

CHUCK

"The Pilot"

by

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CHUCK/"Pilot"

TEASER

INT. DATA VAULT, DIRECTORATE OF NATIONAL INTELLIGENCE - NIGHT

The INTERSECT SUPERCOMPUTER is ten tons of circuits and silicon in an eight foot, stainless steel tower. Thick conduits feed into it, lights reflect off its metal hull, and its artificial brain emits a bass-testing hum. Our first impression is that it's looking right back at us.

Opposite the Intersect, the vault's lone doorway leads to an anteroom. A GUARD stands outside, his back to the vault.

We CLOSE IN on a darkened corner inside the vault. A FLOOR TILE shifts and slides over. In the shadows beneath the floor, TWO DARK EYES scan the vault.

A hand rises up. It holds a GUN. It targets the BACK OF THE GUARD'S HEAD. A kill-shot. The eyes squint.

The gun shifts to a KEYPAD by the door. **VHPT!** A plastic SUCKER-DART hits 6 on the pad. **BEEP.** The guard turns.

The GUN steadies. **VHPT, VHPT, VHPT, VHPT!** The darts hit... 2... 5... 9... and 6. An **ALARM SOUNDS.**

GUARD

What the...

And the VAULT DOOR drops right in his face, locking him out.

The TILE flies up with a punch, an ARM extends, then a FACE rises up. Meet BRYCE LARKIN (26). He's a rogue CIA agent in a black jumpsuit with lots of cool pockets. He squirms up through the hole in the floor.

On his feet, he takes out a handheld SMARTPHONE. It's a next-gen model, sleek and powerful. Yep, it can do just about anything. He moves to the Intersect, and...

... LOCKS it into a hidden port. Bryce types commands into a small keyboard. The front of the tower OPENS to reveal a WIDESCREEN MONITOR. It activates and...

Bryce quickly AVERTS HIS EYES. Whatever is on that screen - he doesn't want to see it. He then checks the smartphone. Its indicator reports a transfer in progress.

BAM! Something hits the vault door. More voices outside. The keypad beeps loudly.

Bryce ignores it. Both eyes on the smartphone -- hurry up!

The monitor illuminates the room with wild, fluctuating images. Bryce doesn't look up. He wouldn't dare.

A DRILL works on the door. The vault vibrates. Bryce reaches into a pocket and takes out a BLACK CUBE. Checks it.

Suddenly, the light show is done. The monitor closes.

Bryce unlocks the smartphone and replaces it with the cube. He races to the hole in the floor and slides through.

KA-CHUNK! The bolts go on the vault door, then...

... the CUBE DETONATES and a fireball consumes the Intersect.

INT. HALLWAY, DNI - NIGHT

George Michael's "FREEDOM" begins. The best/worst action song ever. Bryce Larkin drops through a ceiling panel.

GUARD #2 (O.S.)

Stop!

At the other end of the hall, a guard appears. Bryce sprints for the elevator. The guard draws his sidearm.

Bryce whips out the DART GUN, **VHPT**, a dart hits the call button. The doors open, he flies in, kicks the roof button.

EXT. ROOF, DNI - NIGHT

Bryce blows through a utility door. The smartphone rings.

BRYCE

(answers, voice calm)

Where's my exit?

VOICE

Transmit now!

A HELICOPTER approaches, the Washington, DC skyline behind it. Bryce runs towards it, readying his smartphone between strides. CODED E-ADDRESSES scroll across its monitor: **ZULU SEVEN... TANGO FIVE...**

CRACK! Bryce stumbles, he's been hit. But he doesn't stop. More addresses scroll past... **VICTOR NINE... ALPHA TWO...**

GUARD #3 (O.S.)

Stop! Stop now!

The smartphone's monitor BLURS. Bryce's thumb rests over the **SEND** button. He looks up at the helicopter, his legs slowing, his body failing, he's not going to make it, and...

HE HITS SEND!

CRACK! CRACK! Falling, the smartphone flies from his hand.

Bryce slams against the roof. FIVE GUARDS race to him. The leader checks Bryce's hand. It's empty. He scans the roof. There's the smartphone twenty feet away.

CLOSE ON: the SMARTPHONE. We see the recipient's name:

CHUCK

And then the smartphone EXPLODES.

CUT TO:

ANOTHER EXPLOSION. SOLDIERS FLY THROUGH THE AIR ALONG WITH SELECT BODY PARTS. GUNFIRE PULVERIZES MORE FLESH.

MORGAN (O.S.)

Head-shot! Go for the head!
That's your problem, Chuck.

We TURN to see CHUCK BARTOWSKI (26) and MORGAN PACE (25) sitting in front of a TV and X-Box in Chuck's small bedroom. A PARTY and George Michael's "FREEDOM" can be heard outside.

Chuck wears a Geek Force jacket. He's handsome, clean-cut... in a scruffy kind of way. There's something about this guy -- he's damn likeable, Butch Cassidy of the geek world.

CHUCK

What's my problem?

Morgan, a wiry bundle of energy, wears an unhip blue shirt with a BUY-MORE nametag still attached. No matter how hard he tries he can't make this uniform cool.

MORGAN

You lack the killer instinct.

CHUCK

I believe I just killed you.

MORGAN

But you don't feel good about it.

WOMAN'S VOICE

Chuck! Have you seen Chuck?

MORGAN

Your sister... Lose the nametag?
Or does it give me stature?

The door opens. ELLIE BARTOWSKI (23) enters. She's young, cute, a go-getter. Morgan lusts after her. She loathes him. He's used to that.

ELLIE

Chuck. Wow. You're hiding from your own birthday party?

CHUCK

And you're playing George Michael - but you don't hear me complaining.

MORGAN

Hi Ellie. Sweet party.

ELLIE

(ignores him, to Chuck)
C'mon. I invited real live women. For you. Morgan - you stay here.

MORGAN

Okay. Great. Good to see you.
(as Ellie exits, to Chuck)
I think that went well between us.

CHUCK

No. And it never will.

As Chuck goes to exit, he sees a NEW E-MAIL on his desktop.

CHUCK (CONT'D)

Wow. Bryce remembered my birthday.

MORGAN

The Bryce who got you kicked out of school? You should be thrilled.

Chuck hits OPEN. A MATH EQUATION appears. Super complex, incomprehensible. The cursor blinks at the end of it.

MORGAN (CONT'D)

What's that?

CHUCK

Integrals. Calculus. Bryce and I took it in college.

MORGAN

Hey. That's a really sweet gift.

CHUCK
Yeah, if I still remembered
trigonometric substitution.

MORGAN
(calls after him)
I was being sarcastic...

INT. LIVING ROOM, THE DUPLEX, ECHO PARK - NIGHT

It's a good-sized party. DEVON WOODCOMB (31) cuts through the crowd toward Ellie and Chuck. Devon is Ellie's boyfriend and a resident at Cedars-Sinai.

CHUCK
Captain Awesome to the rescue.

ELLIE
Please don't call him that.

Devon's in a too tight UCLA t-shirt. To show off the guns.

CAPTAIN AWESOME
Okay, I've identified some
candidates for Chuck. And they
are? Awesome.

He grabs Chuck's arm. Chuck looks at Ellie. This is a trap. She closes Chuck's bedroom door. Morgan and X-Box disappear.

CAPTAIN AWESOME (CONT'D)
Just follow my lead, Chuckles.

ACROSS THE ROOM

A PACK of young women talk about young woman stuff.

CAPTAIN AWESOME (CONT'D)
Ladies, let me introduce you to
Chuck - Ellie's brother.

Chuck stands there. Several sets of very attractive eyes staring at him. That lack of killer instinct in full view.

CHUCK
Uh... yeah... I'm Chuck.

So begins a PAINFUL MONTAGE of Chuck with various women:

YOUNG WOMAN #1
Are you in a costume?

CHUCK
No, I really work for the
Geek Force.

YOUNG WOMAN #2
Geek Force? That's so cute.
But what do you really want
to do?

CHUCK
I'm putting together a five
year plan. I'm just trying
to choose a font.

YOUNG WOMAN #3
(re: Chuck's bandaged
fingers)
Did you hurt your hand?

CHUCK
No, that's for Halo. The X-
Box controller can chafe
after.. several hours of...
nevermind.

YOUNG WOMAN #4
So do you have a girlfriend?

Brakes squeal on the MONTAGE.

CHUCK
I did. A while back... in college.
Her name was Jill. We met freshman
year at Stanford.

YOUNG WOMAN #4
(intrigued)
You went to Stanford?

CHUCK
(oblivious)
She was great. There was kind of a
gang of us, Jill, Bryce, and...
Well, she had this smile...

Ellie walks over to Captain Awesome who listens in on Chuck.

ELLIE
How's he doing?

CAPTAIN AWESOME
Not awesome.

Chuck drones on, looking at the floor. His face ashen.

CHUCK
... so, there I was, four years of
my life down the drain. And Jill,
the one person I thought I could
count on, was gone.

He looks up. Only Ellie is listening. She shakes her head.

