

WORKING TITLE:  
CARRYING FIRE

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WGA Registration# I375001

"From the cosmos, a fireball will rise, A harbinger of fate, the world pleads. Science and fate in a cosmic dance, The fate of the Earth, a second chance." - Nostradamus, *Les Prophéties*, 1555

OLD BOMB TEST FOOTAGE

Archival grainy footage shows us an empty desert.

The desert floor erupts, dirt and debris are violently thrown hundreds of feet into the air.

Old grainy footage shows us an Arctic landscape, a massive blast sends acres of snow and ice flying into the sky.

A large stand of trees is vaporized by a shock blast.

The roof of a house is ripped off by a shockwave.

The walls of a house are obliterated by a violent force of wind.

A huge swath of ocean explodes into the air, the plume of vapor rises hundreds of feet into the sky.

A wall of ocean comes towards us.

Blinding light fills the frame and then goes black.

Another explosion of blinding light fills the frame.

A nuclear cloud billows up, rising miles into the air.

INT. SUNSET MOTEL - EARLY MORNING

Clothes are neatly stacked on dressers, memorabilia from different states around the country decorate the room, an attempt at making it a temporary home.

The silhouette of CRYSTAL MURPHY, 40s, a lean, scrappy woman, gets out of bed and moves around getting her clothes out for the day.

SUNSET MOTEL. SHOWER

Crystal washes her hair and the tattoos on her arms.

We see a sparrow on her forearm, a flower grows up her other arm.

Water runs down her back and we glimpse tattoo lines spreading across her shoulder blades and down her spine.

Crystal turns to us and we finally see the lines on her face showing a life of struggle and a life of courage.

She closes her eyes, the warm water washing over her face.

EXT. SUNSET MOTEL - EARLY MORNING

Mist burns off the parking lot at a motel on the side of a rural road.

Crystal leaves her room, pulls her jacket tight and briskly walks across the parking lot to an old car.

INT. CRYSTAL'S CAR - MORNING

Crystal sits in her old car and collects herself for this ritual moment of truth.

She turns the key, the engine sputters and dies.

CRYSTAL  
Come on sweetie.

Crystal turns the key, it sputters and sputters, the engine turns, it rumbles to life.

Crystal smiles at this daily miracle and pats the dashboard.

CRYSTAL (CONT'D)  
Bless you.

OPENING CREDITS START

SERIES OF VERMONT DRIVING SHOTS

The car drives down a empty rural road that winds through peak Vermont fall foliage. The trees burn with yellows, reds and oranges.

The car drives by farm fields and drives by farm houses.

Horses stand, stoic in misty fields.

Cows graze on dewey grass.

INT. CRYSTAL'S CAR

Crystal looks out the window, taking in the peaceful, familiar landscape as it slides by. She knows every house and hill on this drive.

MALE RADIO HOST (V.O.)  
Craig from South Burlington, you're  
on the morning show.

ON-AIR CALLER 1 (V.O.)  
Morning, so I work over night in manufacturing. I used to take my time running errands after my shift, but now I'm back at the house for breakfast. I'm seeing my kids before they head off to school. I am hugging them real tight before they head out the door. You know, just trying to soak up that family time little more.

FEMALE RADIO HOST (V.O.)  
I hear you. That's great Craig. Thanks for calling.

MALE RADIO HOST (V.O.)  
We've got Rachel from Moretown. You're on air.

ON-AIR CALLER 2 (V.O.)  
Good morning.

MALE RADIO HOST (V.O.)  
Rachel, what are you doing to prepare?

#### SCENIC SMALL TOWN VERMONT SHOTS

The sun continues to rise on a classic, Vermont town. Buildings are nestled amongst hills that explode with vibrant fall oranges and reds.

ON-AIR CALLER 2 (V.O.)  
My husband and I are stocking up on ice cream and beer. He loves his Long Trail Pale Ale and I love my Cherry Garcia.

FEMALE RADIO HOST (V.O.)  
(laughing)  
Wow, the good stuff! Are you two causing a run on beer and ice cream!?

ON-AIR CALLER 2 (V.O.)  
We got an extra freezer for all the ice cream. It's out in the garage.

MALE RADIO HOST (V.O.)  
 (laughing)  
 I wanna be with you, drinking beers  
 and eating ice cream when this goes  
 down!

**Everybody on-air laughs.**

A small fire station. An American flag flaps outside a small school.

FEMALE RADIO HOST (V.O.)  
 Tim from Swanton. You're on air.

INT. CRYSTAL'S CAR

Crystal drives through the center of the town, it's quiet at this hour. She drives by small businesses, the city hall, a grocery store.

She soaks it all in.

ON-AIR CALLER 3 (V.O.)  
 Yeah, so they said the rock that  
 took out the dinosaurs was like ten  
 billion atomic bombs going off at  
 once.

FEMALE RADIO HOST (V.O.)  
 ...OK.

ON-AIR CALLER 3 (V.O.)  
 We're looking at a rock twice that  
 big.

MALE RADIO HOST (V.O.)  
 What are you getting at Tim?

ON-AIR CALLER 3 (V.O.)  
 Preparing for this is kind of  
 ridiculous. Nobody's walking away,  
 so I think you better start get  
 right with yourself and your loved  
 ones because this... this is it -

MALE RADIO HOST (V.O.)  
 (forcing a laughing)  
 Self care. Always a good idea.  
 Thanks Tim. We gotta take a break.  
 When we are back, we want to hear  
 more from you. What are you doing  
 to prepare?

FEMALE RADIO HOST (V.O.)  
Give us call. Let's keep it  
positive this morning. We want to  
hear your plan.

EXT. CRYSTAL'S CAR

Her car passes by a church with a letter board that says: **If you are looking for a sign from God, this is it.**

OPENING CREDITS CLOSE

INT. GENERAL STORE - MORNING

Crystal flips through racks of candy and browses another aisle, not finding what she's looking for.

Finally, she grabs a bag of Sour Patch Kids.

Crystal snags a breakfast sandwich and heads to the OLD CASHIER GUY.

CRYSTAL  
Hi handsome.

OLD CASHIER GUY  
The usual.

CRYSTAL  
I'm boring.

OLD CASHIER GUY  
Nothing wrong with that.

CRYSTAL  
(grinning)  
You're sweet, Henry.

INT. HEALTH CLINIC. HALLWAY - DAY

A DOCTOR and NURSE confer as Crystal pushes a cleaning cart by them. She nods to the Doctor and Nurse, keeping to herself, and moves along.

INT. HEALTH CLINIC. EMPTY EXAM ROOM - DAY

Crystal tears soiled paper off an exam table and throws it in a trash can.

She squirts disinfectant on the exam table and wipes it down. She restocks medical supplies, efficient with her routine, daily motions.

She wipes a counter and stops to look curiously at --

A pill bottle has been left out on the counter.

Crystal picks it up, examines the label and gives it a good shake -- it **rattles** with pills.

She opens it, looks inside and ponders what to do. Her eyes move back and forth, a decision weighs on her.

Crystal quickly puts the bottle in her pocket.

She grabs her cleaning supplies, throws the garbage in her cart and pushes it out the door.

#### CRYSTAL MURPHY'S SOCIAL MEDIA FEED

Cats snuggle. An influencer does an ab workout. A talking parrot makes jokes. Icebergs calving into the ocean. A lasagna-hack recipe video. A wellness influencer offers positive self-affirmations.

#### INT. HEALTH CLINIC. BREAK ROOM - DAY

Crystal, lost in scrolling on her phone, sits with a half-dozen CUSTODIANS in a cramped break room.

A MANAGER, male, 50s, walks in and everybody sits up giving him their attention.

#### MANAGER

Happy Wednesday everybody. I'll keep it brief. Tina left, so we're looking to cover her shifts. Check in with me about that. As always, it's time and a half or any over time. I got a thing here from HR to read.

The Manager is precise and professional as he reads from a piece of paper.

#### MANAGER (CONT'D)

Our community and communities around the world are experiencing unprecedented levels of uncertainty.

(MORE)

## MANAGER (CONT'D)

With four weeks until the impact event, North East Health Care, along side leading scientists and government officials are gravely concerned about the safety and wellbeing of our staff and our patient community. We know that at times this can feel overwhelming. To the extent possible, we are offering event preparedness resources and around the clock mental healthcare services to those in our area.

We are close to Crystal, who stares miles away, not processing this information at all.

## MANAGER (CONT'D)

We are going to treat our patients like our friends and neighbors. We will continue to provide our patients unrestricted services through October fourteenth, two days before predicted impact, at which point we will suspend hours of operation until further notice. Effective immediately, management will provide a catered lunch service free of charge to all North East Health Care employees who report to their shifts in the coming weeks -

The Custodians grimace -- WTF?

## ONE CUSTODIAN

Can I get my next two pay checks now too?

## MANAGER

There's more.

(Reading the letter.)

Our active home health nurses and physicians are overwhelmed and outnumbered. The staffing department is looking for volunteer aids to assist with home visits. Many of our patients live in remote areas of the state and may not be aware of the severity of the event.

(MORE)

## MANAGER (CONT'D)

Home visits include a general wellness check and delivering event preparedness information to help patients make informed decisions in the coming weeks. You will be equipped with minimal provisions to offer patients. HR will waive the training and certification process, given the circumstances.

The manager looks up from the letter.

## MANAGER (CONT'D)

Anybody interested?

Crystal, arms crossed, sits disgruntled with her colleagues. Nobody raises a hand.

## MANAGER (CONT'D)

They are offering food vouchers and gas cards to volunteers.

Crystal scratches her neck and raises her hand.

## MANAGER (CONT'D)

Crystal.

Crystal nods, embarrassed.

## SOCIAL MEDIA FEED

A kitten slips off the couch. A margarita recipe video. An influencer shows us hack for packing your suitcase with a lot of stuff.

A man walks us through his basement and shows us his homemade blast shelter. It's a thick metal box the size of a closet. He curls up it. He closes the metal door shut.

