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LA BREA

“Pilot”

Written by

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REVISED DRAFT

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JOSH

It's for my college essay.
Specificity's important.

IZZY

You're writing about *my* disability
for *your* essay?

JOSH

(with a smile)

It's *our* disability. You've been
holding me back me my whole life.
I'm deeply traumatized.

IZZY

(can't help laughing)

You're an idiot. And you're lying.

JOSH

If that's what it takes to get me
out of here, I'm good with that.

EVE

You might also consider studying.

Josh stopped listening. He's looking at the Jaguar in the next lane. A PRETTY GIRL around his age is on her phone while her DAD drives. Josh winks. The girl rolls her eyes. Izzy grimaces. *

IZZY

Classy. For the record, I'm talking
to Dad about your essay this weekend.
You know he always agrees with me.

Eve's phone BUZZES. A text. She's suddenly annoyed.

EVE

It's my new boss -- what a colossal
ass.

JOSH

What'd you do?

EVE

Thank you for assuming it's my
fault. So sweet of you.

(then)

I've been late -- a few times -- and
he's hounding me. I'm an office
manager -- I'm not curing cancer.
The world won't fall apart. *

IZZY

There's a real easy fix. Stop dropping us off at school. You don't need to drive us.

JOSH

It's weird.

IZZY

He's right. We can take the bus. Like every other kid. Most of the time, nothing catastrophic happens.

BEEP! An impatient car horn behind them --

IZZY (CONT'D)

Frankly, this helicopter mom thing has to stop.

Eve clutches her WEDDING BAND. A diamond solitaire she wears around her neck. She often does this in moments of stress. *

EVE

Thank you for the lecture, children. But we're not having this conversation.

IZZY

Oh yes. We are. You moved us to LA -- without Dad -- and now you could lose your job.

EVE

Hey -- no one's losing their job --

JOSH

Aunt Jessica's rich. She can help --

IZZY

-- Shut up, Josh --

EVE

When you're a parent you'll understand. Now stop --

(BEEP-BEEP!)

Jesus -- *

IZZY

Maybe things would be easier if we moved back to San Bernardino and you gave Dad another chance -- *

JOSH
Are you kidding, Iz? He doesn't
deserve it. He's nuts.

*
*
*

IZZY
Don't say that. He's not crazy --

*
*

BEEP-BEEP-BEEEEEEEEEP! And that's when Eve LOSES IT --

EVE
Hey -- Enough! Just. Stop. Okay?

*

Another car pulls up. An old Prius. The DRIVER takes a monster
rip off a weed pipe and exhales a huge plume of smoke.

IZZY
I hate this place.

Suddenly -- WILD BARKING. They look over to see a GERMAN
SHEPHERD on the sidewalk going nuts. It's owner barely
holding on. Something's wrong. But only the dog knows what.

*

3 **EXT. WILSHIRE AND CURSON INTERSECTION - DAY**

3

ON a TRAFFIC COP, 35. She hears the dog going crazy... and it
just keeps going. As she waves a car through --

TRAFFIC COP
Come on, let's move people --

ANGLE ON -- the ground below the Cop's feet. CRACKS are
forming all around her -- splintering out in every direction.

ANGLE ON -- the Cop. Distracted by the dog. *Still* barking.
Then --- finally -- she looks down -- sees the cracks --

TRAFFIC COP (CONT'D)
What the...

CRAAAAACK! The pavement all around the Cop -- the size of a
dining room table -- JUST DROPS OUT. THE COP DISAPPEARS.
Fucking gone. All that remains is a GAPING HOLE.

4 **INT. EVE'S CAR - DAY**

4

ON EVE, JOSH, and IZZY. Two rows back. Mouths agape. *Holy
shit*. Did that just happen?

EVE
Oh my God...

But that's just the beginning...

FROM EVE'S POV -- CRAAAAAAAAAAAAAACK! -- ANOTHER CHUNK OF EARTH BREAKS FREE -- MUCH LARGER -- 50 FEET WIDE -- THEN ANOTHER -- ANOTHER -- ANOTHER -- THE SOUND DEAFENING, TERRIFYING -- THE HOLE GETTING BIGGER -- AND BIGGER --

If it wasn't clear -- **A MASSIVE SINKHOLE IS OPENING UP.**

ON EVE -- a switch is flipped -- survival mode -- scanning the area -- how to get out of here? --

IZZY

Mom!!!

Then -- throwing the car into REVERSE -- foot slamming down on the pedal --

EVE

Hold on!

She floors it -- headed for the SIDEWALK -- jumping a curb -- as JOSH spins back to look at --

THE SINKHOLE -- EXPANDING -- INEXORABLY -- MOVING AT THE PACE OF A LUMBERING GIANT -- SWALLOWING EVERYTHING -- THE STOP LIGHT -- CARS -- AN AMBULANCE -- THE ENTIRE INTERSECTION IS GONE -- IN SECONDS --

JOSH

Watch out! --

ZOOOOM! -- ANOTHER CAR -- rocketing in from the street -- then RIGHT INTO THEIR PATH --

Eve SWERVES hard -- but it's too late -- WHAM! -- a VIOLENT CRASH -- back window SHATTERS -- shards of glass thrown across the car --

ON EVE -- dazed -- THE SOUND OF EARTH GIVING WAY SO FUCKING LOUD -- can't hear her daughter's SCREAM -- barely notices PEDESTRIANS running past -- racing for their lives --

Eve looks out the back window -- there's nowhere to go -- they're blocked by the car they just crashed into and the hordes of pedestrians --

EVE

Come on!

5

EXT. WILSHIRE BOULEVARD - DAY

5

-- and they're scrambling out of the car -- sprinting -- alongside DOZENS OF OTHERS -- some fleeing cars -- others from buildings -- some on bicycles -- everyone getting the fuck out of there --

ON EVE -- a look over her shoulder to see --

THE EDGE OF THE SINKHOLE -- ONLY 50 YARDS BEHIND THEM --
DEVOURING A WIDER SWATH -- THE TAR PITS SIGN -- THE GREAT PIT
-- PALM TREES -- A WOMAN ON A SCOOTER -- AN ENTIRE OFFICE *
BUILDING -- UTTER MADNESS AND CHAOS --

Eve looks ahead -- a wide-open street in front of her --
that's where safety lies -- if she can just get there --

ON JOSH -- right behind Eve and Izzy -- looking back over his
shoulder to the sinkhole -- not seeing what's in his path --
a BRIEFCASE -- THUNK! -- Josh trips -- crashes to the ground --
- HARD --

ON EVE -- Izzy's right in front of her now -- Izzy is fast as
hell -- then a thought suddenly hits her -- and she looks
behind her and sees -- JOSH ISN'T THERE --

EVE

Josh?!

People flowing past her -- everyone but Josh -- then a gap in
the crowds -- and she sees him -- ON THE GROUND -- getting to
his feet -- he's twenty yards from Eve --

BUT THE EDGE OF THE SINKHOLE IS ONLY TEN YARDS BEHIND JOSH --

Then -- in an instant -- CRAAAAAACK! -- THE GROUND BENEATH
JOSH COLLAPSES -- HE FALLS INTO THE HOLE -- JOSH IS GONE --

EVE (CONT'D)

No!!!