CUT TO:

LATER. The party is over. Chuck helps Ellie and Captain
Awesome clean up. He can tell Ellie's upset with him.

CHUCK (CONT'D)

Thanks for my party. Your seven layer dip? Tasted like eight.

ELLIE

Chuck. Can I tell you something?

CHUCK

If it's a recipe for that dip...

ELLIE

Even though we may ask, no woman really wants to hear about an old girlfriend. It's depressing.

CHUCK

Okay, I'll get over Jill tomorrow.

ELLIE

Stanford was five years ago. You need to move on. It's time --

Captain Awesome ties up a trash bag. Chuck sees his escape.

CHUCK

To take out the trash. I'm on it.

EXT. PATIO, THE DUPLEX - NIGHT

Chuck opens a trash pail. He stops. Coming through the patio gate is...

... KAYLA HART (25), one of the world's most beautiful fuckups. She's searching for her keys and doesn't see Chuck. She isn't wearing a single item that cost more than five bucks, but a designer would spend a fortune for her style.

Chuck is frozen. Garbage bag dangles over the pail. He watches as Kayla walks up to her door, opens it, and heads inside. **KA-CHUNK.** The trash hits the bottom of the pail.

CHUCK

(to himself)

Hey, Kayla.

ELLIE (O.S.)

Good try, Chuck.

MORGAN (O.S.)

Seriously. A for effort.

Ellie and Morgan have been watching from their door.

ELLIE

But when I said move on, I did not mean Kayla.

MORGAN

Which is a shame. Since clearly
she's impervious to your charms.
(he pulls on his backpack)
Ellie, that was fun. Thanks for...

ELLIE

You weren't invited.

MORGAN

... not kicking me out.

Chuck, oblivious, looks at Kayla's door and sighs once again.

INT. CHUCK'S BEDROOM - LATER

Chuck notices Bryce's equation still on his computer screen. Behind it, there's a FRAME on the wall. A dusty FRATERNITY PICTURE of thirty handsome young men in suits standing in even rows... except for the TWO GOOF-OFFS falling off the top riser. We recognize a younger Chuck and Bryce.

Chuck contemplates the picture with a hint of regret. Then with a sly grin he turns back to the screen. Determined.

He stares at the equation. Leans back. Closes his eyes. Mumbles numbers to himself. Spins his chair. And then **AH-HA!** His fingers race across the keyboard. A chain of numbers enter into the equation. Chuck smiles. This is fun.

He hits ENTER and a TORRENT of IMAGES invade the monitor.

CHUCK

A virus? Hey thanks, Bryce.

He sees pictures: **APPLE PIE. THE OCEAN AT DAWN. A DARK ALLEY. YOUNG LOVERS IN A FIELD.** Weird. The images pick up speed, Chuck is transfixed. His face goes slack, his hands begin to shake. Something's happening. Finally, he blinks, and -- ZAP! -- SUNLIGHT fills the room.

The clock radio chirps: **7:01 AM.** Chuck's been standing here for seven hours. Stunned, his eyes roll back and... THUMP.

END OF TEASER

ACT ONE

INT. CHUCK'S BEDROOM - MORNING

Chuck wakes up to find Morgan standing over him. He's still on the floor and the world is very blurry right now.

MORGAN

Dude, are you okay?

CHUCK

Morgan?

MORGAN

Yeah, man. What happened?

CHUCK

I was gonna ask you the same thing... Did you spike the punch?

MORGAN

Uh, I haven't seen punch at a party since prom. And even then it was prom in a teen movie.

Chuck sits up. Woozy. Light-headed. Looks at his computer screen. It's blank. Offers no clues. Chuck blinks a few times. Trying to wake up.

INT. CHUCK'S SHOWER

The water beats on Chuck's back. Outside, Morgan blares a radio program:

RADIO

... the 101 is clear at Universal City. Watch out for delays near Burbank Airport. Security is checking all vehicles.

Chuck turns toward the water and closes his eyes. **FLASH.** A torrent of images flood through his mind: **APPLE PIE - CITY MAPS - TRAFFIC DATA - DEPLOYMENT MEMOS.** Dozens more follow in rapid succession. A second later, they're gone.

Chuck's eyes fly open. What the hell was that? He feels the bump from where he fell last night. Did he have an aneurism? A stroke? He exhales deeply. What is going on?

EXT. ECHO PARK STREET, NEAR THE DUPLEX

A weirded-out Chuck walks with Morgan to a VW Beetle. Chuck in his Geek Force gear, Morgan trying to hide his blue Buy-More shirt under a grungy jacket.

CHUCK
(he tosses over the keys)
You drive, my head's killing me.

MORGAN
(uncomfortable)
Dude, come on. I can't drive it.
What if someone sees me?

The Beetle is actually the GEEK FORCE MOBILE. It's black and white, and "Geek Force" is painted on each side and the roof.

CHUCK
Just stay off the 5. The cops are
in a phased deployment.

MORGAN
How do you know that?

Chuck stands there for a second. How does he know that?

INT. DATA VAULT, DNI - MORNING

The once impressive Intersect lies in ruin. Charred. A blackened skeleton. Its silicon brains now imbedded in the vault walls. GENERAL MARY BECKMAN (40s), Helen Mirren with a star on her shoulder, contemplates the mess. Boiling.

GEN. BECKMAN
It was Bryce Larkin, Graham. One
of your CIA agents.

Behind her, LANGSTON GRAHAM (late 50s), a seasoned CIA agent, rifles through security photos of Bryce Larkin's break-in.

GRAHAM
(reeling with each photo)
He fell off the map six months ago.
No traces, no markers. We thought
he might be dead.

GEN. BECKMAN
Well, now he is.
(she turns to face him)
I've conferred with the Director
and we both agree - NSA will
conduct the investigation, your CIA
officers are to stand down.

GRAHAM
You can't cut us out! We've...

The vault door opens. JOHN CASEY (mid 30s) enters. He's dressed in a worn black suit. We see two NICOTINE PATCHES on either side of his neck. He's scary, the guy you want defending your country - but don't ask too many questions.

GEN. BECKMAN

Major Casey.

Graham turns -- shocked by the sight of Casey.

GRAHAM

What is he doing here?

GEN. BECKMAN

Major Casey is heading up this investigation.

GRAHAM

General. Major Casey is a fine NSA operative. You lose a nuke in Turkey, call him. A Lebanese coup d'état by nightfall? He's perfect. This is different... I mean, what was his last domestic assignment?

CASEY

West Point.

GEN. BECKMAN

The Director has made his decision.

Casey, ignoring Graham, examines the computer's remains.

CASEY

I know what Larkin did but... what was it? What did this Intersect computer do?

GRAHAM

Everything.

That makes Casey turn around. Excuse me?

GEN. BECKMAN

For the past six months, CIA, FBI, Homeland, and NSA have funneled their live feeds into this computer. Uncut secrets just off the wire and the archives to boot. The Intersect's AI was designed to make connections, mine for patterns in the chatter. It saw things we didn't, things still to come.

Casey looks tense, he rubs the patches.

GRAHAM

That's a nicotine... are you supposed to wear two?

CASEY

(ignoring the question)
You're saying there's a villain out there with every secret we ever had... ours and theirs, good and evil?

GEN. BECKMAN

Find them and find those secrets.

CASEY

Moscow rules?

General Beckman nods. Casey turns to leave.

GRAHAM

Casey. You can't call in an airstrike on this one.

He stops in the door, regards Graham...

CASEY

How do you know this is a domestic op? Larkin could have sent those secrets anywhere. You have an agent on the ground?

GRAHAM

No.

CASEY

Keep it that way. Whoever Bryce was working with? The bastard belongs to me.

INT. BUY-MORE, GLENDALE - MORNING

It's a bright warehouse filled with media, computers, and electronics. Nerd Valhalla. We are at the GEEK FORCE HELP DESK. Chuck stands in front of his virgin-laden TEAM of tech wizards. He checks off jobs on a clipboard.

CHUCK

Okay, next up - Lester.

LESTER (25), a computer savant with a blonde afro that weighs more than his body, steps up.

CHUCK (CONT'D)
You man the desk with me. Anna...

ANNA (19), the lone girl and lone goth, grabs her assignment.

CHUCK (CONT'D)
... print driver for Linux.
Remember: smile. Even a smirk.
And Jeff...

JEFF (40s), the oldest geek and resident perv, perks up.

CHUCK (CONT'D)
Old lady needs Photoshop on her
Mac. What's the rule, Jeff?

JEFF
No sweet talk.

CHUCK
'Cause the ladies find your talk
none too sweet. That's it.
(then remembers)
Wait, hold on, one more item:
there's a new computer virus out
there -- they're calling it the
Irene Demova Virus.

Some of the geeks smile nervously. Especially Jeff.

CHUCK (CONT'D)
Yes, it's named after the Serbian
porn star. This is a nasty one,
kids, a computer killer.

MORGAN (O.S.)
Doesn't mean she's not hot!

Chuck turns. Across the room, Morgan activates the WALL OF
FLATSCREEN TVS that lords over the store. It's really
impressive. Morgan loves this part of the job.