## INT. CRYSTAL'S CAR DRIVING THROUGH SMALL TOWN - EVENING

Crystal drives down a quaint small town Main Street. She drives by a post office, she watches the school slide by, she drives by a church. A childhood of memories in this town replay in her head.

## INT. CRYSTAL'S CAR. PARKED

Crystal looks out the front window, watching intently for something to happen across the street.

EXT. RIVER LANE CONDOS

Across the street is a row of modest condos decorated with flower boxes, American flags and lawn ornaments.

At the end of the block, a TEENAGER works on a dirt bike.

The teenager is JARED MURPHY, 19, a rocker guy, gangly and greasy, tinkering with the engine of his dirt bike.

INT. CRYSTAL'S CAR

Crystal fidgets in her seat, watching as --

Jared gathers up his tools and goes into one of the condos.

Crystal, a bundle of nerves, throws open the car door.

EXT. SANDY'S CONDO

Crystal, carrying the Sour Patch Kids, walks down the block and right to the condo that Jared went into.

Crystal knocks on the door.

She shuffles her feet, gazes down, getting ready for --

SANDY MURPHY, 60s opens it and has a huge frown.

SANDY

No. Nope. No you don't.

Sandy pushes the door closed. Crystal jams her foot in the door.

CRYSTAL

Hey.

SANDY

Don't be coming around here.

CRYSTAL

Please open the door.

SANDY

Nope.

CRYSTAL

Open the door.

Crystal wraps her finger around the door, muscling it open.

SANDY  
No you don't -

CRYSTAL  
Let me in -

SANDY  
No -

CRYSTAL  
Mom!

Sandy closes the door on Crystals foot.

CRYSTAL (CONT'D)  
I want to talk to him.

Sandy pushes harder, Crystal winces in pain and yanks her foot out. The door slams in her face.

Crystal stands there steaming in anger.

The door opens, it's Jared. Pain washes over his face. Crystal swallows her anger.

They stare at each other. It's very awkward.

Crystal holds up the bag of Sour Patch Kids.

JARED  
Meet me around back.

EXT. SANDY'S CONDO. BACKYARD

A colorful garden pinwheel spins in a tiny backyard. Crystal and Jared sit next to each other on a small deck.

Crystal offers Jared the pack of Sour Patch Kid.

JARED  
I'm good.

CRYSTAL  
I got them for you.

JARED  
I'm OK.

CRYSTAL  
They're your favorite.

JARED  
It's alright.

Jared nervously runs a dish towel through his fingers.

Crystal rips into the bag and has a candy. She forces enjoyment.

CRYSTAL  
These are good.

Jared nods along.

CRYSTAL (CONT'D)  
I'm back in the area now. Working.  
I'm a custodian at a health clinic  
up in Hyde Park.

Jared listens.

CRYSTAL (CONT'D)  
Actually, just today I volunteered  
for a new thing they're doing.  
Going to people's houses and doing  
nursing stuff and asteroid stuff.  
Helping people get ready. We'll see  
how it goes. They give me food and  
gas vouchers.

She lets the need for food and gas sink in. Jared twists his dish towel.

CRYSTAL (CONT'D)  
I'm in a motel over in Stanford.  
It's a safe place. Been there  
almost three months now.

JARED  
Why are you here?

CRYSTAL  
I've been wanting to see you.

Jared stares forward, his body stiffening up.

CRYSTAL (CONT'D)  
I've been thinking about you. A  
lot.

Jared stops playing with the dish rag.

CRYSTAL (CONT'D)  
I'm in a good place. Living  
healthy. Staying out of trouble.  
Roof over my head. I've been clean  
for over sixty days.

JARED

What do you want from me?

CRYSTAL

Nothing. I just wanted to see you.

Jared finally shoots a look at his mom -- you're a little late for that.

JARED

It's taken me a while, but I finally realize how shitty you make me feel. Like right now, you sitting next to me, this is stressing me out. I don't like how this feels.

(beat)

I've been trying fucking hard to do things that are good for me. And this right here, isn't good -

CRYSTAL

(snaps)

I'm also trying real hard. You know what it's like to put a roof over your head, pull yourself off the street? Hold down a shitty ass job -

JARED

I know what it's like to take care of myself.

CRYSTAL

Well I'm also trying hard out here -

She catches herself. She eats her words.

Jared nods to himself, this is exactly the crap he's trying to avoid.

CRYSTAL (CONT'D)

I'm sorry.

JARED

It's OK. You can go.

Crystal, angry with herself, eats a Sour Patch Kid.

INT. BIKER BAR - NIGHT

In a small, dingy, packed bar. License plates, pictures and decades worth of stickers cover the walls. A BLUES BAND rips through a song. The music is loud and haunting.

Crystal's at the bar nursing a drink. She stares at the TV stewing with anger and self-pity.

On a TV, A news headline reads: **Predicted Asteroid Impact Causing Mass Migrations in Middle East.**

On the TV -- We see footage of hundreds of people walking through the desert.

BIKER BAR - BATHROOM

In a tight bathroom also covered in stickers and graffiti, Crystal crushes up a pill and snorts it.

The drugs hit her brain instantly. She blinks and stares at herself in the mirror.

Her eyes dilate. **The blues music becomes muffled and distant.**

BIKER BAR

Crystal sits at the bar staring forward and we are with her for the ride. **The sounds of the band are muffled.**

Our visuals are beautifully distorted. The bottles of booze behind the bar are fuzzy around the edges.

PEOPLE IN THE BAR dance in slow motion.

Crystal's brain is wrapped in a warm cocoon. She nods her head to the muffled music. This is the most relaxed she's felt all day.

SERIES OF LANDSCAPE SHOTS

Mist hangs in the valleys on another glorious fall day in Vermont.

A river winds through hills of red and orange.

A macro-shot of a yellow leaf shows us a matrix of leaf cells. A million little yellow and orange leaf cells all working together to create life.

YOUTUBE VIDEO

A YOUTUBER debunks the asteroid myth. The YouTuber talks through a list of conspiracy theories about why the government has invented this asteroid chaos.

We see a graphic of the trajectory of the asteroid.

The asteroid goes past the earth.

INT. SUNSET MOTEL - MORNING

It's dark except for Crystal's face which is lit up by her phone. She mindlessly scrolls.

EXT. SUNSET MOTEL - EARLY MORNING

Crystal, carrying her nursing bag, hustles across the parking lot to her car.

INT. CRYSTAL'S CAR

Crystal sit in the drivers seat mustering up optimism. She turns her key, the car sputters and sputters and sputters and finally starts.

CRYSTAL  
That's my girl.

INT. GENERAL STORE - MORNING

Tinfoil wrapped breakfast sandwiches rotate on a hot plate. Crystal grabs one.

OLD CASHIER GUY  
Morning.

CRYSTAL  
When you taking a vacation?

OLD CASHIER GUY  
Then I wouldn't see you every morning.

CRYSTAL  
(smiles)  
You still got it.

Crystal slides gas and food vouchers across the counter.

CRYSTAL (CONT'D)  
One's for gas. The other's for the sandwich.

EXT. CAR DRIVING THROUGH RURAL LANDSCAPE - DAY

Crystal's car drives by farm fields and forests alive with fall colors.

Crystal's car drives over a bridge.

A handsome, rocky river flows under the bridge.

EXT. VERMONT ROAD. MOUNTAIN PASS - DAY

Crystal's car drives up a steep, winding mountain pass.

The car drives back down the winding mountain pass.

She drives by an epic view. A rural landscape stretches out as far as the eye can see.

EXT. TRAILER PARK

Crystal's car drives through rows of trailer homes.

EXT. GABRIEL'S TRAILER - MORNING

Crystal's car parks at one of the more neglected trailers and she gets out with her nursing bag.

She scans the trailer -- The shades are drawn, mold grows on the siding.

Crystal walks up to the front door and knocks. Nothing.

She knocks again. Nothing.

Her eyes dart around as she grows uncomfortable.

She can hear **the door unlock**.

She stares at the beat up door handle, waiting, but nothing happens.

Crystal gently turns the nob and pushes the door open.

She steps in --

INT. GABRIEL'S TRAILER

The trailer is dim and packed with stuff. Piles and piles of boxes, books, appliances, old furniture and more fill up the living room.

CRYSTAL

Hello?

Her eyes adjust to the darkness and she makes out piles of newspapers in one corner, the couch is covered with clothes.

GABRIEL (O.S.)

You're early.

Crystal squints to see -- A LARGE FIGURE sitting on a couch.

CRYSTAL

Gabriel Parent?

The big man, GABRIEL PARENT, 50s sits, statue-like on the couch.

GABRIEL

You're early.

Crystal takes in the cluttered house and gets steely-eyed. She has seen some shit in her life and braces herself to handle this.

GABRIEL (CONT'D)

It's good to be early.

LATER

Gabriel sits on the couch breathing heavy. Crystal wraps a blood pressure monitor around his arm.

She fumbles with the equipment, re-wraps the monitor around his arm, hiding her confusion about how to use the thing.

GABRIEL

You new?

CRYSTAL

Yeah.

GABRIEL

What happened to the other girl?  
Jessica?

CRYSTAL

I don't know.

GABRIEL

Guess I wouldn't show up for work  
either.

Crystal writes on a note pad and reads some of her other documents.

CRYSTAL  
Bed sores at the base of your  
spine?

GABRIEL  
Yes.

CRYSTAL  
Do you want to receive treatment  
today?

GABRIEL  
Yes.

Gabriel lowers himself down onto the couch.

He turns his back to Crystal.

She tugs the shirt up Gabriel's back, revealing bright, red bed sores. Crystal doesn't even blink.

Crystal, focused, puts on surgical gloves and takes some lotion from her bag.

Gabriel and Crystal sit there in the cluttered room together.

Crystal calmly applies lotion to his back.

LATER

Gabriel sits up on the couch while Crystal settles down nearby with a clipboard.

She's matter of fact as she reads through a list of questions.

CRYSTAL  
Are you aware of the predicted  
impact of the Plato Asteroid with  
Planet Earth?

GABRIEL  
I'm aware that certain people  
believe that's going to happen.