ON IZZY -- farther away -- watching her brother drop --
nothing she can do --

ON EVE -- the pavement under her feet CONVULSING -- no time
to process what happened -- she runs -- BUT THE GROUND STARTS
GIVING WAY -- she's falling -- but she dives -- reaching out --
- GRABBING THE EDGE OF THE SINKHOLE -- a tenuous hold -- a
quick look down -- nothing but DARKNESS --

That's when we see IZZY -- GRABBING HER MOTHER'S HAND --

IZZY

Mom!

ON EVE -- not what she wants -- fear in her eyes -- ON IZZY --
trying to pull her up -- but it's too hard --

EVE

Izzy -- run! --

IZZY

-- No! -- I've got you!

EVE

I love you --

CLOSE ON EVE'S HAND -- pulling Izzy's hand off hers --

EVE (CONT'D)

-- RUN! --

AND LIKE THAT -- EVE LETS GO -- SHE'S GONE -- SACRIFICING
HERSELF TO SAVE HER DAUGHTER --

CLOSE ON IZZY -- no other choice -- she just runs -- and runs
-- the horrible SOUNDS of the world collapsing all around her
-- until suddenly... THE SOUNDS JUST STOP.

And so does Izzy. She slowly turns around to see... IT'S
OVER. THE GROUND HAS STABILIZED.

PULL BACK WIDE. 2000 feet above ground. Where we started.
Except now there's a SINKHOLE THE SIZE OF TWO CITY BLOCKS...

Right in the heart of Los Angeles. Off this, SMASH TO TITLES.

END OF TEASER

ACT ONE

6 **EXT. THE SKY - DAY** 6

CLOSE ON a strange black bird. Flying through the sky. It's frightening. Like a crow but with wings like an eagle.

It feels like a fever dream or a hallucination. The images are GRAINY and BLURRY, the colors DESATURATED. All the while, moving IN AND OUT OF FOCUS. As we CUT TO:

*
*

7 **INT. SAN BERNARDINO JAIL - DRUNK TANK - DAY** 7

A MAN. In a mostly empty drunk tank. His head throbbing. In terrible pain. Seeing the same images --

FLASH: THE BIRD -- LANDING ON A TREE -- LETTING OUT A HIGH-PITCHED SCREECH --

The Man massages his temples. Breathes. Slowly. Trying to push the pain away. A CHYRON tells us we're in SAN BERNARDINO, CALIFORNIA. 70 MILES OUTSIDE LOS ANGELES.

GUARD

Gavin Harris?

*

This is GAVIN HARRIS, 43. Eve's estranged husband. Josh and Izzy's dad. An ex-Air Force pilot. A preternatural swagger and charm. Despite the fact that he's hit rock bottom.

*
*

A GUARD, 40s, opens the cell. Gavin's being released.

8 **INT. SAN BERNARDINO JAIL - PROCESSING AREA - DAY** 8

The Guard hands Gavin a form. Points where to sign.

GUARD

Right there for your belongings.

A TV plays a NEWS REPORT. Drone footage of the sinkhole aftermath. A headline: "Unprecedented Disaster Strikes LA."

REPORTER (V.O.)

...first responders are already on scene. The devastation's beyond comprehension. We're told LAPD's setting up a quarter-mile perimeter around the sinkhole site.

*

Gavin's not listening. His head still pounding. The Guard hands Gavin his belongings in a manilla envelope.

*

GUARD

Second public intoxication this month. Starting to be a regular around here.

*

GAVIN

Appreciate the hospitality.

*

GUARD

Looked at your file. Says you're former Air Force. I'm an ex-Marine myself.

*

*

*

*

The Guard writes an address on a post-it. Offers it to Gavin.

GUARD (CONT'D)

I go to a meeting there every Tuesday. Lot of other vets I know go, too. Drop in sometime.

*

*

GAVIN

Love to, but my calendar's pretty full these days.

*

*

*

GUARD

Well it seems like you could use the support.

*

*

*

Gavin knows it's true, but he's not interested. He grabs the envelope as he flashes a smile.

*

*

GAVIN

You have a good one.

*

*

With that, Gavin heads out.

*

9

EXT. POLICE STATION - SAN BERNARDINO, CA - DAY

9

Gavin steps outside. A beat, then he TURNS ON his phone... and his face falls. ON THE SCREEN -- 18 voicemails. 30 texts. All from Izzy. Gavin listens to one, breathlessly.

IZZY (VOICEMAIL)

Dad... something happened. You need to get down here now...

Gavin keeps listening. So close to losing it. He quickly makes a call as he takes off down the street --

GAVIN (PHONE)

Izzy -- I'm on the way --

*

10 **EXT. WILSHIRE BOULEVARD - DAY** 10

We're FLYING OVER the MASSIVE SINKHOLE and it's surreal. Just a pit of blackness. The area's a ghost town. No one -- except FIRST RESPONDERS -- are within a quarter-mile of the site.

11 **EXT. EMERGENCY RESPONSE AREA - DAY** 11

Wilshire Boulevard is now transformed into a MAKESHIFT RESPONSE CENTER. Swarming with activity. Dozens of officials from LAPD, LAFD, FEMA. Reporters. Looky-loos. Helicopters and drones zoom overhead. A PARKING LOT filled with reporters and their cameramen and trucks. Local and national. Every access point barricaded. All the chaos and confusion you'd expect.

In the midst of this, find IZZY. In an ambulance. A medic bandages a cut on her leg. A shell of herself.

GAVIN

Izzy!

GAVIN's across the street. Izzy rushes towards him... and right into his arms. She's been trying to hold it together. But now SHE JUST BREAKS DOWN.

GAVIN (CONT'D)

It's okay -- it's okay --

IZZY

-- we were running -- they were right behind me -- and then -- then they were just gone --

GAVIN

-- calm down, sweetheart --

IZZY

-- she did it for me -- I should've held on -- she wouldn't let me -- -- it's my fault -- she's gone -- and it's my fault...

Izzy cries harder. Gavin's trying to stay strong for her. *

GAVIN

Iz -- look at me. It's not your fault -- *

That makes Izzy feel better, if just a little. Gavin's the one person who can always get through to her. *

GAVIN (CONT'D)

I've got you now -- I've got you.

Suddenly -- a HIGH-PITCHED SCREECH -- a sound we've heard before -- Gavin looks up -- sees a FLOCK OF TWENTY GIANT BIRDS -- soaring through the sky.

ONE BIRD separates from the pack. Lands on the satellite of a TV news van -- SCREECHES -- then flaps its enormous wings and flies off with the others. Now we realize --

IT LOOKS JUST LIKE THE BIRD GAVIN SAW EARLIER.

GAVIN (CONT'D)

Oh my God...

Now Gavin -- and everyone in area -- look down the road to THE SINKHOLE -- where we see a procession of THIRTY MORE BIRDS -- all flying out of the hole -- in a single line -- and up into the sky --

IZZY

Dad... What's happening?

But Gavin just keeps staring as the birds fly off and we --

FADE TO BLACK.

IZZY (V.O.)

-- No -- I've got you!

12 **EXT. WILSHIRE BOULEVARD - DAY**

12

WE'RE BACK IN THE OPENING SEQUENCE. Eve's hanging onto Izzy's hand -- about to fall into the sinkhole --

EVE

I love you --
(releasing her grasp)
-- RUN! --

But now when Eve falls -- WE FALL WITH HER INTO --

13 **THE SINKHOLE**

13

The light around her quickly extinguished. TOTAL DARKNESS. All she hears is the rushing of wind and her own SCREAMING. * She keeps falling -- seems like forever -- keeps SCREAMING --

Then -- down below -- a SPECK OF LIGHT -- strange, ethereal, a swirl of GREEN COLOR -- ON EVE -- about to slam into it when -- * THE SOUND CUTS OUT -- and the world goes BLACK.