CHUCK
Ladies and geeks, just ignore dirty
Uncle Morgan and everything...

On the big TV WALL, FOX NEWS appears and a dashing NEWS
ANCHOR is in mid drone.

CHUCK (CONT'D)
...will be...

ANCHOR

The Ukrainian prime minister is set to arrive in Los Angeles later today after months of rising tension back home.

CHUCK

... normal.

Chuck blinks and... *FLASH*. Rapid-fire images overtake him: **APPLE PIE - AIR TRAFFIC CHARTS - LANDING LOGS - FLIGHT 121**. They strobe urgently, but with a blink, they disappear. In a daze, Chuck turns around. The geeks stare back at him.

CHUCK (CONT'D)

He's already here. They landed last night.

The squad gives him a collective strange-o look.

ANNA

Who's already here?

Chuck shakes it off. Blinks a few times.

CHUCK

I don't know...

LESTER

(quietly to Jeff)
And you think I'm the weird one...?

EXT. ROOF, DNI - MORNING

Casey stands where Bryce was shot. One of his AGENTS approaches. He wears an equally ugly suit.

AGENT #1

We intercepted a coded message from CIA. Larkin's signal was traced off a transponder outside Los Angeles. You were right - Graham has CIA on the ground there.

CASEY

Get me a jet. We'll let them make contact, do the heavy lifting. But we need to shadow that agent.

INT. BUY-MORE - LATER

An attractive woman in a black suit heads for the Geek Force. This is SARAH (28.) Morgan is hanging out by Chuck's desk. Chuck is ringing up a customer when Morgan sees Sarah.

MORGAN
(re: Sarah, quoting from
Prince's Batman song)
*"Stop the presses/ Who's that/
Vicky Vale."*

Chuck bags products, doesn't see Sarah. Joins in. Doing the record scratch part of the song. With a little robot dance.

CHUCK
Vicky Vale. Vicky Vicky Vale.
Vicky Vale. Vicky Vicky -

Morgan elbows Chuck. Who looks up to see Sarah, in front of him. He's flustered. She smiles.

SARAH
Hope I'm not interrupting.

CHUCK
(embarrassed)
It's from Batman.

SARAH
'Cause that makes it better.

MORGAN
He's Chuck. I'm Morgan.

Sarah smiles. It's a nice smile, it puts people at ease. Even people like Chuck and Morgan.

SARAH
Wow. I didn't think people still
named their kids Chuck... or Morgan
for that matter.

CHUCK
They don't, my parents are sadists.
(re: Morgan)
Carnival freaks found him in a
dumpster.

MORGAN
But they raised me like I was their
own.

CHUCK

How can I help you...

SARAH

Sarah. I'm here about this.

She places a cell phone on the desk. Chuck takes it.

CHUCK

Ah, the Flip 180.

(he opens the back)

There's a screw that comes loose on this model. Annnnd...

(he pops the back with a mini screwdriver)

... here we go. No problem.

He hands it back. Sarah clicks it on... it works.

SARAH

Wow, you geeks are good.

MORGAN

Chuck is King of the Geeks. The greatest Geek I know.

SARAH

(gives Chuck a look)

High praise.

She smiles at him. Chuck looks away, embarrassed. Suddenly -

LESTER (O.S.)

Chuck! Chuck!

Chuck turns. So do Morgan and Sarah. Morgan steps between Chuck and an approaching Lester. Trying to keep him away.

MORGAN

(sotto)

Not now, Lester.

LESTER

But we got a code Zebra!

CHUCK

Zebra? Really?

(to Sarah)

I'm sorry. One sec?

She nods and Chuck moves to the other end of the desk. He finds a STRESSED-OUT DAD waiting for him. His DAUGHTER (6) stands behind him in her ballet shoes and recital costume.

STRESSED-OUT DAD
I don't know what I did wrong.
(he holds a camcorder)
I taped the whole recital, but now
it won't play back.

CHUCK
Okay, let's take a look.

Chuck takes the camcorder. The tape slot pops out. EMPTY.

CHUCK (CONT'D)
There's no tape in here.

STRESSED-OUT DAD
But it's digital.

CHUCK
Right, it takes digital tapes.

STRESSED-OUT DAD
Oh no. Her mom's gonna kill me.

He turns to his daughter. Her expression is near tears.
Chuck looks back over at Sarah, she smiles at him.

CHUCK
Sir, I think we can help.
(to Lester)
Tell Morgan I need the wall.

QUICK CUTS AROUND THE STORE: the geeks move out, a CD is
chosen, a digital tape is grabbed, buttons are pushed, and
switches are flipped.

ELECTRONICS DEPT. - MOMENTS LATER

Chuck plugs the camcorder into the console that controls the
wall of FLATSCREEN TVs. He nods to the guilty dad now ready
to film. Chuck then checks the DAUGHTER, who waits to dance
in front of the TV WALL.

CHUCK
Ready?

She looks nervous. He squats down so they can talk.

CHUCK (CONT'D)
What's wrong?

DAUGHTER
I'm usually in the back row.

CHUCK

Why?

DAUGHTER

I'm too tall, I block the other ballerinas.

CHUCK

Can I tell you a secret? Don't tell the other girls, but...

(a whisper)

Real ballerinas are tall.

She smiles at him. The music starts and the girl slowly begins to dance.

Behind her, she's up on each of the screens. Her nervous steps grow confident. A crowd forms.

Sarah watches the dance, but her eyes shift to Chuck.

He smiles as the little girl pirouettes gracefully. A crowd of CUSTOMERS and EMPLOYEES cheer. The girl bows.

MOMENTS LATER. As the crowd disperses, Chuck looks over at the help desk. He sees Sarah, starts to move, when...

PARSON (O.S.)

Chuck!

Behind him stands PARSON TANG (early 30s). Department supervisor. Born to manage a Buy-More store. He's the ultimate mega-store trooper -- dick by nature, super dick by training.

CHUCK

Parson, hey. Don't worry. We'll be back up in running in five minutes.

Chuck wants to head towards Sarah, but Parson steps in.

PARSON

Five minutes? Do you know what five minutes means in real dollars? Do you know how to monetize your time?

CHUCK

I didn't even know monetize was a word...

PARSON
 (not amused)
 We're not stockers anymore, Chuck.
 And you wonder why Big Mike wants
 me for assistant manager.

CHUCK
 Big Mike didn't tell me there was
 an opening.

PARSON
 Why would he? He knows you won't
 leave the comfort of your nerd
 herd.

MORGAN (O.S.)
 He's got a point there.

Morgan walks up. He nods toward the desk where Sarah stood.

MORGAN (CONT'D)
 She left... but there was this.

He hands Chuck a BUSINESS CARD: **SARAH KENT. VETERINARIAN.**
 With a phone number. Chuck sighs, knows he'll never call.
 As he pockets the card WE HEAR:

CAPTAIN AWESOME (V.O.)
 I'll tell you what you need, Chuck.
 An adventure. Your life in danger.
 Looking death right in the eye.
 Doesn't that sound awesome?

INT. LIVING ROOM, THE DUPLEX - EVENING

Dinner with Ellie, Chuck, and Captain Awesome. Conversation
 is often focused on the Captain's adventures and Chuck's
 faults.

CAPTAIN AWESOME
 These are class 5 white water
 rapids, man. You gotta come. Last
 time we went I thought half the
 group drowned -

CHUCK
 Well, when you sell it that way.

CAPTAIN AWESOME
 C'mon, dude.

ELLIE
 Maybe you should try it.

CHUCK (CONT'D)
 Isn't the whole point of becoming
 doctors to prevent people from
 dying?

CAPTAIN AWESOME
 We're going again next weekend.

CHUCK
 Actually I'm picking up some extra
 shifts -

ELLIE
 I thought you were ready to quit.

CHUCK
 I was. But there's a new job
 opening. Assistant store manager.

ELLIE
 And you're applying?

CHUCK
 I'm thinking about it.

ELLIE	CAPTAIN AWESOME
What's to think about?	Dude, that's awesome.

CHUCK (CONT'D)
 I dunno. There's this guy Parson
 Tang. And he really wants the job.
 So it's probably gonna be tough.
 And then what if I do get it? It's
 a lot of responsibility. Home
 appliances and office products?
 That's outta my wheelhouse. Plus,
 I'm committing to the store for
 years. And there's gotta be
 something else I'm supposed to do
 with my life, right?

Ellie would like to believe so, the Captain not so sure.

ELLIE	CAPTAIN AWESOME
(unconvincing)	(unconvincing)
Anything you want to do, Chuck.	Definitely, dude.

CHUCK (CONT'D)
 Thanks, guys. Very inspiring.

Then suddenly - screaming:

KAYLA (O.S.)
Stop!!! Stop!!!

CHUCK
Kayla?

EXT. THE DUPLEX - MOMENTS LATER

Kayla is racing up the street. Yelling. Chuck blasts out the door. Giving chase. Running after her.