Crystal scribbles on her paper.

CRYSTAL

Are you aware it's predicted to cause a global climate crises and with a potential for mass human extinction?

Gabriel grins.

GABRIEL

Kind of dramatic, don't you think?

Crystal scribbles answers.

CRYSTAL

Are you aware there are twenty one days until impact?

GABRIEL

Bullshit from the Left.

CRYSTAL

Do you have a preparedness plan in place or would you need assistance in developing a plan for you and your family?

GABRIEL

I'm fat, but I'm not dumb. OK? You know this shit is coming from the same bureaucrats and billionaires who got rich from COVID and create crisis after crisis to keep themselves in power.

CRYSTAL

(reading from script)  
North East Health can provide you -

GABRIEL

The same assholes who don't want me to have health insurance because I'm a big ass liability. Now they're telling me an asteroid is coming from across the universe to kill me.

(beat)

I've got the Internet selling me a fucking backyard bunker and fire blankets. Uncle Sam is moving troops all over the world. Billionaires relocating to Antarctica. The President's ratings are through the roof. Is that a coincidence?

(MORE)

GABRIEL (CONT'D)

(beat)

Whatever they are up to, I'm sure  
it's going to be real bad.

Crystal nods, not really listening.

GABRIEL (CONT'D)

Yes. I am prepared for the end of  
civilization as we know it. Am I  
preparing for an asteroid to hit  
Earth? Absolutely not.

Crystal goes back to the script.

CRYSTAL

OK. Would you like North East  
Health to provide any preparedness  
resources and planning -

GABRIEL

Listen.

She looks up.

GABRIEL (CONT'D)

You're not listening to me.

Crystal's not sure where this is going.

GABRIEL (CONT'D)

Are *you* prepared?

CRYSTAL

I'm just trying to do a job.

GABRIEL

Are you survivalist or an anti-  
survivalist? What's your family  
doing to prepare?

Crystal is never scared of a confrontation and lashes back.

CRYSTAL

My family won't talk to me. And no,  
I'm not preparing.

Gabriel is taken back with the honesty.

GABRIEL

(Nodding in agreement.)

Right.

Crystal, trying to stay cool, hands Gabriel a piece of paper.

CRYSTAL  
I'm required to leave this here.  
It's information about weight and  
diet and behavior opportunities.

Crystal stuffs gear back in her bag and tries to regain her composure.

She stands up weaves her way around piles of stuff, heading to the door.

GABRIEL  
Hey.

Crystal stops, her back to Gabriel sitting on the couch behind her.

GABRIEL (CONT'D)  
I don't see many people out here.  
Thank you for coming.

That small piece of gratitude touches Crystal and her shoulders relax.

CRYSTAL  
You're welcome.

INT. CRYSTAL'S CAR. AT TRAILER PARK

Crystal sits and turns the key of her car. It sputters and sputters and dies.

CRYSTAL  
Come the fuck on.

Crystal turns the key and it sputters and dies. It sputters and comes to life. She exhales.

CRYSTAL (CONT'D)  
(Sarcastic.)  
Thank you.

EXT. VERMONT HILLS - EVENING

The sun sets on golden Vermont hills.

INT. SUNSET MOTEL. BATHROOM - NIGHT

Crystal stands in the shower, water running down the tattoos on her back.

We move closer to see water streaming down the lines of black ink.

The tattoo lines of feathers stretch across her back.

EXT. SUNSET MOTEL - NIGHT

Colorful lights dance across the walls and ceiling of the motel while **pop music plays off a phone**. A mini-disco ball on the counter brings the party.

Crystal paces back and forth while DENISE, 60s, a well-partied face, snorts a line off the counter.

Denise paces around the room too.

DENISE

A rock is gonna come from outer space and put a hurt on all of us. Like it's just going to stop everything. Give me a fucking break.

Crystal nods along passionately.

CRYSTAL

That's what I'm saying. I need a break.

DENISE

You know what? If that's really happening, hurry the fuck up, we could all use a fucking break.

Crystal stops to snort a line from the counter. Our visuals get beautifully distorted again as the drugs hit Crystal's brain.

The disco lights play on the wallpaper and bed sheets.

Crystal and Denise pace around the room talking excitedly.

CRYSTAL

Where is this impact zone place?

DENISE

What's that?

CRYSTAL

I guess they can tell exactly like where on Earth the rock is gonna hit.

DENISE

Oh shit. I hope that's my fucking  
ex's house.

CRYSTAL

I'm gonna find out. I'm gonna be  
there. I'm gonna be standing right  
there watching when this thing  
hits. It's gonna be right in front  
of me, going -  
(She makes an big  
explosion sound.)

DENISE

It's gonna be unbelievable.

CRYSTAL

Unbelievable -

DENISE

Unbelievable -

CRYSTAL

Unbelievable -

DENISE

Unbelievable -

CRYSTAL

Really unbelievable!

Denise stops pacing and starts shaking her hands.

DENISE

Oh shit, oh shit, oh shit, oh shit,  
oh shit, oh shit.

CRYSTAL

What?

DENISE

We're all going to die.

CRYSTAL

Uh... Maybe.

DENISE

Fuck, fuck, fuck, fuck, fuck.

Denise is now in shock. Crystal is confused.

DENISE (CONT'D)

I don't want to die.

CRYSTAL  
OK, OK, well -

DENISE  
No. No. No.

Crystal gives Denise a look -- What the fuck are you talking about?

DENISE (CONT'D)  
I gotta go -

Denise walks towards the door.

CRYSTAL  
Where are you going?

DENISE  
Albany.

CRYSTAL  
What?

DENISE  
My family.

CRYSTAL  
Right now?

DENISE  
We're gonna die.

Denise opens the door.

CRYSTAL  
Hey.

Denise leaves the room.

Crystal stands in total confusion, disco lights twirl over her face.

CRYSTAL (CONT'D)  
What a head case. What the fuck?

Crystal snorts another line.

EXT. SUNSET MOTEL - NIGHT

Crystal storms out of her room and looks up at the night sky.

It's a peaceful night, stars twinkle lightly in the sky, not threatening at all.

CRYSTAL  
Bring it on.

SOCIAL MEDIA FEED

An Influencer opens their survival suitcase. They take everything out and put it on the floor for us to see.

There's neatly folded rain jackets, rope, sunglasses, ammunition, two guns, hand warmers.

Dolphins frolic behind a boat. Wildfires in Los Angeles. Somebody feeds a moose.

An illustrated graphic of a meteor hurtling through space.

INT. GARAGE - EVENING

Drum sticks **tap, tap, tap** on the rim of a drum set.

Jared sits behind a drum set and dives into a drum solo.

He's in a garage filled with yard equipment and his buddies --

TOM on bass guitar and KARL on lead guitar, both nodding along, waiting for the drum solo to end.

Jared, sweating, plays faster, his drum sticks flying around the set.

He plays faster, **symbols crashing**.

Jared looks up to Karl -- Karl comes in with a technical, heavy metal guitar riff, but he loses the riff and the song falls apart.

Jared stops drumming.

KARL  
I fucked that up. Let's do it again.

Jared, still deeply focused, starts playing the drums again. His sticks fly through **a drum roll**.

Karl comes in with his technical heavy metal chords. He's playing faster and faster. His fingers moving across the guitar.

Tom starts a bass line that grounds the sound. It's a fast, progressive heavy metal song.

Jared's arms fly around the drum set.

His eyes are closed, his mind and body surrendered to playing the music.

SERIES OF DRIVING SHOTS

Crystal's car drives through a small town intersection.

The car drives through winding roads surrounded by trees bursting with yellow, orange and red.

We look up at the trees, light streaming through the brightly colored forest canopy.

MINISTER (V.O.)

We all tell the same stories. We tell these stories to our neighbors and our loved ones. We say to them, 'but you don't know what he did to me. Or, 'she lied to me over and over again. You can't imagine the hell I've been through because of the other person. If you knew what this trauma has done to my family, you would be angry too.'

INT. CHURCH SANCTUARY - DAY

Sunlight streams through the stain glassed windows in a modest church. The pews are crowded with RURAL VERMONTERS.

In the front of the sanctuary, a MINISTER, 40s, gives an inspired sermon.

MINISTER

'They deserve to suffer like they've made me suffer. I will never forgive them. Never.'

We find Sandy sitting in the congregation hanging on to every word of the sermon.

MINISTER (CONT'D)

But, forgiveness is in it's essence a decision made on the inside to stop telling these stories. It's a decision made on the inside to refuse to live in the past. It's a conscious choice to release others from their sins against you.

(MORE)

## MINISTER (CONT'D)

In doing so, you set them free. In  
doing so, you set yourself free.

Sandy nods along, soaking up the sermon.

LATER

The congregation **sings a hymn** and the lively song fills the room. Sandy's eyes are closed, she sings with total commitment.

## CONGREGATION

(singing)

*Peace, perfect peace, in this dark  
world of sin. The blood of Jesus  
whispers peace within. Peace,  
perfect peace, by thronging duties  
pressed. To do the will of Jesus,  
this is rest. Peace, perfect peace,  
with sorrows surging round. On  
Jesus' bosom naught but calm is  
found.*

EXT. FIELD - DAY

A lone tree stands in a field, it's leaves exploding with bright, fall colors.

EXT. FARM HOUSE. DRIVEWAY - DAY

Crystal's car drives up a dirt driveway and parks in front of an old, yellow farm house.

The property sprawls out behind the house where there's a big, decrepit barn, some old sheds and cows out in the pasture.

EXT. FARM HOUSE. PORCH

Crystal stands on the porch surrounded by well-worn crates, rakes, shovels, buckets and daily farm tools.

The front door swings opens.

INT. FARM HOUSE. LIVING ROOM - DAY

The house is filled with busy wall paper, decades of books and pictures line the walls. EVANGELINE, 70s, hobbling on crutches, leads Crystal into the living room.

EVANGELINE  
You found us OK?

Crystal nods, taking it all in.

EVANGELINE (CONT'D)  
Thanks for coming. I'm a real mess.