Then -- the sound of cicadas. The rustle of leaves. The world comes back into focus...

TY
Stay there --

EVE
-- okay -- just -- put that down --

Ty's hand is SHAKING. He's disoriented, frightened.

EVE (CONT'D)
Please --

It's now that it hits Ty -- Eve isn't a threat -- as he lowers the gun --

TY
Sorry -- I'm sorry --
(then)
Do you know where we are?

EVE
No --

TY
This place... it doesn't feel real,
does it? But you're real... right?

Eve doesn't respond -- she's looking up to the sky in the distance -- where she sees a PLUME OF SMOKE -- and she's suddenly filled with hope -- as she TAKES OFF RUNNING --

*

TY (CONT'D)
Wait!

17 **EXT. BRUSH - DAY**

17

Eve races through a thick brush. Past an odd sight -- a pile of CRASHED CARS. But she keeps moving -- emerging from the brush and into --

18 **A CLEARING**

18

It's MASSIVE. The size of a football field. Scattered around the area are mangled and burning cars -- huge chunks of asphalt -- the remains of a BURGER JOINT -- a CITY BUS -- thirty other VEHICLES -- a bronze SCULPTURE. And much more -- a crop dusting of random miscellany.

33 SURVIVORS are spread out. A cross-section of society. Young, old, rich, poor, numerous ethnicities.

All of these things were swallowed by the sinkhole. But Eve's only interested in one of them -- she races past shell-shocked survivors -- a MAN crying in his WIFE's arms -- a group pulling a DEAD BODY from a burning car --

JOSH

Mom!

There he is -- JOSH -- running towards her -- ragged and weary -- but he's *alive*. When they embrace, it's pure relief. Nothing else matters.

But then... Josh looks out at the surreal landscape in the clearing and verbalizes the same thing everyone's thinking:

JOSH (CONT'D)

Where the hell are we?

*

PULL OUT WIDE -- an overhead view of the clearing. Off this surreal landscape we -- SMASH TO BLACK.

END OF ACT ONE

DR. NATHAN

No not yet -- let me repeat -- we
haven't located the bottom --

REPORTER

Are there plans to send a rescue
mission to locate any survivors?

ON IZZY and GAVIN. Bracing for the answer. Izzy's struggling
to keep her emotions at bay.

DR. NATHAN

Not at this time. Unfortunately,
there's no evidence to suggest
anyone could've survived this event.

As Gavin and Izzy take this in -- the wind knocked out of
them. Gavin instinctively puts his arm around his daughter.

DR. NATHAN (CONT'D)

What I can tell you is that a long-
range, military-grade drone is en
route and we hope to have
confirmation soon.

(then)

To all the families affected by this
tragedy, please know we're thinking
about each and everyone one of you.

Nathan heads off, as reporters shout more questions. But we
STAY WITH Gavin and Izzy. On Izzy, devastated.

GAVIN

Iz...

IZZY

I need a minute...

Izzy heads off. Gavin follows her into --

21

INT. EMERGENCY RESPONSE AREA - FAMILY TENT - DAY

21

-- where the families of the missing are waiting -- while
others are receiving medical attention or talking with
officials.

Izzy finds a quiet corner, where she can collect herself. As
Gavin moves over to her, trying to stay strong --

GAVIN

Iz, come here --

Gavin pull her in for a hug --

Izzy stares at him -- and Gavin sees she's not letting it go. *

GAVIN *

It's your mom. I can't explain it, *
but she's there -- in the woods -- *

Izzy sits with that. Processing. Baffled. *

IZZY *

But what you see -- it's not real. *

GAVIN *

I know how it sounds. But those *
birds -- I've seen them before in *
that place. And now they're real. *

IZZY *

(skeptical) *

What are you saying? You think Mom's *
alive? *

GAVIN *

I don't know. But something in my *
gut is telling me there's more going *
on. And I can't let it go. *

IZZY *

So what do we do now? *

GAVIN *

I need to talk to someone in charge. *

IZZY *

And tell them what? *

GAVIN *

That they can't give up. *

And off Gavin, determined, we -- *

22

EXT. CLEARING - DAY

22

We're in the CENTER of the clearing. That's where many *
congregate. Including EVE and JOSH. Eve still can't believe *
she found him...

EVE

-- You're sure you're okay? You're *
not hurt?

JOSH

Mom -- I swear, I'm fine -- where's *
Izzy? She's not with you?

EVE

No -- but she's safe.

JOSH

How do you know? What happened? *

A beat. It's so painful to remember that moment. *

JOSH (CONT'D)

Mom?

EVE

She ran. She got away. She's okay.

Josh is usually cool and confident. But now he's scared as hell.

JOSH

Mom, what the hell's going on?

EVE

I don't know --

JOSH

-- How can you not know? How does everyone have no idea?

RILEY (O.S.)

-- What does she know?

RILEY VELEZ, 19, marches up. The girl from the Jaguar. A high achiever. Used to getting what she wants.

JOSH

Nothing -- Riley, this is my mom.

Riley doesn't care who she is. She checks her phone -- for the 100th time -- but still no reception --

RILEY

Come on -- why?!

(then)

That guy over there thinks we're in *The Matrix*. Really helpful.

JOSH

(to Eve)

We've been asking everyone.

EVE

What are they saying?

JOSH

Same thing. They fell into the sinkhole, got scattered -- like randomly -- followed that smoke to get here -- but that's it --

RILEY

We're screwed. That's what they're saying.

JOSH

Can you please stop being so negative?

MARYBETH (O.S.)

Won't make it less true.

Another woman approaching. MARYBETH HAYES, 42. Louisiana accent. No bullshit. Big opinions. She studies the group.

MARYBETH (CONT'D)

I'm gonna take a stab in the dark and say ya'll don't know crap, do you? --

Just then -- LAUGHING -- from somewhere nearby. All turn to see a MAN sitting alone nearby. The STONER from the Prius.

MARYBETH (CONT'D)

Least someone finds this amusing.

This is SCOTT HASAN, 23. Wears a Tar Pits Museum Uniform. Well-* meaning, but immature. Eve and the group approach. Scott barely* registers their presence.

EVE

Are you okay?

Another beat. Scott finally looks up at them.

EVE (CONT'D)

Do you know where we are?

SCOTT

Do I know?

Scott laughs. At the absurdity. Riley's losing patience. Snaps her fingers in his face. Marybeth studies his pupils.

MARYBETH

That kid's high off his gourd.

SCOTT

(to Marybeth)

You are incredibly perceptive.

(MORE)

SCOTT (CONT'D)

(to Eve)

As a matter of fact, I do have some theories.

Eve turns -- sees TWO MORE PEOPLE approaching --

TANYA

Excuse me -- sorry --

TANYA and BILLY FISHER, both 35. We saw Billy earlier, crying in Tanya's arms. They're both tattooed Silver Lake hipsters. *
As Tanya guides Billy up to the group...

TANYA (CONT'D)

-- You haven't seen a pair of glasses, have you? --

BILLY

-- I can't see anything...

Looks all around. No one has. But Billy can't see that.