EXT. STREET - SAME

Kayla slows as a BUS disappears around a corner. She turns, sees Chuck running up to her, winded:

CHUCK
Are you... are you alright?

KAYLA
I missed my bus.

CHUCK
Oh, I thought someone was trying to kill you or something.

KAYLA
I wish. At least that would be exciting.

A beat. Chuck has stumbled into a conversation.

KAYLA (CONT'D)
Thanks, Chuck. And sorry I missed your party. I had to work late.

CHUCK
Oh, yeah, sure. Where's your car?

KAYLA
Impounded. Who knew driving under the influence included pot?

CHUCK
They really do need to clarify that.

Kayla smiles, checks her watch. Chuck, thinking fast...

CHUCK (CONT'D)
Maybe... I could drive you?

INT. GEEK FORCE MOBILE - NIGHT

Chuck weaves in and out of traffic. He's nervous, trying to figure out what to say. It's taking too long...

KAYLA

So, how's Ellie and... what's her boyfriend's name?

CHUCK

Devon... or Captain Awesome.

KAYLA

I'm sorry?

CHUCK

Morgan and I call him Captain Awesome. Everything he does is awesome - climbing mountains, jumping out of planes. Flossing.

KAYLA

Not a fan?

CHUCK

I mean, he treats Ellie well. So he loves to travel and wear a fanny pack - who am I to judge?

KAYLA

Fanny packs? Not good. Travel, though - that I can get behind.

CHUCK

Yeah? You have anywhere in mind you want to go?

KAYLA

Just any place James Bond has been.

CHUCK

Cool... When would you leave?

KAYLA

You know how it is - there's always something: job, family... car gets impounded.

CHUCK

You should be a Double-0 secret agent. Sure you have to be a cold blooded assassin, but the travel's paid for.

KAYLA

I may not have a license to drive
but why not a license to kill.

They smile, connecting. And then Kayla turns thoughtful.

KAYLA (CONT'D)

So back at the apartment - you
thought I was being attacked and
your first instinct was to save me?

CHUCK

That. And escape dinner. Why?

KAYLA

Maybe you're the Double-0, Chuck.

Chuck thinks about this. Before he can respond --

KAYLA (CONT'D)

Turn here, this is it.

EXT. THE SILVERLAKE LOUNGE - BAR/INT. GEEK FORCE MOBILE

The mobile rolls to a stop. Hipsters snicker ironically.
Chuck checks the crowd, they look scary.

KAYLA

Thanks for rescuing me...

She gives him a smile. He nods, soaking that in. No sooner
does she exit the car then a HIPSTER GUY walks up to her,
KISSES her... and leads her inside. Chuck realizes:

CHUCK

I just drove her to a date.

EXT. PATIO, THE DUPLEX

Morgan sits on the stoop. He perks up when Chuck opens the
patio gate.

MORGAN

My computer is acting up on me.

CHUCK

Irene Demova?

MORGAN

She's so beautiful and so
dangerous.

CHUCK

What's up?

MORGAN

I need to make a Wikipedia entry. There's this tool in Madison who's been editing my *Monster Squad* page. Zod forbid someone read something so wrong.

Chuck unlocks the door and they head inside.

INT. CHUCK'S BEDROOM

Chuck hits the light switch. A BURGLAR stands across from him. Mask to toe in black. He holds Chuck's COMPUTER. The window is open behind him. Chuck and Morgan are thrown.

CHUCK

Please. Put my computer down.

The burglar continues to back away from them.

MORGAN

Chuck! Stop him!

Chuck looks at Morgan: "What did you say?" And then he sees his trophy shelf. Every Science Fair and Spelling Bee award since the first grade. He grabs one and FIRES it at...

The burglar ninja kicks the PLASTIC GOLD BOWLER right at Chuck's head. He ducks and it pierces the wall.

CHUCK

Okay.

The ninja turns to escape. Chuck sees this. Gives chase.

MORGAN

Chuck?! What are you --

The ninja turns. Sees Chuck coming. And tosses the computer at him. Chuck catches it. Huh? *Voomp!* The burglar **SWEEP-KICKS** him. He goes horizontal.

The computer flies up in the air. The burglar catches it. *Smack!* Chuck hits the floor, his wind knocked out.

MORGAN (CONT'D)

CHUCK!

Morgan springs into action. He looks up on the wall, sees a PUTTER Chuck stole from Putt-Putt. Grabs it. Jumps Chuck.

MORGAN (CONT'D)

AHHHHH!

And flies at the burglar, the putter over his head. The burglar raises the computer in defense. Morgan swings.

CHUCK

Noooooo!

WHAM! The putter SMASHES the computer. It falls. Chuck rolls out of the way just before it **SHATTERS** on the floor.

The burglar takes one step and back flips through the window.

MORGAN

Woah. Freakin' Storm Shadow!

EXT. THE DUPLEX - SAME

Chuck limps and Morgan dashes from the duplex at top speed.

The burglar races to a dark sports car. He bounds up on the trunk, jumps, and flies through the open sun roof. VROOM! The car and thief are gone in seconds.

MORGAN

That was cool.

INT. DARK SPORTS CAR - SAME

Racing away, a furious **SARAH** rips off her mask.

SARAH

Damnit!

END OF ACT ONE

ACT TWO

INT. GEEK FORCE HELP DESK, BUY-MORE - MORNING

Chuck and his Geek Force stare at the demolished computer.

LESTER

It's totally fried. I couldn't find anything on the hard drive.

CHUCK

Thanks, Lester.

ANNA

(monotone)

What if you're an unwitting target of a ninja vendetta and he returns tonight to strangle you with his nunchuks while you sleep the sleep of the dead.

CHUCK

And here I thought I couldn't get more freaked out. So thank you, Anna. If you'll man the desk I'm going next door. Get some new locks...

INT. THE HOME DEPOT - LATER

Chuck searches through the aisles and rows looking for some help. In a narrow row, he finds an ominous-looking CUSTOMER eyeing the BOLT CUTTERS. There's nobody else around, so...

CHUCK

Excuse me, do you know where...

Something stops Chuck. He looks closer at the man. *FLASH.* The images invade Chuck's vision: APPLE PIE - AN OLD PICTURE OF THE CUSTOMER DRESSED IN FATIGUES - IDENT DATA - EXPERT: DEMOLITIONS. Abruptly, they CUT TO...

The customer stares at him. Chuck stumbles back.

OMINOUS CUSTOMER

What is it?

CHUCK

Yeah, I'm... sorry... nevermind...

Chuck, afraid, shakes his head, and marches down the row. Trying to be casual. But then he starts to hear FOOTSTEPS.

Chuck stops. The footsteps stop. Chuck starts walking - and sure enough... **FOOTSTEPS**. Chuck turns slowly. Looks back. The ominous customer **is** following, holding the **BOLT CUTTERS**.

CHUCK (CONT'D)

Crap.

Chuck tries to remain cool. Picking up his pace as he crosses the aisle and into the next row. Where is everybody? The store is seemingly empty. A maze of aisles. And the ominous glow of the fluorescent bulbs. Home Depot is scary.

He scans for a way out. OVER THIS, there's only the sound of MUZAK and... then **FOOTSTEPS**. Again. He turns.

The OMINOUS CUSTOMER is behind him, at the end of the row. His face is impassive, like a Central European Terminator. But he's traded his bolt cutters for a **NAIL GUN**.

CHUCK (CONT'D)

Double crap.

Chuck sees an EXIT sign. Escape. But to get there he first must cross -

THE LAMP ROW. Hundreds of 'em. Chuck keeps moving when -- **Beep, Beep, Beep**. No! A FORKLIFT backs out ahead, blocking his escape. And he can't go left or right. So he does what any man would do. He grabs a floorlamp. Just in case...

CLACK, CLACK, CLACK. Footsteps. **BEEP, BEEP, BEEP**. Slowest forklift ever. Trapped, Chuck doesn't look back. Too afraid. Finally the forklift clears. Chuck moves fast now. Cuts right, left. Weaving. No longer trying to seem cool.

Suddenly Chuck almost collides with a HOME DEPOT ASSOCIATE.

CHUCK (CONT'D)

Thank God. Listen, there's a guy, and he's trying to... do *something*. If you alert your employees now, you can still save yourselves.

ASSOCIATE

(eyes Chuck's lamp)

Uh-huh. What kind of guy?

CHUCK

Scary. Kind of a Terminator vibe. Sunglasses. Crew cut -

ASSOCIATE

Black leather jacket?

Chuck nods. How did she know? The Associate gestures to the CASH REGISTERS. The ominous customer is buying his NAIL GUN and BOLT CUTTERS. Smiling pleasantly at his CASHIER.

CHUCK

Oh. Right. Well... I said he was doing something and he is. Paying.

Chuck laughs at his own bad joke. Smiles sheepishly.

AT THE CASH REGISTER

The OMINOUS CUSTOMER eyes Chuck with a targeting stare. He searches for his wallet. CLOSE ON: HIS JACKET. His hand moves and we see the hidden AUTOMATIC ready in its holster.