LATER

Evangeline lays on her back on the couch while Crystal stands gently lifts her leg into the air.

Crystal tentatively bends her leg at the knee and Evangeline winces.

CRYSTAL  
Sorry.

EVANGELINE  
You gotta bend it more.

Crystal bends her knee farther and Evangeline swallows the pain.

The front door **bursts open** and DANIEL, 70s, charges in, startling everybody.

DANIEL  
(to Crystal)  
You, come with me!

EXT. FARM HOUSE

Daniel shuffles across the lawn towards a barn. Crystal jogs to keep up.

DANIEL  
You're a nurse?

CRYSTAL  
No.

DANIEL  
What?

CRYSTAL  
I'm a volunteer.

DANIEL  
What good are you?

INT. BARN

Crystal and Daniel rush past dozens of bored looking cattle.

They hustle to a pen where a cow **moans in agony**.

Crystal looks closer and cringes -- blood is all over the floor and a baby calf, covered in blood and mucus, is half out of the cow's birthing canal.

DANIEL  
She's stuck.

Daniel moves quickly as he ties one end of the rope around the baby calf's hooves.

He loops the other end around a pole nearby and hands that end of the rope to Crystal.

DANIEL (CONT'D)  
Hold this tight as you can.

Crystal wraps her hands tightly around the rope, which acts like a pulley to yank the calf out.

DANIEL (CONT'D)  
Pull.

Crystal pulls the rope.

DANIEL (CONT'D)  
Harder.

Crystal puts everything she has into pulling.

Daniel, grunting, wrestles with the baby calf still stuck in the birthing canal.

DANIEL (CONT'D)  
Harder!

Crystal puts her whole body into pulling on the rope.

DANIEL (CONT'D)  
Hold!

Daniel puts his arms into the cow's birthing canal and dislodges the rest of the calf.

He pulls the calf, wet with blood and fluid, out of the mother.

DANIEL (CONT'D)  
Come here.

Crystal rushes over and Daniel places Crystal's hands under the calf's belly.

DANIEL (CONT'D)  
Help it stand.

Crystal, adrenaline running, gently lifts the tiny, wet calf. She takes her hands away and calf falls down.

DANIEL (CONT'D)  
Open it's legs wider.

Crystal lifts the calf and nudges it's scrawny legs out more. It falls down.

CRYSTAL  
(whispering)  
You can do it.

Crystal slowly lifts the calf, she adjust it's two front legs and widens it's two back legs.

Crystal gently takes her hands away. The calf wobbles, barely stands.

Daniel brings the adult cow over. He guides the calf towards it's udders.

The calf latches onto a tit and nurses, drawing milk desperately.

Crystal, lets out a big sigh, her body finally relaxing.

DANIEL  
You did good.

INT. FARM HOUSE. LIVING ROOM - LATER

A shelf is lined with antique stuffed dolls and decorative plates with farm scenes on them.

CRYSTAL (O.S.)  
Are you aware of the predicted  
impact of the Plato Asteroid with  
Planet Earth?

Daniel and Evangeline sit on the couch.

DANIEL  
Yes, we are.

Crystal sits across from them, reading her questionnaire.

CRYSTAL

Are you aware the impact is predicted to cause a global climate crises with a high potential for mass human extinction?

DANIEL

We are.

CRYSTAL

Are you aware there are fifteen days until impact?

Daniel and Evangeline are stone-faced, unable to process that horrific information.

Crystal looks up. She's delicate about asking this.

CRYSTAL (CONT'D)

Are you aware there are fifteen days until impact?

Daniel and Evangeline stare forward. Crystal can see they are stuck and moves to the next question.

CRYSTAL (CONT'D)

Do you and your family have any preparedness plans?

Daniel and Evangeline glance at each other.

CRYSTAL (CONT'D)

Do you and your family have any preparedness plans?

Crystal looks at them, waiting for an answer.

EVANGELINE

(to Daniel)

Tell her.

Daniel's lips are pursed.

EVANGELINE (CONT'D)

Tell her.

DANIEL

I ain't going.

EVANGELINE

Yes you are.

DANIEL

No I ain't.

EVANGELINE

You are.

Daniel frowns.

EVANGELINE (CONT'D)

Our neighbor up the road runs a scrap yard. Seventeen acres of junk. He built a big underground storage place years ago. It's a fortress down there. Solid as any bunker's gonna get.

(beat)

We contributed survival supplies, beef, pickled vegetables and what not, so -

DANIEL

I ain't going.

EVANGELINE

You are.

DANIEL

I'm not leaving this farm -

EVANGELINE

Daniel!

Evangeline's face flinches with anger.

CRYSTAL

Will you need any help getting there?

Evangeline motions to her crutches and to her aging husband.

EVANGELINE

Yes.

CRYSTAL

I can arrange for one of my colleagues to pick you up and take you there.

EVANGELINE

Good.

Crystal hands her a paper and a pen.

CRYSTAL

This is a pick up request. Fill out all the information.

Daniel stares through the room, a life time of memories in this very house pass through his mind.

INT. SUNSET MOTEL - EVENING

Crystal stands in her hotel room looking at -- **the Pickup Request Form from Evangeline and Daniel.**

Crystal's eyes scan down the page.

She takes out her phone and dials up a number.

CRYSTAL

(into phone)

Crystal Murphy. Employee ID number 2783-9. I'm calling in a pick up request for patient transport to a bunker on October ninth.

(beat)

I know that's impact day.

(beat)

No, I will not be doing the transport run.

(beat)

No, I do not want the opportunity.

Crystal sits back on the bed and stares out her window, the weight of that decision growing heavy on her.

SERIES OF LANDSCAPE SHOTS

It's high noon, the sun shines bright on fields of rotting sunflowers.

In a large garden, untended tomato plants grow out of control.

A line of ants busily crawl over the bruised, neglected tomatoes.

Bees buzz around squash flowers.

An inchworm makes it's way across a garden box.

It's night, a bright moon lights up mountain ridge.

EXT. HOMESTEADING HOUSE. DRIVEWAY - DAY

Crystal's car drives up dirt driveway that winds through freshly cleared land. The area is muddy and scarred by recent logging. Piles of logs and yard debris are littered around.

EXT. HOMESTEADING HOUSE

Crystal's car parks at house on the freshly cleared land. Chickens run around pecking at the dirt.

She gets out and takes in an epic view -- Directly behind the house a mountainside rises up into the sky.

INT. HOMESTEADING HOUSE - DAY

A young mother, ARIEL, holding a newborn baby, ETHAN, leads Crystal through a home that is still under construction. They make their way through kid's toys, piles of lumber, and baskets of clothes. Hanging plastic seals off another part of the house.

ARIEL

It's so chaotic right now.

Two girls, MARIE, 5 and EDEN, 7, run through the house wearing princess costumes.

ARIEL (CONT'D)

I told you not to wear those down here!

Ariel looks to Crystal.

ARIEL (CONT'D)

(clearly exhausted)

I'm so glad you're here.

SERIES OF SHOTS FROM THE VISIT

Crystal gingerly puts Ethan, **crying**, on a scale. His newborn face is squished and red.

Crystal furrows her brow, focuses on her work and shuts out the chaos.

She writes down his weight and gently flips Ethan over to examine the skin on his back.

Ethan's **still crying** as Crystal shines her iPhone light into his ear.

Her fingers run through his soft hair, examining his head.

Crystal zones out in the half-finished kitchen, watching a bottle heat up in a pot of water.

LATER

Marie and Eden have settled into a corner and are drawing. Ariel sits in a chair trying to give Ethan a bottle, but he fusses and won't take it.

She tries again, Ethan latches onto the bottle and it's finally peaceful in the house.

Crystal takes her questionnaire out of a notebook. She talks quietly, not wanting to disturb Ethan.

CRYSTAL

I have a series of questions about the coming event. They can be tough, but help me evaluate how I can help your family. Is it OK to do these with you?

ARIEL

(whispering)

OK.

Crystal reads off the document.

CRYSTAL

Are you aware of the predicted impact of the Plato asteroid with planet Earth?

Ariel nods, yes.

CRYSTAL (CONT'D)

Are you aware it's predicted to cause a global climate crisis with resulting mass human extinction?

Ariel nods, yes.

CRYSTAL (CONT'D)

Are you aware there are ten days until impact?

Crystal looks up and notices that Ariel is crying.

CRYSTAL (CONT'D)

I'm sorry.

Ariel wipes her eyes.

ARIEL

I'm trying to be strong.

CRYSTAL

Do you and your family have any preparedness plans?

Ariel, lips trembling, shakes her head, no. Crystal takes some other papers from her folder.

CRYSTAL (CONT'D)

This has some information that can help you. There's an app you can download that will give up to the minute information about the impact zone. There's stuff on here about the causes of the event, mental health resources, things that can help you make decisions for your family in the coming days.

Crystal places the papers near Ariel.

CRYSTAL (CONT'D)

There's food vouchers in there. I've got some provisions in my car. I'll bring those in -

Ariel bursts into tears.

ARIEL

Why did God do this to us?

Crystal is tender and goes there with Ariel.

CRYSTAL

I don't know.

A baby starts **crying** in another room. Ethan starts **crying**.

ARIEL

(to Ethan)

Shh, shh, shh, shh.

Crystal offers to hold Ethan.

Ariel puts Ethan in her lap and leaves to check on the other crying baby.

Crystal sits with Ethan, **crying**, his face getting very red.

She offers him the bottle, but he refuses. She hums a lullaby, but Ethan keeps **crying**.

Crystal stands up and gently walks him around the room, pacing the unfinished house.

She hums a lullaby while walking and Ethan settles down.

She sits back down and looks at him -- He's curled up in her arms, his eyes closed.

She touches his tiny feet, they are barely half the size of her hands. And she can't help but smile at his beautiful, soft, newborn body.

Marie, the five year old, comes up to her and gives her a piece of paper with a drawing on it.

MARIE

Look.

The paper is covered in colorful scribbles with a messy, dark circle scribbled in the middle.

CRYSTAL

What is it?

MARIE

It's an asteroid.