JOSH

No. Sorry, man.

SCOTT

That does not bode well for him.

Another person joins. Riley's father. DR. BENJAMIN VELEZ, 48. *
Built like a linebacker. Carries himself like the general of an army. A sea of calm. He has a pack of water bottles, which he starts passing out -- *

BEN

Look at all these sad faces. Cheer up, folks. We're still breathing, aren't we?

Ben leans in to Riley. A searching look to see she's okay. But she's not. He kisses her head, whispers:

BEN (CONT'D)

We'll figure this out, alright?

Without warning, Scott starts LAUGHING AGAIN.

RILEY

Would you please shut up?

He does. A long beat. No one's sure what to say next.

JOSH

Help will come soon.

MARYBETH

Who's coming to help?

JOSH

I don't know -- the government. The police? The people who do this.

MARYBETH

Somehow I'm not putting my faith in the government on this one...

Marybeth trails off. Everyone turns to see a final person walking up. It's TY. Utterly overwhelmed and confused. His gun is no longer visible. But Eve's still anxious.

TY

Did you all fall through that...
that light... at the bottom of the
hole?

*
*

Nods all around. Ty points up to the AURORA BOREALIS.

*

TY (CONT'D)

That's the same light, isn't it?
That's what brought us here.

*
*
*

EVE

I think so.

*
*

TY

So... are we... alive?

*
*

MARYBETH

Sure feels that way, bud.

Ty takes that in. Somehow it's not the news he wanted.

SCOTT

Don't look so disappointed.

ON BEN -- getting everyone's attention --

BEN

People -- we need to focus. It's gonna be dark before we know it. Right now we need more water, we need shelter, and we need food -- in that order. I say we gather supplies, see what's here.

EVE

We should spread word around the clearing. Get everyone to help.

MARYBETH

And share everything we find.

BEN

Hundred percent. Why don't we each take a section? And stay in groups, just to be safe. Come on. Let's go.

They start to disperse. Off Eve, as she grabs Josh's hand tightly and heads out.

EVE

Close to me at all times.

23

EXT. CLEARING - DAY

23

Middle of the clearing. A growing PILE OF SUPPLIES are being placed on the ground. Water. Prescription meds. Jars of peanut butter. Hamburger buns. Raw meat. Ketchup. *

A CONSERVATIVE COUPLE (70s) from Orange County deliver a bag of groceries -- just as another couple -- lesbian INDIE ROCKERS (20s) deposit their own supplies. They eye each other skeptically, then go their own ways... *

Nearby -- find EVE and JOSH. Eve's searching a car. But Josh is just standing there, in a daze. Finally:

EVE

Sweetie... what are you doing?

JOSH

I'm listening. But it's just... quiet. There's nothing here. How's that possible? *

A beat. Eve doesn't know what to say. Feeling so much stress. She reaches for her wedding ring on her neck -- then realizes -- IT'S NOT THERE. Josh sees the anxiety on her face. *

JOSH (CONT'D) *

What is it? *

EVE *

My wedding ring -- it's gone. *

(then) *

It must've fallen off somewhere in the woods. *

A beat as Eve sits with that, then Josh moves off -- *

EVE (CONT'D) *

Where are you going? *

JOSH
Bathroom.

*

EVE
Just stay alert. Watch your
surroundings.

*

JOSH
I got it, Mom.

Josh DISAPPEARS INTO THE WOODS. Eve watches him go, then goes back to searching through the car. When she sees... TY.

24 **ANGLE - TY**

24

By the POND. The only person sitting by himself. Staring out at the surreal devastation all around him. A beat -- then he looks down -- his gaze landing on his wrist where we see -- A HOSPITAL INTAKE BRACELET --

*
*

Another beat -- he looks at his waistband -- he sees his GUN under his jacket. As he stares it, contemplating something...

25 **ANGLE - EVE**

25

She can't see Ty's gun. But still she's uneasy. A beat then -- YELLING from the woods. She knows that voice. She races off --

26 **EXT. WOODS - DAY**

26

Eve moving deeper in -- past more scattered debris --

*

JOSH (O.S.)
-- I saw you, lady --

Now she sees JOSH. Mid-argument with MARYBETH. It's heated.

MARYBETH
-- you don't know what you saw --

EVE
-- Josh!

JOSH
I saw her, Mom -- she had this big box of protein bars. She hid them in the woods over there --

MARYBETH
Hey -- I didn't steal anything. And I don't appreciate you calling me a liar either. I'm a cop, okay?
(shows them her badge)
I look like a criminal?

JOSH
Is there a difference?

MARYBETH
Real gentleman you raised there.

JOSH
Pig --

MARYBETH
(hits a nerve)
Okay -- so you *do* want me to beat
your ass?

EVE
Hey -- back off -- right now -- step
away from my son. Got it?

Eve's ready to break her in two. Marybeth laughs.

MARYBETH
Whoa. Easy, Mom. Got a firecracker
there, Josh.

EVE
(to Josh)
Where are they?

He points to a nearby PILE OF LEAVES. Eve stalks over to the
leaves... pushes them aside... and finds the PROTEIN BARS.
Marybeth just smiles.

EVE (CONT'D)
A lot of people need this food.

MARYBETH
Save the judgement, alright? I'm
just trying to survive here. Like
everybody else.

EVE
Everybody else isn't stealing.

MARYBETH
Give it a minute.

A beat as they stare each other down.

MARYBETH (CONT'D)
Well what now?

Eve considers that. Then digs into the box and offers
Marybeth a handful of the protein bars.

EVE

Rest goes to the group.

Marybeth thinks on that. Then walks right up to Eve -- and SNATCHES THE BOX out of her hand -- and strolls away.

MARYBETH

Take care of yourselves, ya hear?

Off Eve -- she does *not* like this woman.

27

ANGLE - BEN, RILEY, AND SCOTT

27

As they move past a city bus with a personal injury attorney ADVERTISEMENT on its side -- moving up to a damaged MUSTANG -- *
on the edge of the woods -- *

SCOTT

I know it sounds crazy but... what
if we're in a national park?

Ben tries the door, but it's jammed shut. But he spots a piece of REBAR on the ground nearby --

RILEY

We fell into a sinkhole and you
think we're in a national park? How
high are you?

Ben plunges the rebar into the door jamb --

SCOTT

No more than usual. But think about
it -- if we're looking at this
logically, we should be *inside* the
Earth. But clearly something else is
going on.

RILEY

Clearly.

SCOTT

I don't know. Maybe we're just in an
episode of *Lost* --

-- WHAM! He pries the door right open. Scott's impressed.

RILEY

Dad was a SEAL before he was a
surgeon.

(a hint of sarcasm)

He can do *everything*.

*
*

SCOTT

Makes you question your life choices.

AARON (O.S.)

-- Help! My daughter needs help!

A new family struggles into the clearing from the woods. The Castillos. A 12 year-old girl (LILLY), her older sister (VERONICA, 22), and dad (AARON, 45). Veronica has a NASTY, BLOODY GASH on her head. Ben runs off to help. *

BEN

Be right back.

He runs off. Scott pulls his VAPE PEN and takes a puff.

SCOTT

Hey -- least there's a bright side to all this -- no more freaking Twitter. Am I right or am I right?

Riley shakes her head as she opens the spare tire compartment -- *
- and her face suddenly falls. She found something shocking... *
a duffel bag... containing FIVE BRICKS OF HEROIN. *

SCOTT (CONT'D)

Hello doctor.