EXT. PARKING LOT, BUY-MORE

Chuck walks back to work. He misses the dark sports car parked a few aisles over from the Geek Mobile.

INT. DARK SPORTS CAR - SAME

Sarah watches Chuck as she talks on her cell.

SARAH

- like I said, it was completely destroyed... by a putter.

GRAHAM (O.S.)

Then you need to get on the plane to DC. You're done.

We INTERCUT WITH:

INT. GRAHAM'S OFFICE, CIA, LANGLEY, VA - SAME

He contemplates the view from his top-floor office.

SARAH

But what if he has an external drive? A backup? He works for the Geek Force - there has to be -

GRAHAM

I can't risk you in the field. Beckman put Casey on the job.

Sarah takes a breath, that name carries weight.

SARAH

So? He's a burnout. Didn't he go all Colonel Kurtz with the Kurds?

GRAHAM

He's back and he's a killer, Sarah.
Cold School.

SARAH

He's too old to be scary - I'll be
done before he gets his NSA e-mail
working.

GRAHAM

He's the grim reaper in a black
suit. You need to listen to me -
(the real issue)
What happened with Bryce - you
couldn't have known. Couldn't have
stopped it.

SARAH

But I can fix it. Give me tonight.
I'll get this Chuck to open up to
me. Hand me the back up. If not,
I tranq his ass and ship him home.

INT. BUY-MORE - LATER

Chuck and Morgan walk the aisles together.

MORGAN

So you were robbed by a ninja.
It's not that weird. I mean, this
is Los Angeles.

CHUCK

Except other weird stuff has been
happening. I've got this headache
that won't go away. And at the
Home Depot I think I recognized
someone. Someone I don't know.
(a beat)
Someone... dangerous.

MORGAN

(half listening)
But you know what's really weird?

Morgan nods his head to the Geek Force Desk. Chuck looks
over to see SARAH. She smiles at them. Waves.

MORGAN (CONT'D)

I think that chick likes you.
Crazy.

GEEK FORCE HELP DESK

Chuck approaches Sarah. Morgan on his heels.

CHUCK

Hi. Is it the cell phone?

SARAH

Yeah. I'm not sure I'm able to
receive calls -
(beat, smiles)
- cause I never got one from you.

MORGAN

Hoo-hoo.
(off Chuck's look)
Got it...

As Morgan splits, Chuck tries to remain cool.

SARAH

Sorry I left so quickly yesterday.
I had an appointment with a realtor
to look at a condo. I just moved
here -

CHUCK

Oh. Welcome.

SARAH

Thanks. And I don't know anyone.
Except for the realtor. And a few
cats and dogs - but they're clients
really... And... I was wondering if
you might want to show me around.
If you're free?

Before he can respond -- from behind the CAMCORDERS --

MORGAN (O.S.)

Yes! He's free!

Sarah smiles. Chuck has to smile back. It's a date.

EXT. PARKING LOT, BUY-MORE

Sarah exits the Buy-More. Strides to her car. No longer
smiling. As she gets in her car, a BLACK VAN idles nearby.

INT. BLACK VAN - SAME

JOHN CASEY rubs the patch on his neck. His TEAM of AGENTS
wait in the back -- guns held ready, eyes on their boss.

AGENT #1
Who is she?

CASEY
CIA. Sarah something-or-other.
Ivy League. Top of her class.
Your future boss.

AGENT #1
So you know her?

CASEY
Just enough to hate her. Let's
follow.

INT. LIVING ROOM, THE DUPLEX - LATER

Ellie and Captain Awesome are still in their scrubs when
Chuck gets home. They barely look up as he enters.

ELLIE
Hey, Chuck.

CHUCK
Ellie, Captain.

Morgan rushes through the door behind Chuck.

MORGAN
Chuck's got a date!

ELLIE
What? Who?

CAPTAIN AWESOME
Way to go, Chuck! That's...

Ellie gives the Captain a look. He stops.

ELLIE
Details... now.

INT. CHUCK'S BEDROOM - LATER

Ellie picks through shirts in Chuck's closet.

ELLIE
So Sarah... she's a veterinarian?

CHUCK
Yep.

ELLIE
Nice? Pretty?

CHUCK
Well, Morgan met her on this
website, and...
(on Ellie's death look)
Kidding. She came into the store.

ELLIE
You know in your action movies
there's always that one hostage who
freaks out and gets someone killed?
That's Morgan for your love life.

Morgan plays X-Box on Chuck's bed. Ellie grabs a new shirt.

MORGAN
I can hear you.

ELLIE
It was for you too.
(surveying Chuck's closet)
Do you own any good non-sneaker
shoes?

EXT. DUPLEX - EVENING

Decked-out Chuck and Morgan stride to the Geek Mobile.

MORGAN
Listen to me. Take Sarah to
Spaceland.

CHUCK
No way. Kayla works at Spaceland.

MORGAN
Exactly. And Sarah will make Kayla
jealous. Nothing turns a girl on
like jealousy.

CHUCK
This sounds like a bad idea.

MORGAN
But in the best way, right?
Besides, I already called Kayla and
told her you were coming. With a
date.

Ellie catches up. Clutching some flowers wrapped in paper.

ELLIE

Here. These are leftover from the party. And don't forget about the old girlfriend rule.

CHUCK

Got it. No mention of Jill.

ELLIE

(fixes Chuck's collar)
Aces, Charles. You're aces.

CHUCK

A dad quote? I'm impressed.

ELLIE

Mom and dad would have liked this girl. I can tell.

INT. SARAH'S HOTEL ROOM - SAME

Sarah straps on a super-thin bullet-proof VEST. She tightens the straps and it seems to almost fuse to her skin. CUT TO:

Sarah fixes a pair of HOLSTERS to her wrists. The TRANQ GUNS attach to them. Mini dart cartridges go in last. CUT TO:

She spritzes perfume on her neck, then adjusts the small dial on the BOTTLE -- switching **Eau de Parfum** to **Mace**.

INT. DESERTED WAREHOUSE - SAME

A real badguy hangout. Casey and his men ready their guns and armor as they check ID PHOTOS of Chuck and Sarah.

CASEY

Chuck Bartowski is the mark. But I want him with a pulse, no kill-shots.

AGENT #1

Why the artillery, Boss? This Chuck guy looks like a civvy.

CASEY

For all you know, Chuck Bartowski is rogue CIA... a GRU hitter... a Mossad technician. This "Chuck guy" could be your worst nightmare.

AGENT #2

(re: Sarah's photo)
The CIA skirt is kinda hot.

CASEY

Hot, huh? So, should I just shoot you now or let her do it? Hot equals dangerous... got it?

AGENT #2

You learn that from spy school?

CASEY

No. My ex-wife.
(re: Sarah's photo)
She makes a move... drop her.

INT. LOBBY, SARAH'S HOTEL - NIGHT

Sarah waits. Her smartphone buzzes. We INTERCUT WITH:

INT. GRAHAM'S OFFICE, CIA, LANGLEY, VA - NIGHT

It's late, everyone's gone... except Graham.

SARAH

He's picking me up for a date.

GRAHAM

Do you remember how to go on a date? I mean, you wore a Burqa for most of last year.

SARAH

He's a nice guy. I see why Bryce talked about him so much.

GRAHAM

Nice guys don't get sent government secrets.

HONK! She looks outside. The mobile pulls up. Chuck waves.

SARAH

What should I do if he runs?

GRAHAM

Kill him.

She hangs up. Chuck is holding flowers. Opening her door for her. Sarah really hopes she won't have to kill him.

END OF ACT TWO

ACT THREE

INT. ALEGRIA RESTAURANT, SILVER LAKE - NIGHT

It's colorful, intimate, in a nice strip mall. Chuck and Sarah have a table near the window. The dinner is going well, they're both laughing.

CHUCK

... so that's how I met Morgan. I saved his life in the fourth grade and my sister has regretted it ever since.

Sarah tries not to choke on her food.

CHUCK (CONT'D)

You okay?

SARAH

No, it's very funny.

CHUCK

Well, I'm a funny guy.

SARAH

Clearly. Which is good. 'Cause I am not funny.

CHUCK

Clearly.

(she makes a face - ha ha)

So, is that your big secret?
'Cause I've been sitting here...
trying to figure out, you know,
what's wrong with you -

SARAH

Plenty. Believe me.

CHUCK

And I was thinking either she's a cannibal or she's really not funny. I was pulling for cannibal 'cause I've never met one.

SARAH

Not a cannibal. But I did just get out of a long relationship. So I may come with baggage.

CHUCK

Well, I can be your very own baggage handler.

(MORE)

CHUCK (CONT'D)

(she smiles)

Let's discuss. So, is the ex the reason you moved here from...?

SARAH

D.C. Yeah. After I realized all my friends were his friends and everything about Washington reminded me of Bruce. I needed a change... a big one. New life. New coast...

The light conversation has become a little heavy.

CHUCK

Bruce? You gave me crap about Chuck and you went out with a Bruce?

That gets another laugh out of Sarah.