Crystal nods.

MARIE (CONT'D)

It's for you. For helping my mom.

CRYSTAL

Thank you.

MARIE

Do you like asteroids?

CRYSTAL

No. Do you?

MARIE

Oh yeah. One is coming here.

EXT. HOMESTEADING HOUSE

Crystal pops the trunk of her car and takes out a box of water bottles and a box of canned foods. She carries the provisions into the cabin.

INT. CRYSTAL'S CAR. PARKED AT HOMESTEADING HOUSE

Crystal sits in her car looking at the crayon drawing.

Colorful, childish scribbles cover the page. The scribbled, dark circle dominates the middle of the page.

SUNSET MOTEL. BATHROOM - LATER

Crystal stands in shower, water running down her tattoos. She feels the warm water loosen up her body.

TV BROADCAST

Broadcast footage shows us telescopic images of the asteroid. The broadcast footage highlights a small star, identifying it as **5102 Plato**.

TV BROADCAST VOICE

Recent images of Plato have been leaked from the Chinese National Space Administration. It's the first time Plato has been close enough to Earth to observe as the object enters our solar system.

The broadcast magnifies into the image and we see a blurry, bright dot glowing in the sky.

TV BROADCAST VOICE (CONT'D)

What we're about to show you contains graphic and disturbing images. They may not be suitable for children. Our graphics team has been building AI models to replicate what we can expect from impact. I want to reiterate, this is not real, it is based on scientific approximations and AI graphic models.

AI GENERATED BROADCAST FOOTAGE

Photorealistic AI clips of a peaceful forest. A massive explosion blast rips through the forest and the trees are violently obliterated. Entire trees are vaporized and debris fly into the air.

Photorealistic AI clips of a fishing village. A huge shadow comes across the village and we see a monstrous, hundred foot wave rise up, creating a wall of water and crash down on the houses.

Water fiercely engulfs everything in it's path. Boats, docks, houses, cars are swept away as the mass of water rips through the village.

PHONE SWIPE

DIFFERENT TV BROADCAST

Real broadcast footage shows us buildings burning in London and streets filled with Rioters. Riot Police spray hoses into the crowds.

TV BROADCAST VOICE

This morning in London, police clashed with rioters as tensions build. With only ten days until impact, cities all over the world brace for the worst.

INT. CRYSTAL'S CAR. PARKED - DAY

Crystal sits in her car scrolling on her phone. She looks up, keeping an eye on something down the street --

EXT. SANDY'S CONDO

Jared comes out the front door. He kick starts his dirt bike and rides away.

INT. CRYSTAL'S CAR

Crystal pulls out and follows Jared riding his dirt bike.

She follows him down Main Street, past the fire station and past city hall.

She follows Jared as he leaves town, picks up speed and races down a country road.

She is squints to see Jared pull into the parking lot of a country store.

Crystal parks a safe distance away.

INT. COUNTRY STORE

The shelves are mostly empty. There's a few bags of chips here and some candy there. Nobody is in the store except Jared, meandering the aisles.

Jared looks around, feeling uncomfortable to be there by himself. He makes his way to the cooler, where there's only a few drinks left on the racks, he grabs one.

Jared passes by a mostly empty snack shelf and grabs the last bag of chips.

Jared stands near the checkout counter and surveys the store.

Nothing moves.

The coolers hum.

Jared stands still and takes in the bizarrely quiet, almost peaceful moment in the country store.

EXT. COUNTRY STORE

Jared, carrying his snacks, walks out of the store, goes right by his dirt bike and walks directly to Crystal's car.

INT. CRYSTAL'S CAR

Jared strides up to her car.

JARED  
Why are you following me?

Crystal is dumbfounded that she was caught.

CRYSTAL  
I don't know.

Jared looks right into Crystal's eyes, daring her to look back. She musters the courage to meet his gaze.

CRYSTAL (CONT'D)  
I wanted to see you.

JARED  
I'm going to my shift at the  
Wayside. Come at nine when it's  
done.

Jared turns around and walks away. Crystal relaxes and we see a small sparkle of hope wash over her face.

EXT. WAYSIDE DINER - NIGHT

It's late at the roadside diner. The parking lot is mostly empty and the windows glow warm in the night.

INT. WAYSIDE DINER

There's rows and rows of empty booth seats where a few CUSTOMERS are finishing up. Jared drops a bill at a table of CUSTOMER.

JARED  
(smiling)  
You still gotta pay. I know it  
sucks.

Jared fills up a coffee for ANOTHER CUSTOMER.

JARED (CONT'D)  
I'm kicking you out.

BOOTH

Crystal sits at a booth by the window, watching Jared move around the room charming up the Customers.

BOOTH - LATER

Crystal, finishing up a plate of spaghetti, sits across from and Jared, working on a sandwich.

CRYSTAL  
I got some provisions and prep  
tools through work. Canned foods.  
Blankets. Water. If you need  
anything.

JARED  
Maybe.

CRYSTAL  
What are you gonna do?

JARED  
Can I just eat my sandwich?

CRYSTAL  
Sorry.

Jared realizes that was harsh and gestures out the window.

JARED

All those trees out there are going to be incinerated. All those buildings will be leveled in seconds. That hill over there will be scorched dirt. Hours later the impact wave is going to get here. A hundred foot wave taking whatever is left with it. Once the wave goes back down, there will be no sun. No growing food, no drinking water. No life on earth. For years and years. If I did live through all that impact bullshit, I wouldn't be alive long enough to see the return of plants and animals. Maybe my grandkids would.

(beat)

Canned foods and blankets aren't gonna help.

Jared holds his sandwich, processing just how bleak that all is.

This ignites all Crystal's motherly instincts and she looks softly on her son, yearning to help him.

CRYSTAL

I've been visiting these people for the hospital. Doing these home health visits for people who live way out there in the hills. I met this family today. They're in a house up East Hill. They cleared the land themselves. Built a house. Trying to make a life on this beautiful property. Epic view of the mountain. And they had four kids. One of them was just a baby. Three months old. The tiniest little thing. Tiny little fingers. The tiniest toes.

She holds up her fingers to show how small the feet were.

CRYSTAL (CONT'D)

Feet like this big -

Crystal pauses.

CRYSTAL (CONT'D)

(Intoning that maybe there is hope.)

I don't know.

JARED  
There's ten days.

Crystal stretches her hand across the table. Jared looks at his mother's hand, it lays open, inviting him to take it.

INT. GARAGE - NIGHT

Jared plays drums by himself, ripping through a fast drum solo.

He does a long roll across the tom toms and does another roll across the toms.

The cymbals crash.

His arms move faster around the set.

His feet work the bass drum.

Jared plays faster and faster, cymbals crash.

The drums sticks are a blur, his solo moving towards total chaos.

His arms and feet move so fast they seem to be moving on their own.

Jared's face is red, his eyes closed, he puts all his emotions into his drum kit.

SERIES OF LANDSCAPE SHOTS

Vermont hills are full of fall foliage leaves, bursting with gorgeous reds and oranges.

Arial shots bring us over acres and acres of rolling hills covered in yellows, reds and oranges.

RADIO BROADCAST (O.S.)  
Governments around the world have issued mixed messages about protocols for the next three days until the event. In the US, there's a mandatory evacuation order for anywhere within five hundred miles of the impact zone.

INT. CRYSTAL'S CAR

Crystal drives through the scenic Vermont countryside.

## RADIO BROADCAST (O.S.)

The Planetary Defense Office has stated that the initial shock waves will be catastrophic up to two thousand miles away from the impact zone -

Crystal snaps off the radio -- And drives in silence, scanning the horizon for house numbers.

## EXT. MICHAEL'S DRIVEWAY - DAY

Crystal's car drives up a winding driveway, weaving tightly through the woods.

## EXT. MICHAEL'S HOUSE. FRONT PORCH

Crystal stands on a tidy porch with a line of rocking chairs. Crystal knocks on the door and it's opened by MICHAEL, 80s, a charming, quick moving man.

MICHAEL

Just in time.

## INT. MICHAEL'S HOUSE

Michael hustles back into the house leaving Crystal on the porch looking confused.

## LIVING ROOM

She steps into the old house. It's a neat and tidy living room, family photos line a mantel, art work fills the walls and a bouquet of fresh flowers are on a coffee table.

MICHAEL

(from across the house)

I made your favorite.

Crystal looks curiously around the place and follows Michael's voice into the --

## DINING ROOM

Michael stands at a long table where two places are set with fine china.

MICHAEL

Sit.

CRYSTAL  
This is the home of Michael  
Bartlett?

Michael smiles.

MICHAEL  
That's me dear.

CRYSTAL  
I'm an employee of North East  
Health.

Michael looks as if that was an odd thing to say.

MICHAEL  
Lunch is still hot. Oh, I also  
baked rolls. Please sit.

Michael rushes off to the kitchen. Crystal stares at the  
table, trying to piece together what is happening.

Michael returns and puts a bowl of soup and basket of rolls  
on the table.

MICHAEL (CONT'D)  
Fish chowder.

He rushes off and then returns with another bowl of soup.

MICHAEL (CONT'D)  
You must be hungry.

CRYSTAL  
Michael.

MICHAEL  
Yes.

CRYSTAL  
My names is Crystal Murphy. I'm a  
voluntary home nurse from the North  
East Health Network. I'm here for a  
wellness and impact preparedness  
visit.

Michael, put off by this, sits at the table.

MICHAEL  
Can we enjoy this meal together?

CRYSTAL  
Michael. I'm an employee of the  
North East Health Network -

MICHAEL

Please. Eat.

Michael digs in. Crystal stares at him, not sure what to do next.

CRYSTAL

I'd like to use the bathroom.

MICHAEL

Please.

CRYSTAL

Where is it?

Michael gives her a look -- You know where.

HALLWAY

Crystal walks down a hallway and opens a door to a bed room. She opens a door to the basement.

She keeps going and opens another door, to the bathroom.

BATHROOM

Crystal washes her hands at the sink, opens a cabinet filled with pill bottles and her eyes widen.