Riley scans the area -- is anyone watching? --

SCOTT (CONT'D)

Calm down -- it's just a little --

RILEY

Heroin? Just a little heroin? Is that what you're trying to say?

SCOTT

It could be coke...

RILEY

(looking around the area)
Who do you think this belongs to?
You want them to know you found it?

SCOTT

(suddenly nervous)
Maybe not.

RILEY

(slamming the trunk shut)
We never found this.

28

ANGLE - EVE AND JOSH

28

*

As they approach a DELIVERY TRUCK, they stop short. The DRIVER IS DEAD in the front seat. They take this in, somber.

EVE

I'm sorry you have to see this.

Josh is trying to be strong, but he's clearly shaken.

JOSH

I'm fine, Mom.

EVE

Hey. Look at me. You're allowed to feel scared. That's why you have me.

JOSH

How are you not scared?

EVE

I'm the mother. That's my job.

Just then they hear a LOW GROWL -- and they freeze -- because standing right there is... A MASSIVE BLACK WOLF.

EVE (CONT'D)

Don't. Move.

But the wolf is inching towards them -- getting ready to attack -- and Eve knows there's no other choice --

EVE (CONT'D)

Come on --

She grabs Josh and they run as the wolf sprints after them --

29

INT. JEEP/EXT. CLEARING - DAY

29

ON SCOTT -- safely in the front -- looking for supplies when he sees out the window -- the wolf chasing Eve and Josh --

SCOTT

Jesus --

Then -- he looks out the side window -- A SECOND WOLF is charging towards him -- and his eyes go wide with fear -- RILEY's right outside -- tries the door -- it's locked --

RILEY

Open the door!

(Scott doesn't move)

Stupid! Open the door!

That jars Scott out of his trance -- but the wolf's closing in on Riley -- she dives for safety -- UNDER THE JEEP -- *

ON THE WOLF -- snarling -- gnashing its teeth -- lunging for Riley when -- BEEEEEEEEEP! BEEEEEEEEEP!

ANGLE ON BEN -- across the clearing -- laying down on a car horn -- getting the wolf's attention -- but now the wolf turns to him -- and starts running in his direction --

Ben calls out to the CASTILLO FAMILY nearby --

BEN

In the car!

The 12 year-old girl and her older sister rush toward the car -- but the wolf's too fast -- and the dad -- Aaron -- sees they won't get inside in time ---

AARON

Get in -- go!

Aaron steps into the wolf's path -- grabbing a large STICK -- protecting his kids -- just as it LUNGES FOR HIS THROAT -- bites hard -- AND DRAGS HIM INTO THE WOODS --

VERONICA

No!

ON EVE and JOSH -- still running -- the wolf right behind them -- gaining ground -- when it pounces on Josh -- BURYING ITS TEETH IN HIS SIDE --

Just as -- WHAM! -- Eve slams a BRICK down on the wolf's head -- stunning him -- only for a second -- and now it's looking at Eve -- about to attack her when --

We see MARYBETH -- sprinting towards them -- pulling her GUN -- stopping to take aim when -- THREE SHOTS RING OUT -- THE WOLF DROPS DEAD -- but Marybeth didn't fire --

ON TY -- pointing his GUN -- it was Ty who shot the wolf -- *

ON JOSH -- writhing on the ground in pain -- his shirt soaked in blood -- as Eve cradles his head in her arms --

EVE

No, no, no --

Like that, Eve's worst nightmare has come to life.

END OF ACT TWO

ACT THREE30 **EXT. CLEARING - DAY**

30

The next moment -- Josh in agony -- clutching his bloody side. Eve's right with him, trying to stay in control --

*

EVE

-- don't touch it -- let me see --

Eve lifts Josh's shirt. DEEP PUNCTURE WOUNDS. Everyone else is gathering. They're scared, not sure what to do.

*

*

EVE (CONT'D)

Help! I need help!

ON BEN tearing in. Quickly getting to work.

BEN

Okay -- I'm a doctor -- my name's Ben -- let me take a look --

Ben examines Josh's side -- then --

BEN (CONT'D)

Mom -- Riley -- I need your help -- let's move him into that bus -- in case those wolves come back --

Ben grabs his arms -- Eve and Riley the legs -- Josh YELLS OUT -- but they quickly whisk him off as we land on -- TY. Among the survivors watching. Still gripping the GUN. Flustered. His hand shaking. ON MARYBETH. Eyeing Ty's weapon.

MARYBETH

Sir? Hey -- do you have a permit for that firearm?

Ty's in his own world -- barely hearing her -- as he looks across the clearing to -- THE GRIEVING SISTERS. Veronica weeps hysterically, clutching Lilly to her chest --

*

*

*

MARYBETH (CONT'D)

Sir, I'm talking to you --

*

*

But Ty doesn't respond -- he starts backing away --

*

MARYBETH (CONT'D)

Hey!

*

*

And he keeps going -- as he DISAPPEARS INTO THE WOODS.

*

*

As Nathan shares a somber look with the officials, we -- *

35 **EXT. EMERGENCY RESPONSE AREA - DAY**

35 *

ON Gavin -- talking to a burly POLICE OFFICER, who stands guard in front of the entrance to the leadership tent. As Izzy looks on nearby. *

GAVIN *

I need to talk to Dr. Nathan -- *

POLICE OFFICER *

Sir, you're not allowed inside -- *

GAVIN *

Listen to me -- I have information she needs to hear. My wife and kid fell in the sinkhole. *

Gavin's insistent and passionate and the Cop's wavering. *

GAVIN (CONT'D) *

Please. *

POLICE OFFICER *

Stay here. *

As the Cop moves off, we suddenly hear -- *

JESSICA *

Gavin -- Izzy -- *

Gavin turns back to see his sister -- JESSICA HARRIS, 48 -- rushing up. She's a high-powered attorney. Tough and blunt. But caring and empathetic. Like a second mom to Izzy. *

She pulls Izzy into a hug as Gavin hurries over -- *

IZZY *

Aunt Jessica! *

JESSICA *

I just got back from Santa Barbara -- I'm sorry I wasn't here sooner -- *

IZZY *

It's okay -- *

JESSICA *

(fighting back tears) I can't believe this -- I just talked to your mom and Josh this morning -- how is this happening? *

Now Jessica looks to Gavin -- who's suddenly in pain -- *

JESSICA (CONT'D) *
Gav? Are you okay? *

But he's not -- he's so disturbed -- seeing MORE IMAGES -- *
more moments we just watched -- *

FLASH: EVE HOVERING OVER JOSH -- BLEEDING ON THE GROUND -- *

IZZY *
Dad? Is it happening again? *

FLASH: EVE'S HAND -- ON TOP OF JOSH'S WOUND -- *

JESSICA *
What is it? *

ON Gavin -- a long beat, then -- *

GAVIN *
It's Eve -- and Josh. *

IZZY *
You're seeing Josh, too? *

GAVIN *
Yeah. I am. *

But he can't bear to tell her the rest. *

JESSICA *
Okay, what the hell's going on? *

A beat -- Izzy still can't wrap her mind around this -- *

IZZY *
Dad thinks they might be alive. *

Before Jessica can say anything -- Gavin spots NATHAN *
emerging from the leadership tent with the Police Officer. *
Gavin turns to Izzy and Jessica -- *

GAVIN *
Be right back -- *

As Gavin marches over to Nathan -- *

NATHAN *
I was told you wanted to see me. *

GAVIN *
My name's Gavin Harris. My wife and *
son were on Wilshire this morning. *

DR. NATHAN

I'm very sorry to hear that --

GAVIN

Look, I know how this is going to sound. But I think people are still alive down there.