SARAH

And what skeletons are in your closet? Any secrets? Any women?

CHUCK

Well, um, back in college there was someone...

(he smiles)

Actually, that's all over - and her restraining orders are very specific.

She smiles. He does too. He passed the test...

INT. GEEK FORCE MOBILE - LATER

Sarah scans the streets with professional eyes.

SARAH

Where we going?

CHUCK

You like music?

SARAH

I guess.

CHUCK

You guess? What's your favorite band?

Sarah makes a face... not sure. Chuck slaps his forehead. What?

SARAH

Not funny. Doesn't listen to music. This is your worst date ever, right?

SIRENS BLARE. Chuck hits the brakes.

Before them, a MOTORCADE of black limousines barrels past. UKRAINIAN FLAGS whip about on the hood of each limo.

FLASH. The flags are replaced with: APPLE PIE - LINES OF CODE - A BLUEPRINT - THE INSIDE OF A HALL IN A LARGE BUILDING. The code and blueprint superimpose, then everything disappears.

Sarah touches Chuck on the shoulder.

SARAH (CONT'D)

I was waiting for you to say "no".

He shakes his head, disturbed and scared.

CHUCK

Sorry, kinda zoned there.

(beat, recovers)

But no. I've been on far worse dates. In eleventh grade -

SARAH

Eleventh grade? You have to go back to eleventh grade?!

As they laugh, Chuck tries to shake the Flashes...

INT. SPACELAND (CLUB)

Kayla works the ticket counter. She smiles as Chuck enters.

KAYLA

Chuck! Over here.

She opens a side door that Sarah and Chuck go through.

SARAH

Hi, thank you.

KAYLA

You're welcome, I'm Kayla.

SARAH

Sarah. Good to meet you.

They both look over at Chuck. He just stares for a moment.

CHUCK
Sarah, Kayla. Kayla, Sarah. That
was late, wasn't it? Okay.

KAYLA
You guys can come in for free.

SARAH
Fancy.

KAYLA
Chuck? Oh yes... Very.

Chuck gives Kayla an appreciative smile. Sarah sees. She
sees everything.

INT. BAR, SPACELAND

Chuck and Sarah wait for drinks.

SARAH
Tell me about Kayla.

CHUCK
Right. Yeah. She's my neighbor.

SARAH
She's very pretty.

CHUCK
That too.

SARAH
Have you guys...

CHUCK
No. I'm not her type.

A COOL INDIE BAND (like "The Switches") takes the stage.

SARAH
Who is?

Chuck nods at the super cool band.

SARAH (CONT'D)
Oh.

And the music starts. It's loud. Sarah and Chuck stand near
the back, safe from all the MOSHING DANCERS up front.

BEHIND THEM

THREE AGENTS, Casey's men, enter the club. They wear black suits that bulge under their left arms. They scan the club.

CHUCK AND SARAH

SARAH
(re: the band)
They're good!

CHUCK
(glad she likes them)
Good!

Suddenly, Sarah's spy senses kick in. Something's wrong. She surveys the room and sees the THREE AGENTS.

SARAH
(grabbing Chuck)
Let's dance.

She drags him through the moshing, sweaty crowd.

CHUCK
I'm not really a dancer.

But she's oblivious. And the next song kicks in. Louder and faster.

Chuck's eyes are on Sarah. And suddenly she's not just an attractive veterinarian; she's Venus on the dance floor.

CHUCK (CONT'D)
I thought you didn't like music!

She can't hear him. Plus, her eyes stay with the three AGENTS fanning out.

They see her and reach for their sidearms.

Chuck continues to gyrate badly in something approaching dancing.

Unseen by anyone, Sarah activates the TRANQ GUNS strapped to her wrists. They flip out from under her sleeves.

And the agents move in, through the dancers.

Chuck can't look away from Sarah. Her hair is doing something amazing in the light.

But her eyes are controlled, skilled.

The agents are each ten feet away, they surround her, they begin to draw their sidearms...

... and she does an amazing SPIN and FIRES THREE TRANQ DARTS.

THE THREE AGENTS FALL.

The tranq guns RETRACT, and Sarah pulls Chuck off the dance floor.

No one noticed her fire. The dancers continue to mosh around the unconscious agents, mistaken for drunk dudes.

CHUCK

Where are we going?

She drags Chuck to the exit and past a surprised Kayla.

SARAH

We need to get home. And fast.

KAYLA

(to herself)

Way to go, Chuck.

EXT. SPACELAND - NIGHT

They rush through the parking lot to the mobile.

SARAH

(at the driver's door)

Give me the keys.

CHUCK

Well - I'm not old fashioned, it's just that the store only wants geeks, I mean, employees driving.

Suddenly, a BLACK VAN screeches into the parking lot.

Chuck misses Sarah taking a quick-action skeleton key from her purse. The lock pops and she's in the mobile in seconds.

The VAN'S side door slides open and more AGENTS roll out. Chuck is confused.

And he hears the mobile start. He looks down at his hand, the keys are still there. Now he's more confused.

SARAH

Chuck, get in right now!

The order registers and he jumps into...

INT. GEEK FORCE MOBILE

Sarah hits the gas and they fly out of the parking lot.

BEHIND THEM

The agents sprint back into the black van.

INT. GEEK FORCE MOBILE

Sarah guns the Beetle's engine and heads for downtown.

CHUCK

Who are those guys? What do they want?

SARAH

You. Buckle up.

She spins the wheel, which flings Chuck against the door. They race into a dark alley. She eyes the gages.

And there's the VAN behind them.... *CLOSING FAST!*

It slams into the back of the GFM. Both Sarah and Chuck rock forward. She spins the wheel, and they fly out of the alley on to a larger deserted street. Chuck is freaked.

SARAH (CONT'D)

Thomas Guide.

CHUCK

What?

SARAH

The page for downtown.

Chuck reaches for his Thomas Guide, flips to the reference, finds the downtown page.

SARAH (CONT'D)

Rip it out and show me.

BOOM! The van is right on their tail again. Chuck tears out the page and holds it up. Sarah peers at it for a second, one eye on the road, one on the map.

SARAH (CONT'D)

Got it.

CHUCK

Got what?

Now she makes another series of quick turns.

EXT. DOWNTOWN STREET

The Geek Force Mobile whips past some stoners stumbling home.

STONER

Whoa, computer emergency.

INT. GEEK FORCE MOBILE

Sarah weaves in and out of multiple TIGHT TURNS, flying through cross streets. The van half a turn behind them.

NARROW ALLEY

The mobile just barely makes it through.

The van stops. It backs up and pulls away at top speed.

INT. GEEK FORCE MOBILE

They turn into a another alley. Sarah hits the lights. Stops. Chuck is beyond weirded out. Reaches for the door.

CHUCK

Okay. So if you have trouble with your phone again, I'm gonna ask you try Circuit City... Bye.

Voomp! There's something cold against his temple.

SARAH

Don't... do... that.

Sarah aims the GUN right at Chuck's head. He's never had a gun in his face before. Sarah's expression is cold.

CHUCK

Please don't shoot me.

SARAH

You have to do what I say. Those men will hurt you, Chuck.

CHUCK

(re: the gun to his head)
They're the bad guys?

SARAH

They're from other agencies. The Pentagon, the NSA. And they're after you.

Sarah lowers the gun. Chuck is frantic -- this is a mistake.

CHUCK

Me? No. I'm nobody. I'm the supervisor of the Geek Force at Buy-More. Maybe someday I'll be assistant store manager. And I'm not even sure I want that job but --

The sound of CAR TIRES in the distance.

SARAH

We need to move.

EXT. GEEK FORCE MOBILE/PARKING GARAGE

Sarah maneuvers the mobile into a nearby parking garage.

INT. PARKING GARAGE

Each level is empty. Sarah races to the top.

EXT. ROOF, DESERTED PARKING GARAGE

The mobile is parked near the edge. Sarah looks over the streets, scanning for the van. Chuck's unsure what to do.

SARAH

How well do you know Bryce Larkin?

CHUCK

(shocked)

How do you know Bryce?

SARAH

We worked together at the CIA.

CHUCK

The CIA? Bryce is a spy? Bryce Larkin from Connecticut is a spy?

SARAH

A rogue spy. Two nights ago, he downloaded sensitive information and then transmitted it.

CHUCK

Where?

SARAH

To you. Did you get an e-mail from Bryce two nights ago?

(MORE)

SARAH (CONT'D)
(Chuck nods, reeling)
Where's your backup?

CHUCK
What back up?

SARAH
Your computer. How did you back it
up? Is there an external drive?

CHUCK
It crashed a few weeks ago... Why
would Bryce send secrets to me?

Chuck sees the look on her face -- this is all for not.

SARAH
We have to go. Back in the car.

INT. GEEK FORCE MOBILE

They get in. Sarah takes out her cell phone. Dialing.

VOOMP, VOOMP, VOOMP, VOOMP! The mobile's wheels explode.

CHUCK
What's happening?

Sarah scans the parking lot. **FOUR AGENTS.** One for each
corner. Their guns are already back under their jackets.