She takes a pill bottle out, checks the label and puts it back.

She takes another out, checks the label and puts that one in her pocket.

LIVING ROOM

Crystal walks through the room, stopping to look at a photo -- It's Michael posing with HIS WIFE.

She sees another photo of Michael, his Wife and a TEENAGE DAUGHTER in a high school graduation gown. They're a happy looking family.

DINING ROOM

Crystal arrives back to the table and sits at the empty setting.

MICHAEL

How was it coming through town?

Crystal is gentle, but firm with Michael.

CRYSTAL

Mr. Bartlett, we are three days away from a human extinction level event. I am here to help you.

Michael looks confused and a little scared.

CRYSTAL (CONT'D)

I understand that may be hard to comprehend. But, I'd like you to cooperate -

MICHAEL

I thought this was your favorite soup.

Crystal frowns in frustration.

MICHAEL (CONT'D)

You used to love this soup. What happened?

Michael looks heartbroken about the soup.

Something in Crystal shifts and she picks up her spoon, she has a bite of soup.

Michael watches her eat, waiting for her reaction. Crystal savors it.

CRYSTAL

It is good.

Crystal and Michael eat together.

MICHAEL

The leaves are spectacular this year, aren't they? I would think tourists are flocking to town. There must have been some traffic coming through the village.

CRYSTAL

It wasn't too bad.

MICHAEL

Pass the butter would you?

Crystal passes Michael the butter. He spreads some on a roll and looks up at Crystal, smiling.

MICHAEL (CONT'D)

I can not believe my little girl is so grown up.

She smiles back.

MICHAEL (CONT'D)

I was in the attic today. I found something.

Michael gets up from the table and comes back with a necklace. He hands it to Crystal -- It's a gold chain with a large, black, shiny gem in it.

Crystal looks closely at the dark, moody gem. Silver flecks inside it shine with an infinite amount of colors.

MICHAEL (CONT'D)

It was your grandmothers. Black opal. She use to say it gave her the courage to survive. God, she was a character. I wanted you to have it.

Crystal is mesmerized by the gem.

MICHAEL (CONT'D)

Put it on.

Crystal gradually puts it over her head and rubs the black stone between her fingers.

Michael walks to a record player and puts a record on. It starts playing **30's era, big band, orchestra music.**

Michael holds his hand out for a dance. Crystal looks at him with some pity.

MICHAEL (CONT'D)

You used to love this song.

He extends his hand.

CRYSTAL

Mr. Bartlett I am here to help you prepare for -

MICHAEL

(teasing)  
Live a little.

Michael does a little dance spin and grinning ear-to-ear, holds his hand.

Crystal folds up her napkin, gets up and walks to Michael.

He leads her as they waltz around the dinning room.

Crystal and Michael waltz into --

LIVING ROOM

They waltz by the couch.

MICHAEL

You've been quiet today. Are you  
OK?

Crystal stares forward, waltzing through the room.

She relaxes her head on Michael's shoulder.

CRYSTAL

I'm scared.

MICHAEL

We all are sometimes.

Crystal closes her eyes lets her self fall into the moment.  
She and Michael waltz between stuffed chair and ottoman.

CUT TO BLACK.

BLACK SCREEN

Sound on -- An Emergency Alert Broadcast signal: **BEEP. BEEP.  
BEEP.**

EMERGENCY ALERT RECORDING (O.S.)

This is a National Emergency Alert.  
This is not a test. I repeat, this  
is not a test. The Plato Asteroid  
will impact Planet Earth in twelve  
hours at eight forty seven Eastern  
Standard Time. Center of impact  
will occur one hundred miles off  
the shore of New England. Take  
shelter in a basement or the lowest  
floor of a sturdy building. If you  
are outdoors, in a mobile home, or  
in a vehicle, you must immediately  
move to the closest substantial  
shelter. This is not a test.

(MORE)

EMERGENCY ALERT RECORDING (O.S.)

I repeat this is not a test. Act  
immediately.

FADE IN ON A SOCIAL MEDIA FEED

A kitten falls off a chair. A Cyber truck burns in front of a hotel. A large crowd riots in Paris. A group of young girls party in the desert. An influencer unpacks an Impact Survival Kit. A man sits in the woods crying. Two ducks snuggle.

A woman talks to camera.

WOMAN TALKING TO HER CAMERA

We are a family of four who lives  
in Hartford. We are looking for an  
underground shelter. We will pay  
you. We have canned food. We have  
all medications -

INT. SUNSET MOTEL - MORNING

Crystal lays in bed, the light of her phone flickers across her face.

VIDEO ON CRYSTAL'S PHONE

In the living room of Sandy's apartment, Jared, 10, goofs off and dances.

Jared does a mix of breakdance moves and wild freestyle dancing.

He moves happily through the living room with abandon.

The camera pans to find Sandy sitting nearby, she rolls her eyes.

TEEN JARED

Check this out.

Jared does a spin move, stops and poses for the camera.

CRYSTAL (O.S.)

(talking from behind  
camera)

Nice Jared.

INT. SUNSET MOTEL - MORNING

Crystal's eyes dart around as she watches the video and she shuts off her phone.

Crystal stares up at the ceiling then --

Crystal jumps out of bed and digs around on her dresser, looking for something.

She pulls **the Pickup Request from Evangeline and Daniel** and scans down the page.

CRYSTAL  
(Reading.)  
Eighty three Abraham Road.

Crystal moves fast as she folds up the paper and puts it into her pocket.

She scrambles around the room, frantically throwing clothes into the backpack.

She throws a water bottles and snack bars go into the back pack.

She picks up her pill bottle and shakes it -- it's empty. Crystal opens to look -- it's really empty.

CRYSTAL (CONT'D)  
Fuck.

EXT. SUNSET MOTEL - MORNING

Crystal, back pack on, bursts out of her room and jogs across the parking lot.

INT. CRYSTAL'S CAR

She jumps into her car and turns the key -- It sputters and sputters and sputters and dies.

Crystal turns the key again -- It sputters and sputters and dies.

CRYSTAL  
Come on baby, come on.

The key turns another time and the engine whines.

The engine whines, it starts knocking and then -- nothing. It's dead.

CRYSTAL (CONT'D)

No, no, no!

Crystal is flooded with dread.

EXT. SUNSET MOTEL

Crystal hustles across the parking lot and out onto the road.

EXT. COUNTRY ROAD

The road is completely empty and Crystal jogs down the middle line.

She pauses, looks up and down the road -- Empty road as far as she can see.

LATER

Crystal jogs down the road, her backpack bouncing, she's already sweating and breathing heavy.

CRYSTAL

I'm coming. I'm coming.

SERIES OF SHOTS OF CRYSTAL ON THE MOVE

Crystal, on a mission, hustles past a shopping mall with windows boarded up.

She walks past a decrepit farm and cows look up to watch her go by.

BRIDGE

Crystal jogs over a bridge and stops to catch her breath.

Crystal breaths in deeply and exhales deeply.

She looks off the bridge -- a rushing river flows over rocks and winds it's way up a valley.

EXT. ROAD BY A BIG HOUSE

Crystal walks by a driveway and looks up to see --

A driveway leads up to a car parked in front of a big house.

She stops walking and puts her hands on her hips as she considers what to do next.

BIG HOUSE. FRONT DOOR

Crystal walks very slowly across the front lawn and creeps up to the front door.

She puts her ear near the door and listens. It's quiet.

She gently turns the door knob -- It's locked.

Crystal knocks on the door. Nothing.

She knocks louder. Nothing.

EXT. BACK OF HOUSE

Crystal, a ruthless look in her eyes, continues around the back of the house.

She slowly walks up a porch and moves towards a large, glass sliding door.

Crystal peers through the glass door -- there's a big fancy kitchen.

CRYSTAL  
(Yelling through the  
door.)  
Hello?

Nothing.

CRYSTAL (CONT'D)  
HELLO!?

Nothing.

Crystal stands back and stares intensely at the door.

She kicks the door and **glass explodes and shatters everywhere.**

Crystal holds absolutely still to see if anybody heard that. The house is silent.

Crystal steps through the shattered door, glass crunching under her feet.

INT. BIG HOUSE. KITCHEN

Crystal creeps around a kitchen island scanning the countertops.

She opens a drawer and ravages through it.

She opens another drawer, pulling out scissors and pens, and another drawer and desperately digging through stuff.

She stops and pulls out a set of car keys.

Crystal holds them up and lets out a huge sigh.

**BEEP. BEEP. BEEP. BEEP.** Crystal, startled, jumps back and looks around to see where the sound is coming from.

EMERGENCY ALERT RECORDING (O.S.)

This is a National Emergency Alert.  
The Plato Asteroid will impact  
Planet Earth in nine hours at eight  
forty seven Eastern Standard Time.  
Center of impact will one hundred  
miles off the shore of New England.  
Catastrophic shockwaves will be  
experienced throughout -

Crystal frantically searches her pockets, finds her phone and shuts the alert off.

EXT. BIG HOUSE. DRIVEWAY

Crystal sits in the car, turns the car on and the radio comes to life.

RADIO (O.S.)

...earlier this morning, thousands  
of Catholics invaded the Vatican  
Palace in Vatican City. They have  
encamped as they wait for what they  
say is the second coming of -

Crystal snaps the radio off.

INT. NEW CAR DRIVING ON ROAD - DAY

Crystal races down the road, intensely watching the landscape slide by.

Outside her window -- A blur of red and orange trees.

EXT. NEW CAR DRIVING THROUGH TOWN

The streets are empty. Some shops are boarded up. Crystal races through town.

She flies through the main intersection, races by the City Hall and rushes by the school.

EXT. SANDY'S CONDO - DAY

Crystal's new car parks across the street from Sandy's condo.

INT. NEW CAR

Crystal sits in the car watching the the condo, building up the courage to do something.

Jared comes out the front door, Crystal's eyes widen and jumps out of her car.

EXT. SANDY'S CONDO

Jared gets on his dirt bike as Crystal hustles across the street.

CRYSTAL

Hey.

Jared looks up startled.