Nathan looks at Gavin skeptically, but still feeling for him.

NATHAN

I can't imagine what you're going through. But there are grief counselors here that can help.

GAVIN

I don't need a therapist. I need my wife and son back.

(then)

You need to send a rescue mission.

NATHAN

Sir -- that's not going to happen. We just sent a military-grade drone down 10,000 feet. There was no evidence of survivors.

GAVIN

Well, I'm telling you, somehow they survived. Which means they can be rescued.

On Nathan -- the conviction of Gavin's words hit her --

NATHAN

Do you have any proof of what you're saying?

On Gavin -- his visions are his only proof -- but he knows that'll be impossible to believe. Nathan eyes Gavin closely -- sensing there's something he's hiding --

NATHAN (CONT'D)

Is there something you want say?

GAVIN

(a beat, then)

No.

Nathan watches Gavin another beat, then --

NATHAN

I'm sorry, I wish I had better news.

With that, Nathan moves on. But Gavin stays there a beat. An IDEA forming. He turns and marches over to Izzy and Jessica, who's looking at him with deep concern --

JESSICA

Izzy told me everything. We need to take a minute and talk this through.

GAVIN

(still moving)
We can talk in the car.

IZZY

Where are we going?

GAVIN

I've got an idea. Come on, let's go.

And as Gavin leads them out of there, on a mission --

36 **INT. EMERGENCY RESPONSE AREA - LEADERSHIP TENT - CONT.** 36

ON Nathan -- stepping back into the tent, still thinking about her conversation with Gavin, her wheels spinning. As she moves up to a HOMELAND SECURITY AGENT --

NATHAN

I need a favor.
(then)
I want you to look into a man named Gavin Harris...

37 **EXT. CLEARING - DAY** 37

ON EVE -- racing up to a MINI-VAN -- searching -- tearing it apart -- ignoring the DEAD COUPLE up front -- RACK FOCUS TO -- RILEY running behind her to another car.

RILEY

I'll get that one over there --

STAY WITH RILEY as she reaches a convertible. She sees SCOTT approaching. Apologetic. Riley has no interest in talking. She keeps searching -- coming across a FLASHLIGHT --

SCOTT

Hey... Listen... I freaked out -- I froze. I mean, those wolves -- they weren't normal right? That was -- I don't know what that was. Most people would've had the same reaction, you know. I'm only human.
(off Riley's glare)

(MORE)

SCOTT (CONT'D)

But also -- you could've died -- and
it would've been my fault so --

RILEY

Yeah. It would've.

Riley moves on. Leaving Scott alone, feeling terrible. He
finds his VAPE PEN. A deep pull.

MARYBETH (O.S.)

Hey -- Stoner Boy --

*

MARYBETH is carrying a pile of big branches. Moving fast.

MARYBETH (CONT'D)

We're building a fire. No one'll see
us unless it's huge. Lend a hand.

SCOTT

My name's Scott --

MARYBETH

I don't care -- go find some damn
wood -- pretty please --

38 **ANGLE - EVE**

38

Pulling open a trunk. Again, nothing. Eve SLAMS it shut. *
Frustrated. But she keeps going -- to the glove compartment --
pops it open and there it is -- THE FIRST AID KIT -- CUT TO:

39 **INT. UPSIDE DOWN BUS - DAY**

39

As Ben rips open the kit -- finds sterile gauze and tape --
uses them to wrap the wound. Josh YELLS OUT. Eve's in the bus
beside him -- comforting him as Ben works -- *

EVE

Hey -- remember in fifth grade when
you broke your arm? Remember it took
four hours to see a doctor?

JOSH

-- this is worse --

EVE

Yes. But you got through it.
Remember how I told you to do it?
You kept breathing... in and out...
you didn't think about the pain...
you just thought about the
breathing...

(as he breathes)

Keep doing that. That's good.

As Ben finishes up, he leans in to Eve --

BEN
Can I talk to you?

40

EXT. CLEARING - DAY

40

As they step outside we notice a group -- including MARYBETH -- building a HUGE BONFIRE -- while others are inside CARS -- hiding, scared -- protecting themselves from the wolves --

BEN
...so the wound's wrapped. But he still needs antibiotics. And the bleeding won't stop without sutures. The way he's losing blood -- we've got 6, 8 hours -- max.

Ben spots a MAN. By the SUPPLY PILE. Taking a LOAF OF BREAD.

BEN (CONT'D)
-- Hey. Put it down. We share that.

Now SCOTT moves by -- lugging a pile of wood for the fire --

BEN (CONT'D)
Scott -- watch that food -- no one steals anything -- got it?

SCOTT
I can do that.

As Scott leaves, Eve wracks her brain. Then it hits her.

EVE
There was an ambulance... it fell into the sinkhole. It has to be around here. I'll find it.

BEN
It'll be dark real soon, Eve. Where would you even look? Everything that fell in got scattered.

EVE
I don't know. But I have to try.

BEN
You're gonna need more eyes out there. I'm coming with you.

EVE
You need to watch Josh.

BEN

There's nothing else I can do for him. Not without those supplies.

EVE

I'm not leaving him here alone, Ben.

BEN

(as RILEY returns)

Even if you could find it yourself, you don't even know what you're looking for. You know what toothed forceps look like? Or a needle driver? Well I do. Riley will look after Josh. Right?

RILEY

(what the fuck?)

Sure...

EVE

Give me a minute.

Eve goes. STAY WITH Riley and Ben, taking the FLASHLIGHT.

BEN

Keep him hydrated. If he gets hot, cool him down. If he gets cold, warm him up. You're pre-med. It's nothing you can't handle.

RILEY

Actually... I'm not. I dropped it.

BEN

What? Since when?

RILEY

Last year. When I fainted in Anatomy. Blood freaks me out.

BEN

Why wouldn't you tell me that?

RILEY

That is so not the point right now. Dad, what if he dies. What am I supposed to do then?

BEN

I'll be back before that happens.

RILEY

You don't know that. And you don't
know where we are. Or who we're with.
(looking around the clearing)
These people could be dangerous.

But Ben isn't budging. Riley's so angry. As she storms off.

RILEY (CONT'D)

Then do what you're going to do.

41

INT. UPSIDE DOWN BUS - DAY

41

Eve's on the ground beside Josh.

EVE

Listen to me, sweetheart. I need to
go. Just for a while --

Josh doesn't hear her. So focused on his pain and breathing.

EVE (CONT'D)

Josh -- hey -- look at me -- I'm
telling you I have to go.

JOSH

What? -- no --

EVE

There's an ambulance, we need supplies --

JOSH

Don't -- don't leave me here --

Another spasm of pain. Josh SCREAMS again.

EVE

Listen to me -- look at me, Josh --
I love you so much.

But Josh can't hear her again. So overcome by pain. A beat.
BEN returns. With two identical backpacks. RILEY behind him.
Ben hands Eve one of the backpacks.

BEN

We need to go, now.