A nearby elevator opens and Casey exits. Nonchalant. This
is his office. He signals for Sarah to talk.

SARAH
Listen, I might need to aim my gun
at you. Don't freak out.

EXT. ROOF, DESERTED PARKING GARAGE

Sarah gets out of the car. Casey walks towards her.

CASEY
Enough, Sarah. It's late, I'm
tired, let's cut the crap. Give
him to me. Now.

Sarah trains her gun ON CHUCK.

SARAH
Come any closer and I shoot.

CHUCK (O.S.)
(from inside the car)
Sarah. I'm freaking out.

Suddenly Casey draws his GUN. Aims at Sarah.

CASEY
You shoot him, I shoot you... then
we leave your bodies here and get a
late snack, maybe pancakes.

INT./EXT. GEEK FORCE MOBILE - SAME

As Sarah and Casey talk, Chuck looks to his left... there's a stairwell. He opens the mobile's door. The CLOSEST AGENT is watching Sarah and Casey.

He throws open the door and starts running. Everyone spins.

SARAH
Chuck! No!

The agents go to draw their guns.

CASEY
Don't! I need him alive!

As bullets are about to start flying -- Chuck **FREEZES**.
Beyond the stairwell door -- in the distance -- he sees the
thick glass cylinders of the WESTIN BONAVENTURE HOTEL.

FLASH. Thousands of images invade his vision: APPLE PIE -
BLUEPRINTS FOR THE WESTIN - COMPUTER SCHEMATICS - PHOTOS OF
THE SERBIAN DEMOLITIONS EXPERT. A culmination of all the
images. It's a staggering, overwhelming amount of data.

Sarah, Casey and the agents close in. Guns still drawn.

CHUCK
(a whisper)
The Westin. Apple pie.
(snapping back)
He's going to kill him.

CASEY
Kill who?

CHUCK
The Ukrainian prime minister.
(off their shared look)
There's something wrong with me.
I'm remembering things... things I
shouldn't know.

SARAH

Talk to me, Chuck. Like what?

CHUCK

There was a Serbian demolitions expert at The Home Depot this afternoon... which was strange.

(he takes a breath)

Last week, the NSA intercepted blueprints for the Westin Bonaventure. And the CIA found a file in Prague with schematics for a new Serbian bomb... the bomb in that hotel. Why do I know this?

CASEY

Why does he know that?

SARAH

(realizing)

It's the Intersect. Chuck, did you read Bryce's e-mail?

CHUCK

There was an equation. I tried to solve it. And then there were these pictures... So many pictures... What's wrong with me?

CASEY

What's wrong with him?

SARAH

He opened the e-mail. The Intersect secrets are subliminally encoded into images. If you see an image, you know the secret. Bryce sent him the entire server.

CASEY

Wait! Where's my data? Where's my computer?

SARAH

Don't you get it? All our secrets - they're in his head.

(beat)

The computer is *Chuck*.

END OF ACT 3

ACT 4

EXT. ROOF, DESERTED PARKING GARAGE - NIGHT

Chuck stares at Sarah and Casey -- confused, stunned.

CHUCK
What did you say? What does that mean?

SARAH
Chuck...

CHUCK
WHAT'S HAPPENING TO ME?

SARAH
Chuck... can we save them?

CHUCK
What? Save who?

CASEY
The prime minister. The people in that hotel. Can we save them?

CHUCK
How do I know? There's a bomb and it's going to explode. Go find Bryce, ask him to save the day.

Sarah takes control. She closes in on Chuck, grabs his arms.

SARAH
Bryce is dead. He died sending those secrets *to you*.

CHUCK
(shocked)
Bryce is dead?

CASEY
If you don't talk, he's gonna have lots of company. Now tell us - can we disarm the bomb?

CHUCK
I dunno. The prime minister takes the stage in twenty minutes.

CASEY
(to his men)
Get the van!

INT. CASEY'S VAN - SECONDS LATER

Chuck, Sarah, and all the spies pile in. As they screech through the garage, Journey's "Anyway You Want It" explodes from the radio.

CHUCK

This is what you listen to?

CASEY

Only for car chases.

EXT. DOWNTOWN STREETS - SAME

The van roars over medians, heading for the entrance to...

INT. GARAGE, WESTIN BONAVENTURE HOTEL - SAME

The van screeches to a stop. Casey gets out as private security rushes toward them. He takes out a badge.

CASEY

LAPD! Tell the night manager we need to evacuate the hotel.

Sarah turns to Chuck, still in the van.

SARAH

Stay here, you'll be safe.

INT. LOBBY, WESTIN BONAVENTURE

Sarah and the Pentagon agents race through the lobby.

CASEY

We're gonna have to do a search.

SARAH

Do we have time?

They come to an intersection of halls, Casey looks for...

CHUCK (O.S.)

No! It's this way.

Chuck stands behind them. He's out of breath.

INT. SERVICE HALLWAY - SECONDS LATER

Chuck leads the spies down a series of service corridors.

CASEY

Is this the right way?

CHUCK
(turning right)
They remodeled in '83, this now
goes all the way to the Huntington
Room and the pool.

CASEY
That's fascinating.

CHUCK
One problem, we have to go
through...

INT. MEN'S STEAM ROOM/MEN'S SHOWERS/MEN'S LOCKER ROOM

Chuck, Sarah, and the spies race out of a utility closet and
through these usually private rooms. NAKED BUSINESSMEN
saunter about. Only a few have the decency to wear a towel.

CHUCK/SARAH/CASEY
Excuse us! Official business!
Very sorry! Don't get up!

INT. MAINTENANCE HALLWAY - SAME

They come out another door, Sarah is now in the lead.

CHUCK
Sorry, that was a lot of genitalia.
This way.

INT. BONAVENTURE BALLROOM - SAME

The room is packed with press and dignitaries. The Ukrainian
PRIME MINISTER is already into his speech. The Ukrainian
flag decorates his podium. Chuck and the spies move around
the side of the room. Official-looking badges are flashed
and the team moves backstage.

CASEY
Chuck, focus. Where's the bomb?

CHUCK
(rubbing his temples)
C-4, computer detonator, no, I
don't know that.

BACKSTAGE

Casey and his men spread out. Searching for the bomb.

CASEY
Over here.

There's an extra PODIUM. It's decorated with an American flag. They move around it.

A LAPTOP COMPUTER sits on top of a wedding cake-sized pile of explosives. A digital countdown is in progress -- **TWO MINUTES AND COUNTING.**

CASEY (CONT'D)
No time to evacuate. Ideas?

AGENT #1
Disconnect the laptop?

CHUCK
No, there's an auto-trigger.

SARAH
What about the cables?

There are SIX MULTI-COLOR CABLES.

CASEY
How cliché.

CHUCK
They weren't in the original plans.

Sarah takes a breath and turns to Casey.

SARAH
Get him out. I'll try the cables.

Casey looks at Chuck and nods for his men to move him.

CHUCK
Wait, no...

SARAH
Go Chuck. You're too important.

Casey's men move a stunned Chuck to the rear stage door. Suddenly, Chuck shakes himself free. Determined. Angry.

CHUCK
No!

He rushes back to the bomb and the laptop.

CASEY
(grabbing Chuck's arm)
Touch those keys and we're dead.

CHUCK

This is a Prism Express laptop. We sell this at our store.

SARAH

What are you doing?

CHUCK

What if the Serbian didn't reset the factory override?
(he freezes)
The Serbian. I got an idea.

The timer just hit SIXTY SECONDS. There's a static hiss as the bomb's fuses charge. Chuck looks at Casey.

CHUCK (CONT'D)

I think I can do this.

CASEY

It's not a videogame. This is real life... *real lives*.

Sarah looks from Casey to Chuck. The TIMER counting down.

SARAH

We can't save these people, Casey. He's our only chance.

Sarah gives Chuck a look - please be right. Chuck nods. He types in a code. Nothing changes... hold on... a small BLACK WINDOW opens on the monitor. **THE C PROMPT**.

The COUNTER continues it's deadly march... 30 SECONDS. No one is breathing. Chuck blinks sweat from his eyes.

CHUCK

Mr. Bomb? Meet Mr. Google.

He types in a code. The countdown is behind an **INTERNET EXPLORER** window. **GOOGLE** comes up. Chuck types in two words.

SUPER CLOSE UP: I-R-E-N-E D-E-M-O-V-A.

CASEY

Irene Demova?! He's searching for porn?!

The **SITE LIST** appears, Chuck clicks a link... the screen changes... and everybody reacts to some Serbian pornography.

Suddenly, the computer's hard-drive whirs loudly. Something bad is happening inside.

Chuck and the spies slowly step back. There's a spark under the keys. They flinch. The screen FLASHES, more SPARKS fly, then the screen goes BLACK.

And nothing explodes.

SARAH

You did it!

CHUCK

I did it. I did it. I defused a --
 (suddenly realizes)
 Real bomb. What if... I was wrong?

Sarah and Casey exchange a look. The reality of the situation finally lands on Chuck. His adrenaline gives way to nausea.