CRYSTAL (CONT'D)

Hey!

JARED

What are you doing here?

CRYSTAL

You need to come with me.

JARED

What?

CRYSTAL

I know about a bunker.

JARED

(Exasperated.)

Mom.

CRYSTAL  
It's 40min away. We still have  
time.

JARED  
No.

CRYSTAL  
One of my patients told me about  
it. This is real. I'm fucking  
serious.

Jared puts his key in the ignition.

JARED  
Get out of the way.

CRYSTAL  
Where are you going?

JARED  
Don't do this right now.

CRYSTAL  
There's nine hours.

JARED  
Move.

CRYSTAL  
We have to try.

JARED  
No!

CRYSTAL  
I want to try and live. With you.

That hits Jared hard and looks down at his bike.

CRYSTAL (CONT'D)  
I'm going inside to get your  
grandmother.  
(beat)  
Look at me.

Jared looks Crystal in the eyes.

She has never been so serious about something in her life and  
he can see that.

CRYSTAL (CONT'D)  
Stay right here.

INT. SANDY'S CONDO

Crystal walks into the dim, shabby condo and moves by a well worn couch and a reclining chair.

CRYSTAL

Mom?

Crystal squints to adjust her eyes and hears -- **The faint sounds of TV.**

HALLWAY

Crystal cautiously moves down a narrow hallway lined with family pictures.

She passes a picture of her YOUNGER SELF with BABY JARED.

There's a picture of her YOUNGER SELF with SANDY.

The **TV grows louder.**

ON TV (O.S.)

....I know that many of you feel like God must be telling you no. Well He might right now. He might be testing you.

SANDY'S ROOM

In a small bedroom, Sandy lays in bed watching a sermon on TV. Crystal walks in.

CRYSTAL

Mom.

SANDY

(Surprised.)

Crissy.

CRYSTAL

We gotta go.

SANDY

What are you doing here?

CRYSTAL

We're going to a bunker.

SANDY

Oh, no.

CRYSTAL  
You can pack some clothes and  
medications.

Crystal grabs a tote bag and shoves clothing into it.

SANDY  
Crissy.

Crystal moves around the room stuffing things into the bag.

SANDY (CONT'D)  
Crissy -

CRYSTAL  
We should bring all your cash.

SANDY  
Crissy!  
(yelling)  
STOP!

Crystal looks.

SANDY (CONT'D)  
Stop it.

CRYSTAL  
Some people are taking us there.  
But we need to go now.

SANDY  
I'm not going anywhere.

CRYSTAL  
You can't stay here.

SANDY  
I can.

CRYSTAL  
(pleading)  
No, you can't.

SANDY  
I don't want to see the other side  
of this.

CRYSTAL  
Well -

SANDY  
Did you find Jared?

CRYSTAL

Yes.

SANDY

Is he going?

CRYSTAL

Yeah.

SANDY

Come here.

Crystal sits on the bed next to Sandy.

Sandy takes her hand. Crystal looks down -- their fingers wrapped around each other. She hasn't held her mother's hand in decades. The warmth of Sandy's hand is soothing.

SANDY (CONT'D)

Pray with me.

CRYSTAL

I have to go.

Sandy closes her eyes and Crystal goes with it.

SANDY

Heavenly Father, I pray you will guide my daughter and grandson's foot steps and give them wisdom as they chooses the a path forward. Please help my daughter to trust in you and in herself. Help her to rely on your strength rather than only on herself. Give her the courage to follow her calling. Help bring her and her son to a safe place. Let her bring light into the whatever world she will inhabit next.

(beat)

And Heavenly Father, I pray you will help my daughter to be a better mother than I ever could be for her.

Crystal stares forward, the last part of the prayer hitting her surprisingly hard.

SANDY (CONT'D)

Amen.

CRYSTAL

Amen.

Sandy turns Crystal's hand over and traces lines on her palm.

SANDY

When you were born, I was on my own. I didn't know what to do. You were so small. So fragile. I was just so scared. I wanted to give you everything. But, I didn't.

(beat)

I never felt like like a mother. I felt like failure.

Crystal hugs Sandy, burying her face into her mothers neck.

SANDY (CONT'D)

I'm sorry.

CRYSTAL

It's OK.

SANDY

Take care of that boy.

They sit on the bed hugging for the last time in their lives.

HALLWAY

Crystal walks away from her mom's room and stops, gazing at the photo of herself and Young Jared. She takes the photo off the wall.

She moves to the photo of herself and Sandy and she takes that photo off the wall.

EXT. SANDY'S HOUSE

Crystal, carrying the photos, walks out the front door and looks desperately around -- Jared is waiting, relief washes over her.

CRYSTAL

She's not coming.

JARED

What?

She shakes her head, no. Jared blinks, the weight of that hitting him hard.

JARED (CONT'D)

I gotta say good bye.

Crystal nods and Jared heads into the condo.

EXT. DIRT ROAD - DAY

Crystal's new car flies down a dirt road, gravel flying everywhere.

INT. CAR. DRIVING - DAY

Crystal white-knuckle drives while Jared stares out the window.

He watches the landscape slide by, taking in this familiar, bucolic scenery for what could be the last time.

EXT. FARM HOUSE - DAY

Crystal's new car pulls into the driveway of the farm house where Evangeline and Daniel live.

INT. NEW CAR

Crystal screeches to a halt.

CRYSTAL  
I'll go get them. You stay.

INT. FARM HOUSE - DAY

We alone are inside the busy, wall papered house, but nobody is in here. The house is quiet. A **knocking on the front door.**

CRYSTAL  
(through door)  
Hello!

More **knocking on the door.**

CRYSTAL (CONT'D)  
(through door)  
Hello!

The door opens, Crystal steps in and surveys the room.

CRYSTAL (CONT'D)  
Evangeline!

No answer. Crystal rushes up the stairs.

CRYSTAL (CONT'D)  
(upstairs)  
Evangeline? Daniel?

The **house creaks** as she walks around up stairs.

CRYSTAL (CONT'D)  
(upstairs)  
Hello? Anybody here!?

Crystal stomps back down stairs and Jared bursts through the door.

JARED  
They're in the barn.

EXT. FARM HOUSE

Jared and Crystal run across the lawn and around the back of the house.

INT. BARN

Jared throws open the side door and leads Crystal into the barn.

Sheep and cows chew on hay, barely noticing them. Jared and Crystal race to a stall --

IN THE STALL

Daniel and Evangeline, pale, lay on a bed of hay, surrounded by cut flowers. Crystal skids to stop, staring in shock.

JARED  
That's them?

CRYSTAL  
Yeah.

JARED  
Shit.

CRYSTAL  
Yeah.

Crystal and Jared stand there, drop jawed, as their plan falls apart right in front of them.

JARED  
What'd we do?

Crystal leaves to --

THE NEXT STALL

She looks around the stall something, grabs an old horse blanket and brings it back --

IN THE STALL

Crystal gently lays the blanket over the bodies of Daniel and Evangeline. She hands a corner to Jared.

CRYSTAL

Here.

He takes the corner and they drape the blanket over the dead bodies.

Jared delicately pulls the blanket up to cover their pale faces.

Crystal stands by the bodies and takes in a moment of silence for Daniel and Evangeline.

INT. NEW CAR DRIVING - DAY

Crystal drives, desperately searching for landmarks out the window.

CRYSTAL

They said it was up the road. They said it was in a salvage yard.

Jared scans out his window -- A big barn slides by then another old farm house.

Jared watches as they drive by another house, a few junked cars are on the yard.

JARED

Is that it?

Crystal squints.

CRYSTAL

I don't think so.

They drive by a logging road with a locked gate.

JARED  
That it?

CRYSTAL  
I don't know...

JARED  
Where is this place?

CRYSTAL  
(getting stressed)  
I don't know -

**BEEP - BEEP. BEEP - BEEP. BEEP - BEEP.**

EMERGENCY ALERT RECORDING (O.S.)  
This is a National Emergency Alert.  
Asteroid Plato will impact planet  
earth in three hours at eight forty  
seven Eastern Standard Time. If you  
have not made preparations to take  
shelter -

Crystal and Jared scramble to turn off the message.

Jared closes his eyes, trying to stay calm.

IN THE CAR - LATER

They continue driving up the dirt road.

Crystal looks out the window, something catches her eye --

On top of a long, grassy hill are rusted boxcars stacked on  
each other and junked trucks sticking.

Crystal looks to Jared, they share a glance -- *This* is the  
place.

EXT. SALVAGE YARD ROAD

Crystal's car turns onto a dirt road leading towards the  
salvage yard.

She drives by a dozen new cars and trucks parked along side  
the road.

INT. NEW CAR

They drive by more parked car and trucks, all lined up along  
the side of the road.

Crystal and Jared stare intently out the window, looking for an entrance.

EXT. SALVAGE YARD ENTRANCE - DAY

A few metal, office shacks and old boxcars create an entrance way into the salvage yard, which is blocked by a gate.

Crystal's car parks and Jared and Crystal get out.

They slowly walk towards the gate surrounded by old boxcars and shacks.

It's very quiet as they arrive the gate.

JARED

Is somebody going to meet us?

CRYSTAL

I don't know.

JARED

Can you call somebody?

CRYSTAL

No.

JARED

What was the plan?

CRYSTAL

Bring the old couple here and go in with them.

Jared is stone-faced as he starts weighing out the options of what to do.

They both hear something -- In the salvage yard, **an ATV drives around**, getting louder and louder, then appears off in the distance.

JARED

HEY, HEY, HEY! OVER HERE!

The ATV driven by a MILITIA GUY drives up on the other side of the gate.

The Militate Guy gets off and walks towards them. He's wearing camouflage, a rifle is slung over his back.

CRYSTAL

Thank God, thank God, thank God.

The Militia Guy stands on the other side of the gate.

CRYSTAL (CONT'D)  
We're here.

MILITIA GUY  
You need to leave now.

CRYSTAL  
We were told to come here.

MILITIA GUY  
No, you weren't.