Eve knows -- this could be the last time she ever sees Josh
again -- she kisses him -- and then she's off --

END OF ACT THREE

ACT FOUR42 **EXT. WILDERNESS - DAY**

42

ON TY. Moving through the wilderness -- past more debris from Mid-City. He's pensive, his thoughts very far away... and still holding the GUN.

It's unclear what he's up to. Finally he reaches a SCENIC SPOT. This will do. Ty takes a deep breath and we PUSH IN on the GUN.

Now we realize... HE'S GEARING UP TO KILL HIMSELF. Ty clutches the gun -- breathing heavily -- summoning the courage -- as he raises his hand -- a long beat then --

*

EVE (O.S.)

Wait --

Ty spins -- EVE and BEN are there -- 20 yards away -- knowing what he's about to do -- looking at him with true concern --

EVE (CONT'D)

Don't.

Ty was so ready to do it -- but now he can't -- not with them watching -- Eve and Ben approaches, cautious --

EVE (CONT'D)

Can you give me the gun?

TY

Please go.

BEN

You don't have to do this...

TY

All I feel is pain. That's all there is. That's all there ever will be. I just want it to end...

A long beat. Ty has no intention of changing his plans. As Eve takes another step towards him --

TY (CONT'D)

Don't come any closer! This isn't your problem.

*

Ben stops Eve -- protective --

BEN

Eve -- he's right --

A long beat. Eve feels terrible about this but --

EVE

I have to go -- I'm looking for an ambulance -- I need supplies for my son -- I'm sorry --

Eve reluctantly starts off -- as Ty looks after her -- a spark of recognition -- he has to say something --

TY

Wait -- I saw the ambulance.

EVE

-- You did? Where?

TY

When I first got here -- it was in the middle of a field.

BEN

Can you bring us there?

TY

Maybe... I don't know.

EVE

Please. My son's dying. I don't know where to look.

A long beat. That's the last thing Ty wants to do. But he can't refuse her. He starts to move.

EVE (CONT'D)

Thank you.

TY

I said *maybe*. Don't thank me yet.

43	EXT. JESSICA'S HOUSE - DAY	43	*
	Palatial. Elegant. Nestled in the Hollywood Hills.		*
44	INT. JESSICA'S HOUSE - GARAGE - DAY	44	*
	FIND GAVIN marching up to a collection of cardboard boxes. Izzy and Jessica are right behind him --		*
			*
	GAVIN		*
	Are these the boxes mom brought from home?		*
			*
	IZZY		*
	Yeah. Why? What are you looking for?		*

GAVIN

Dr. Nathan wants proof they're
alive. I think there might be.

He finds a box labeled PHOTOS. Opens it. Starts rifling
through it, like a man possessed. Izzy and Jessica share a
concerned look --

JESSICA

Gavin, you're starting to worry us.

GAVIN

Look, when I saw Eve down there, she
was next to a boulder. It had a
handprint carved into it. I remember
that boulder -- I've seen it before.

JESSICA

Gavin -- your visions aren't real.

But Gavin doesn't want to hear it. He opens another box of
photos. Izzy's starting to wonder if her dad's lost it.

IZZY

Aunt Jessica's right. I want to
believe they're alive too. But I had
Mom in my hands. I saw her fall...

But Izzy sees Gavin's not listening, and she's getting
frustrated --

IZZY (CONT'D)

Dad --

GAVIN

I'm just trying to figure out what's
going on --

IZZY

-- with you. You're trying to figure
out what's going on with you. You
want to know why you see things. But
maybe there isn't a reason. Maybe
they're just gone and there's
nothing we can do about it.

GAVIN

Izzy --

IZZY

Just stop acting like you're crazy.
Please.

Izzy storms off. Gavin starts after her, but Jessica grabs his arm --

JESSICA

Let her go. She needs some time.

A beat -- Gavin stops -- knowing she's right.

JESSICA (CONT'D)

I know these visions seem real to you, but you were in a plane crash. You had a head injury. That's why you see things. The doctors told you that.

GAVIN

The doctors are wrong, Jess. That's what I've been trying to tell everyone the last three years. And no one wants to believe me. But clearly there's more going on.

JESSICA

You're my brother. I love you more than anything. But nothing else is going on.

(then)

Gav, you can't put this on Izzy. She's scared. And what you're doing isn't helping.

Gavin takes that in, grappling with her words --

JESSICA (CONT'D)

I'm gonna go check on her.

Jessica moves off. Then Gavin turns back to the box of photos. Keeps looking through them. Not finding what he's looking for at first. But then he SEES it --

ANGLE ON -- a FRAMED PHOTO. Of Gavin and Eve. Hiking on a hillside. Smiling. Happier times. And they're standing right beside the SAME BOULDER WITH THE HANDPRINT.

BACK ON Gavin -- eyes going wide -- as he grabs the photo and blows out of there.

45

EXT. FOREST - DAY

45

EVE, TY, and BEN. Still going. Moving with urgency. Ty's WORN OUT.

TY

When I started walking around -- I marked everywhere I went. To make sure I wasn't going in circles.

BEN

Did the same thing. Military?

TY

Boy Scouts.

(then)

If we can find a mark, I can re-trace my path.

EVE

This area look familiar?

TY

I don't know. I'm sorry. It all looks familiar -- it's woods. *

(then)

But that field wasn't more than a few miles from the clearing. It can't be too far. *

They keep moving. Ty's really tired. Has to slow down. Eve keeps pace with him. Ben moves ahead.

TY (CONT'D)

I'm sorry --

EVE

You don't need to be.

TY

I do. You've caught me at some... interesting moments.

EVE

If you wanna talk about what happened --

TY

That's the last thing I want to do. You've got plenty to worry about -- *

(then, realizing)

Sorry I don't even know your name. I'm Ty. *

EVE

Eve. *

TY

Eve... you're a good mother. *

EVE
If you say so.

TY
Don't be so hard on yourself.

EVE
Or maybe I should've been harder.

TY
You think this is your fault?

EVE
I think I've let my children down
far too many times.

TY
How's that?

EVE
Long story short -- about six years
ago, I was running late at work. I
had the babysitter pick my daughter
up from school. There was an
accident. Izzy -- she lost her leg.

TY
And you blame yourself. I
understand. But you can't control
everything, Eve. That's life.

EVE
You sound like a shrink.

TY
I am.

Eve wasn't expecting that.

TY (CONT'D)
My wife says I'm always analyzing
people. Not my most endearing
quality...

Ty trails off -- because there -- in the middle of the forest
-- is the MASTODON STATUE. From the Tar Pits.

BEN
Whoa.

Ty marches up the statue -- then shows them a MARKING -- an *
ARROW pointing to the right -- looks all around -- suddenly a *
new energy and hopefulness --

TY

Come on -- it's this way --

Ty starts moving -- and Eve's right there with him --

46

EXT./INT. UPSIDE DOWN BUS - DUSK

46

The BONFIRE is massive. Half the survivors gathered around. MARYBETH, TANYA, BILLY. The TRAFFIC COP from the open. Along with the grieving sisters, VERONICA and LILLY. Nearby, SCOTT's watching over the supply pile.

*

Across the way, we find Riley with Josh in the bus. Riley's watching the group -- not noticing Josh --

JOSH

-- Riley --

Riley moves to Josh -- he's in a COLD SWEAT. TEETH CHATTERING. His whole body starts SHAKING. Riley's trying not to freak -- talking to herself --

RILEY

Okay -- you're gonna be fine --

(then, to Josh)

You're gonna be fine too -- I think.