CASEY

Don't puke on the C-4.

EXT. BALCONY, WESTIN BONAVENTURE - LATER

Behind the glass doors, the prime minister and guests conduct a polite soiree. Chuck ponders the people he just saved.

Nearby, Casey and Sarah are in mid argument. Their voices kept low. But getting louder. Casey's agents watch.

CASEY

He's coming with me.

SARAH

He's coming with me.

SARAH

Do you know what those NSA doctors will do to him? It's barbaric.

CASEY

Right, your CIA interrogators are the real humanitarians.

SARAH

Go home. Get your strokes from the Pentagon. Bask in your own glory.
 (beat)
 But don't get used to it.

CASEY

Admit it. Your panties are in a bunch 'cause we crashed your date. Right before you got to hump your mark.

SARAH

Hump what? Hump this. The only thing you'll be humping is your desk.

CASEY

When we get back to Washington, remember: I take my coffee black, no sugar... Sugar.

They glower at each other.

SARAH

He comes with me.

CASEY

He comes with me.

CHUCK

Or, um, you can let me go home.

They both turn. Kind of forgot he was there.

CHUCK (CONT'D)

Look, maybe I'm feeling a little cocky after defusing a bomb and saving like a hundred people. That kind of thing can go to your head. But I'm pretty sure Bryce sent the e-mail to me. And he's dead. And now I'm the one who apparently gets government secrets every time I turn on the radio or watch Deal or No Deal.

(beat)

You need me. Which means you have to listen to me. And I'd like to go home.

Casey looks to one of his agents -- get ready to...

SARAH

Casey. He's right.

Sarah leads Casey over a few steps. Out of earshot.

CASEY

This isn't about right. This is about orders. And mine are to bring this jackwad to the DNI.

SARAH

He's too valuable to interrogate. The Intersect is gone, but **he** works.

CASEY

What if this was a fluke?

SARAH

What if it wasn't? What if he can remember other things. What if he can stop something bigger.

Casey - frustrated - reaches for his jacket. Sarah sees him draw - whips out her GUN. As Casey pulls out his PHONE.

CASEY

We don't have the authority to make this deal.

INT. GRAHAM'S OFFICE, CIA, LANGLEY, VA

The phone rings once. Graham grabs it. Been a long night.

GRAHAM

Go.

INT. PENTAGON -- GEN. BECKMAN'S OFFICE, DC -- INTERCUT

The phone rings. Beckman grabs it. Tired and angry.

GEN. BECKMAN

Beckman.

We see Graham and Beckman. Both listening. A beat. Then --

GRAHAM

Sarah. Make the deal.

GEN. BECKMAN

We agree... *for now.*

BACK TO BALCONY -- WESTIN

Chuck watches Sarah and Casey. His fate on the line. They whip their phones shut. Confer.

CASEY

He goes back to his life. We both protect him and share him.

SARAH

No one makes a move without the other.

CHUCK

What just happened?

SARAH
Everything is fine. You get to go
back to being Chuck.

CASEY
Sure you wouldn't prefer a bullet?

EXT. STREET, NEAR THE DUPLEX - LATER

A dark sports car pulls up.

INT. DARK SPORTS CAR - SAME

Sarah drives, Chuck sits in the passenger seat. He doesn't
move, too lost in thought. It's hitting him... right now.

SARAH
Your car will be here in the
morning... just like it was.
(off Chuck's silence)
Are you okay, Chuck?

CHUCK
This morning I made eleven bucks an
hour fixing computers. Now I have
one. In my *brain*. And I don't
know why Bryce did this...

SARAH
He always talked about his old
friend Chuck. And how he knew you
could be so much more.

CHUCK
Was he good... at being a spy?

SARAH
Until he went bad, he was the best.

CHUCK
(nods, good to know, then)
What if he never meant for me to
read the e-mail? And I'm the wrong
guy. Can you fix me? Transfer the
files?

SARAH
Even supposing we could deactivate
the subliminal triggers... we can't
risk erasing what you know. You're
all that's left of the Intersect.
Compromising you would mean
compromising national security.

CHUCK

You could've just said "maybe"...

They pull up to the DUPLEX. In the apartment's big window are ELLIE, CAPTAIN AWESOME, and MORGAN. Waiting for Chuck.

SARAH

Those are your friends?

CHUCK

More like my family.

SARAH

(means it)

Must be nice.

CHUCK

Are they in danger?

SARAH

Tell them nothing to keep them safe.

Chuck nods. Goes to open the door. Sarah stops him.

SARAH (CONT'D)

They're watching. And we were on a date.

She leans in to him. Chuck gets it. They're gonna kiss. Her lips graze past his cheek. Bypass his lips. Land at his ear. The hair on his neck stands up. From the DUPLEX WINDOWS -- it looks like Chuck is getting a kiss goodnight.

SARAH (CONT'D)

(whispers)

Trust me, Chuck.

INT. THE DUPLEX

Ellie and Morgan jump to their feet when Chuck enters.

MORGAN

She totally stuck her tongue down your throat. My Kayla plan worked. She vibed you and Kayla right?

ELLIE

How did it go? Good? Was she nice? Did you like her? Shut-up, Morgan.

Chuck staggers to his room, nodding and smiling mostly.

MORGAN AND ELLIE

What happened, Chuck?

And he's probably never really lied to them before...

CHUCK

It was a nice date. Nothing too special. Listen, guys, I'm tired.

ELLIE

Well, will you see her again?

Chuck looks out the big window -- there are a few more shadows out there tonight.

CHUCK

Yeah, definitely.

EXT. PATIO, THE DUPLEX - LATER

Chuck waits on the stoop by his door.

Kayla walks up the steps, just home from Spaceland. She doesn't see Chuck. He watches her like before, not saying...

CHUCK

Kayla.

She stops, looks over her shoulder.

KAYLA

Hey. That was some date, huh?

CHUCK

Yeah, it's a kinda crazy story.

KAYLA

I like a good story.

CHUCK

If you're not busy, I could...

The patio gate opens. The drummer from the band that played at Spaceland slides inside, having just found a parking spot for his car. Kayla hasn't come home alone.

CHUCK (CONT'D)

But you are. So it can wait.

Kayla smiles at Chuck. He looks away as she heads into her place with the drummer...

INT. SARAH'S HOTEL ROOM - NIGHT

Sarah sits on her bed, staring at her cell phone's screen. She scrolls through surveillance photos: Buy-More, Chuck, his coworkers. She takes a breath and scrolls back to an older set of shots.

We see BRYCE LARKIN standing on a beach. He's smiling. She jumps forward one photo. We now see Bryce and Sarah on the same beach. They look happy.

INT. GEEK FORCE HELP DESK, BUY-MORE - DAY

The geeks all stand around Chuck. He's in the process of signing the application for assistant store manager. And he's done. It's ready. He looks around at his team.

CHUCK

Here I go. Wish me luck.

And he moves out, heading through the DIFFERENT DEPARTMENTS to the store manager's office. We hear Morricone's Fistful of Dollars score. Chuck stops. This isn't the soundtrack. It's Morgan blasting a CD from the Entertainment Department.

He gives Chuck the thumbs up. Proud of him.

OUTSIDE THE STORE MANAGER'S OFFICE

Parson waits. Arms folded. Sneer in place.

PARSON

You apply for this, Chuck? And we are done being friends.

CHUCK

We were friends?

PARSON

I'm watching you. And your dork squad. Every gigabyte of Spyware you install, every network server you on-line? You slip up and I take you down.

CHUCK

Yeah, we're definitely not friends.

As Chuck walks away - Parson calls after him.

PARSON

Whatever it takes! Espionage. Sabotage. This is war.

INT. STORE MANAGER'S OFFICE - SAME

BIG MIKE, the rotund store manager, stares at his computer. As Chuck enters, he points at his in-box and doesn't look up.

BIG MIKE
Didn't think you'd apply...

CHUCK
Well, I'm ready for this, Big Mike.
And what it means - responsibility,
decisive leadership...

BIG MIKE
Save it for the interview.

ENTERTAINMENT DEPARTMENT - MOMENTS LATER

Chuck walks back through the aisles of media. He stops.

At the cash registers -- he sees SARAH, one of Langley's finest. In a Buy-More uniform. Ringing up customers. She gives him a nod.

Then he sees CASEY, the Pentagon's top spy, in a BUY-MORE uniform. In front of the washing machines. Watching him. Angry he's here at all.

Chuck just stands in shock near the TV WALL. An entertainment news reporter appears on the wall. He turns.

ENTERTAINMENT REPORTER
The Legends of Punk will tour the
US next month. Members include -

Chuck sees a montage of punk singers screaming. **FLASH.** The images furiously pelt Chuck: **A HUMMING BIRD - A RUSSIAN ID PHOTO - THE PUNK SINGER AS A YOUNG MAN - MUSIC SHEETS - NEEDLES.** What the hell does this mean?

Chuck is stunned. He now knows --

CHUCK
Johnny Rotten's a spy.

END OF PILOT