pressure on his rib cage. His heart rate shouldn't be getting weaker, it should be getting stronger.

SAM

How did he get like this?

KELLY

Blunt force trauma resulting in a flail chest condition.

SAM

Was there an explosion?

KELLY

Yeah.

SAM

With massive concussion?

KELLY

What's your point!?

SAM
He's got a radial tampon.

KELLY
A what?

SAM
I think that's what it's called.
His heart got squished by the
concussion. It can't pump right.

KELLY
Tamponade. A Pericardial Tamponade.
(confused)
Are you a Paramedic?

SAM
No. I just got back from Iraq.

Kelly's eyes widen in realization that Sam knows what he's talking about from battlefield experience, she grabs for a NEEDLE and SYRINGE and looms with it above Clark's heart. But there is a complication --

KELLY
His ribs keep sliding around.

Sam moves in and gingerly holds the ribs in place. He and Kelly are head to head as she SLIDES the NEEDLE into Clark's chest and carefully drains BLOOD from his pericardial sac.

JENNIFER
I can feel it again. His pulse.
It's coming back.

Kelly withdraws the needle and sits back, EXHAUSTED. All of the others follow her lead and ease up too, sitting back, letting Clark lie on the futon unfettered, breathing easy.

RAMP TO SLOW MOTION AND BEGIN MONTAGE AS --

The residents of the Liberty Park regard each other with varied emotions, but a shared realization -- this group of ordinary strangers just worked together to save a man's life.

58 INT. SAM'S APARTMENT - LIBERTY PARK - MONTAGE

58

-- Sam enters his apartment to find Stella atop an open box of COLD PIZZA, nibbling away contently. As the dog eats -- Sam notices his BULLET PROOF VEST hanging over the sofa, right where he left it this morning. Weird. He knew he wasn't wearing that thing. How did he survive Bud's gunshot?

59 INT. BONNIE AND ZACK'S APARTMENT - LIBERTY PARK - MONTAGE 59

Bonnie and Zack sit close together before the COMPUTER MONITORS. They UPLOAD the VIDEO FOOTAGE Zack shot of Lynne and Bonnie's confrontation in the shattered apartment, sharing it with their online FRIENDS via the collaboration software.

60 INT. KELLY'S APARTMENT - LIBERTY PARK - MONTAGE 60

-- Kelly checks the improvised underwater drain at Clark's bedside. She turns to see Hunter explaining to Jennifer how Johnny saved her life at the mall. Jennifer hugs Johnny, grateful to him for saving her daughter. Kelly slips out.

61 EXT. ROOF - LIBERTY PARK - MONTAGE 61

Kelly climbs up onto the roof and looks out over the San Fernando Valley. The city is still without power. The monolithic structures loom large above everything. Ambient light reflecting off their skins, staving off total darkness in exchange for something more akin to twilight.

AUTHOR'S NOTE: The nights of DAY ONE will have this unsettling gloom to them. Not only will it give our show a unique look -- it will enable our production to use the modern "Day for Night" shooting style pioneered in the film 28 WEEKS LATER.

END MONTAGE.

Kelly notices Sam sitting on the roof with Stella, drinking a BEER. She approaches and takes a seat beside him --

KELLY

You're not running away in terror.

SAM

I've got nowhere to go. What's your excuse?

KELLY

I'm too tired. Hey -- thanks for the assist down there.

SAM

I saw a lot of guys end up like that. After an IED would go off. They're these little bombs the bad guys would hide at the side of the road.

KELLY

Yeah, I hear they can cause radial tampons.

They both LAUGH darkly.

KELLY (CONT'D)

I'm Kelly.

SAM

Sam.

Stella walks over and cozies up to Kelly --

KELLY

You didn't have a dog this morning.

SAM

While I was over in Iraq, Stella lived with my brother.

(beat)

He died today.

KELLY

I'm sorry.

SAM

Bud had it coming. Of that there is no doubt. But I am gonna miss him.

They look out over the transformed city and gaze up in wonder at the monolithic structures.

KELLY

Shouldn't the army be swarming around those things by now? In their jets and helicopters, yelling at all of us about evacuation protocols and quarantines.

SAM

All their systems must be down too. The government doesn't work so good when they lights go off.

KELLY

I'm gonna need antibiotics. To keep patient zero downstairs alive.

SAM

We're all gonna need things. Food. Water. Toothpaste.

KELLY

What? You don't think the supermarket will be open tomorrow?

SAM

I think we're on our own for a while.

Suddenly, a powerful LIGHT SHINES from the top of one of the monolithic structures, blasting its way through the night sky and into the heavens -- like a BEACON calling to another world that the earth is now open for business.

Kelly and Sam stare up at the light --

SAM (CONT'D)

You can't pick your neighbors.

LYNNE (O.S.)

I did.

Kelly and Sam are STARTLED to see Lynne approaching them from out of the SHADOWS. Stella GROWLS at her warily.

LYNNE (CONT'D)

I chose each and every one of you.
Together, we're going to save this planet -- or die trying.

Off Kelly and Sam's incredulous reaction we...

CUT TO: BLACK.

END OF ACT FOUR

END OF PILOT