Riley covers Josh with her jacket. It's not enough.

RILEY (CONT'D)

Okay -- that's not working clearly --
let's try plan B --

Riley gets on the floor beside Josh -- WRAPPING HER ARMS AROUND HIM -- using her body to warm him up --

RILEY (CONT'D)

-- and here we go --

But Josh is still shaking. Riley's so scared. She doesn't know what to do except keep holding on --

RILEY (CONT'D)

Hang in there -- I've got you --

END OF ACT FOUR

ACT FIVE

47

EXT. HILLY ROAD - NIGHT

47

*

A windy road in the Hollywood Hills. FIND GAVIN, as he jumps out of his truck. That's when he sees it -- the HANDPRINT BOULDER -- just off the road -- at the edge of a trail head --

Gavin moves to his trunk, where he finds a SHOVEL, and we UP CUT TO:

LATER. There's now a THREE FOOT DEEP HOLE next to the boulder. And Gavin's standing in it -- digging -- sweating -- working as hard as he can.

He takes a beat, catches his breath -- then keeps going. But he's not finding anything. That's when he looks up, sees --

HEADLIGHTS approaching. A car pulls up alongside the boulder. Then JESSICA and IZZY jump out --

IZZY

Dad, what are you doing?

GAVIN

You shouldn't be here.

IZZY

I shouldn't be here? I asked you to stop acting crazy. And your response is to act even crazier?

GAVIN

Izzy --

IZZY

You weren't answering your phone. I had to track you down on Find My Friends. Please. Tell me what you're doing here?

Gavin knows she's right. A beat, then --

GAVIN

When I saw your mom. She was next to this boulder. There was a Wilshire Boulevard sign in the ground behind her. I thought if I dug it up, it'd be proof what I saw was real.

(then)

But there's nothing.

JESSICA

Gavin -- it's time to go home.

Gavin looks to Jessica, resigned. It's a hard pill to swallow. But maybe he was wrong. He starts to climb out of the hole when -- a GLINT of light catches his eye -- the headlights reflecting off something in the hole...

GAVIN

Hold on --

Gavin kneels down -- looking into the dirt -- pushing it aside -- his eyes going wide in disbelief -- he's found something but we can't see what it is --

IZZY

What is it?

Gavin turns towards Izzy, suddenly energized --

GAVIN

This morning -- was your mother wearing her ring around her neck?

IZZY

Why?

GAVIN

Please, Izzy. Was she wearing it around her neck or not?

IZZY

Yeah. She was. Why?

Gavin reveals what he just discovered... it's EVE'S RING NECKLACE. Caked in dirt. Izzy and Jessica can't believe it.

JESSICA

Oh my God...

IZZY

How is that possible?

GAVIN

I don't know.

(then)

I can't explain why, but everything that's happened to me -- it's been leading to this. Your mother and brother are alive. And I'm gonna find them.

And off Gavin, more determined than ever.

48

INT. UPSIDE DOWN BUS - NIGHT

48

JOSH. Still shivering. Riley's still holding him. Exhausted. Just then -- a knock -- it's SCOTT -- with a heavy BLANKET -- *

SCOTT *

Here -- it's for him --

Riley gets up. Drapes the blanket over Josh. That seems to help. A beat -- then Scott and Riley step away to the other side of the bus -- and Riley can finally breathe. Scott holds out his PHONE and EARBUDS. *

SCOTT (CONT'D)

I got little juice left and some sweet tunes. Assuming he doesn't mind a stranger's earwax. Music might help him get some sleep.

RILEY

That's the last thing he needs. We have to keep him awake or he'll die.

SCOTT

Good call. Well. You should rest. I can watch him -- if you want.

Scott offers Riley the earbuds. A beat.

RILEY

Do you have any non-stoner music?

SCOTT

I happen to have eclectic tastes.

Scott cues a SONG for Riley. She sits down. Closes her eyes. Allows a smile to Scott. Her way of showing forgiveness.

RILEY

Goodnight, Scott.

49

EXT./INT. DELIVERY TRUCK - NIGHT

49

The night sky. The AURORA BOREALIS still present. It casts a soft glow on everything including... *

MARYBETH. Stepping into the truck. Then tearing open packages. Nothing useful. But then she picks up another box... opens it... and HER EYES GO WIDE. *

50

ANGLE - MARYBETH

50

As she steps into the middle of the clearing... then fires a FLARE GUN into the sky, screaming at the top of her lungs:

MARYBETH

Help us you bastards!

51 **EXT. WILDERNESS - NIGHT** 51

Far from the clearing. The flare visible in the sky. Here we find an OLD MAN. Ancient. His chest covered in paint -- in the shape of a HANDPRINT. Off the Old Man, marveling at the flare, like a sign from God. *

52 **INT. EMERGENCY RESPONSE - LEADERSHIP TENT - NIGHT** 52

Late at night. The crowds have thinned. DR. NATHAN works alone at a table when her she opens an e-mail... and HER FACE SUDDENLY FALLS. She's absolutely floored.

NATHAN

Unbelievable... *

The FEMA OPERATIONS CHIEF, 50s, approaches, concerned. *

FEMA OPERATIONS CHIEF

Dr. Nathan, what's wrong? *

NATHAN

One of the birds was recovered.

Nathan shows him a PHOTO. It's a BIRD. DEAD on an exam table.

NATHAN (CONT'D)

It's called a *Teratornis Merriami*. This species has been extinct for more than 10,000 years. *

A long beat as that sits there, then:

NATHAN (CONT'D)

So then where did they come from?

As we PUSH IN on the image of the bird...

53 **EXT. WOODS - NIGHT** 53

Eve, Ty, and Ben on the move. Seeing something ahead. A LARGE FIELD. And right in the middle -- THE AMBULANCE. *

TY

Look! It's here! *

They rush up. Ben opens the rear door, jumps in. A beat.

BEN

It's got everything! Gimme a sec!

Ben gathers supplies and puts them into his backpack. Eve exhales. The first sign of hope in so long. She shares a look with Ty -- happy for her. *

Then Ben jumps back out with the supplies, closes the door. *

That's when Eve does a double take -- she looks at the back doors, which have a LOGO of the HOLLYWOOD HILLS -- then at the actual HILLS -- and in that moment she realizes: *

EVE

They're the same.

(points to the door logo)

Those are the Hollywood Hills.

(points to the mountains) *

So are those.

As they take this in. It's undeniable:

EVE (CONT'D)

I think we're still in Los Angeles.

Just then -- a NOISE -- a rustle somewhere in the woods --

BEN

Don't move --

The rustle gets louder -- louder -- ON EVE -- watching -- her whole body tense -- an excruciatingly long beat -- then quietly -- an ANIMAL stalks into the open -- it looks like a mountain lion -- it stops -- crouching into an ATTACK POSITION.

ON EVE -- *oh shit* -- backing away -- Ben and Ty as well --

ON THE ANIMAL -- as it ROARS! -- thunderous -- frightening -- bearing it's MASSIVE TEETH -- THEY LOOK LIKE MACHETES --

That's when we realize this is no mountain lion... IT'S A FUCKING **SABER-TOOTHED TIGER**.

ON EVE. She's stayed in control the entire episode. But now she can't. She's utterly terrified --

EVE

Run --

But the Tiger's already charging -- straight for the group -- and as Eve sprints for her life we -- SMASH TO BLACK.

END OF EPISODE