CRYSTAL  
Your neighbors. Daniel, Evangeline -

MILITIA GUY  
You and the boy need to leave -

CRYSTAL  
We were supposed to bring them, but  
they -

The Militia Guy point

MILITIA GUY  
Go.

CRYSTAL  
(Panicking.)  
You need to let us in.

The Militia Guy looks down the barrel of his rifle.

MILITIA GUY  
Leave.

CRYSTAL  
You have to take us!

Crystal shakes the gate, it bangs around and Jared grabs her in a bear hug.

His arms wrapped around her, Jared pulls her away from the gate and drags Crystal back to the car.

The Militia Guy, ready to pull the trigger, watches them get back into their car.

INT. NEW CAR

Jared helps Crystal in the passengers side and he jumps into the drivers side.

JARED

Keys.

Crystal, sweating and shaky, fumbles with for her key. She pulls them out and drops them on the floor.

Jared picks up the keys and looks to Crystal who is a shaking mess.

JARED (CONT'D)

Breathe.

Crystal breathes heavily, trying to catch her breath.

JARED (CONT'D)

Slowly. Breathe -

CRYSTAL

(She snaps.)

JUST GO!

Jared, flustered, starts the car and drives down the road. Out the back window -- The armed Militia Guy watches them drive away.

INT. CAR. SALVAGE YARD ROAD

Jared drives back down the road, past the parked cars. He turns onto another dirt road and drives out of sight of the gate.

INT. CAR. DIRT ROAD - LATER

He stops the car and stares forward, steaming.

JARED

We're gonna hike into the woods.  
We're gonna find a way in there and  
we're gonna find that bunker.

Crystal struggles to catch her breath.

CRYSTAL

I can't do that.

JARED

Yes you can. You taught me how to survive.

Jared throws the door open and walks into the woods.

EXT. WOODS

Jared stomps through dense forest. He pushes away branches and crunches over leaves.

Behind him, Crystal tromps through the forest wearing her backpack, breathing heavily and sweating.

Jared looks back, relieved to see her.

She catches up and Jared takes the backpack off her shoulders.

EXT. FENCE IN WOODS - DAY

Jared leads them through the woods and they come to a fence running through the woods.

He scans the top of it -- It's fifteen feet high with gnarly rounds of barb wire running along the top.

Crystal and Jared forge on, trailing next to the fence.

As Jared walks, he takes a water bottle from the back pack and hands it to Crystal.

She has a long, desperate swig of water.

Jared notices something in her back pack and takes out a crumpled up piece of paper.

He unfolds it -- it's the crayon scribble drawing of an asteroid that the child, gave her.

Jared shows it to Crystal, who takes it and looks closely at it.

CRYSTAL

One of the kids in that family made that for me. For helping their mom.

We look at the page of naive, colorful scribbles. Crystal points to the dark circle in the middle of the page.

CRYSTAL (CONT'D)

That's the asteroid.

Crystal finds comfort in looking at the naively beautiful picture.

She looks up at the trees above her, blinking as the sun hits her face.

She sees something in the trees and squints to see it better.

LOOKING AT THE TREE TOPS

There's an opening amongst the orange and yellow leaves --

There's blue sky and **a glowing, yellow dot in the mid-day sky**. It looks like an incredibly bright star -- against the blue sky.

EXT. FENCE IN THE WOODS

Crystal is in total awe.

CRYSTAL

It's here.

Jared stares up at the sky, also in awe. They stand together taking in the other worldly sight.

EXT. WOODS - AFTERNOON

A family of deer eat peacefully in the woods surrounded by Vermont fall foliage.

They startle and look up.

The family of deer run off.

EXT. FENCE IN WOODS. DEEP IN FOREST - AFTERNOON

Jared and Crystal walk along the fence, smashing their way through dense woods.

Jared stops hiking and looks up, surveying the high fence with barbwire on top. It's a daunting climb.

Jared puts a foot into the fence and lifts himself up. The fence shakes and rattles as, step-by-step, he clambers up the fence.

Crystal, haggard looking, watches with terror in her stomach.

One shaky step at a time, Jared climbs to the top.

Jared, in total concentration, spreads the jacket over the barbwire at the top.

He gingerly slides himself over the jacket.

One foot at a time, Jared lowers himself down the other side of the fence.

He jumps down onto the ground inside the salvage yard.

He looks at Crystal through the fence. She is sick-looking, dread beaming from her eyes.

JARED

You have to do it.

Crystal's fingers wrap around the fence. She gingerly pulls herself up. The fence shakes and rattles.

ON FENCE

Crystal, moving slowly, reaches out another hand and pulls herself up. Her legs shake and the fence rattles.

Her fingers grab higher and trembling, she pulls herself up.

She crawls herself towards the top of the fence. Her foot goes into the chainlink fence, she steps up, but it slips --

Crystal dangles ten feet up on the fence.

Crystal struggles to jam her foot back in the fence and regains her footing.

She musters up every ounce of strength in her body to hoist herself further up. Step-by-step and hand-by-hand, Crystal shakily climbs to the top of the fence.

Crystal stares down the line of jagged barbwire.

She drags her body onto the jacket covering the barbwire. She carefully slides herself over the top of the fence and starts climbing down the other side.

She tugs on the jacket, trying to take it with her, but it's stuck. Crystal tugs harder.

JARED

Leave it!

The fence rattles and shakes, as she carefully climbs down inside the salvage yard.

## SALVAGE YARD

Crystal puts on foot on the ground in the salvage yard and then the other.

She crumples on on the ground, leaning against the fence.

CRYSTAL

You're gonna be cold without a jacket.

She pale and sweaty, vomits on the ground.

Crystal leans back on the fence and closes her eyes. She is a complete mess, her body totally depleted.

Jared looks at her with deep disappointment.

JARED

You said you were clean.

Crystal, eyes closed, nods -- I know I said.

JARED (CONT'D)

You told me you were clean.

CRYSTAL

Leave me here.

Jared looks into the salvage yard --

It is a massive, sprawling landscape of cars and junked metal stacked into piles.

## SOCIAL MEDIA FEED

Puppies play together. Hundreds of people dance at a Burning Man-style end of the world party. An influencer streams from their basement bunker, showing a wall of provisions they have stalked up. A huge mass of people walk across a bridge, away from a city.

PHONE SWIPE

## IMPACT EVENT COUNT DOWN CLOCK

A live feed of a clock ticks: 03:32, 03:31, 03:30, 03:29, 03:28, 03:27, 03:26, 03:25.

## EXT. SALVAGE YARD. ROW OF SCRAPPED CARS

A long row of scrapped cars, now rusty carcasses of metal. They are piled two and three cars high making a wall of jagged automobile remains.

Jared and Crystal, stumbling, appear from around the wall of scrapped cars.

They make their way down the row of salvaged cars.

Jared stops and puts his arm around Crystal to carry her weight.

Jared desperately scans the area -- It's all junked cars, piles of tires and piles of old engine blocks.

JARED

What are we looking for?

CRYSTAL

(wheezy)

There's gotta be a door.

Jared, arm around his mom, helps her walk down the row of junked cars, taking them deeper into the landscape of junk.

## SALVAGE YARD. ROW OF SCRAPPED APPLIANCES

Jared, supporting Crystal, trudges by disfigured washing machines, refrigerators and microwaves.

They walk by hills of scrapped metal, twisted and piled high.

Jared struggles under the weight of his mother and puts her down to rest on a stack of tires.

Crystal sweats profusely, withdrawal and fatigue are reeking havoc on her body.

Jared reaches into the backpack and takes out a bottle of water and gives it to Crystal.

CRYSTAL

(Whispering.)

Save it.

Jared forces her to take it, she has a big swig and then vomits the water back up.

Jared touches her forehead.

JARED  
You are on fire.

CRYSTAL  
I feel so cold.

Jared takes his sweatshirt off and wraps it around her. He looks up into the sky.

SALVAGE YARD SKY - DUSK

The Vermont sky is a pale blue and **the glowing circle burns brighter.**

SALVAGE YARD. SCRAPPED APPLIANCES

Jared, determined to march on, lifts Crystal back up. They hobble past the junked washing machines and refrigerators.

EXT. SALVAGE YARD. SCRAPPED BUSES

Jared carries Crystal on his back down a row of scrapped trucks.

He carries her by a rusty, decrepit ice cream truck and a junked city bus with grass growing through it.

Jared stops next to decrepit school bus and lowers Crystal to the ground.

TOP OF SCHOOL BUS

Jared clambers up on top of the school bus and scans the horizon --

It's nothing but piles and piles of scraped vehicles, boxcars and metal.

**BEEP - BEEP. BEEP - BEEP. BEEP - BEEP.**

EMERGENCY ALERT RECORDING (O.S.)  
This is a National Emergency Alert.  
Asteroid Plato will impact Planet  
Earth in sixty minutes. You must  
immediately stop any travel and  
shelter in place -

Jared shuts his alert off and looks out across the salvage yard.

JARED  
(Yelling to himself.)  
FUUUUUUUUUUUUCCCCCKKKKK!

SALVAGE YARD. SCRAPPED BUSES

Jared climbs back down off the bus and crouches down next to Crystal.

JARED  
Hey.

She peers at him.

CRYSTAL  
(faintly)  
I'm here.

JARED  
I don't know what to do.

Crystal looks helplessly at him.

JARED (CONT'D)  
We have less than an hour.

Jared's lips tremble and a tear leaks out of his eye.

Crystal digs into her shirt and takes the black opal necklace off her neck.

She hands it out for to Jared to hold.

CRYSTAL  
Hold it.

Jared reluctantly takes the necklace and looks at the gem.

CLOSE ON THE OPAL

It's a beautiful, vastly dark black with thousands of tiny, swirling, glittering flakes.

LOOKING AT THE SKY

It's now twilight and the horizon glows orange. One very brightly burning object glows in the sky. This is Plato.

SALVAGE YARD. SCRAPPED BUSES

Jared's finger can't help but to rub the smooth stone and it calms him down.

Crystal, in her withdrawal haze, smiles.

CRYSTAL

The man who gave that to me thought  
I was his daughter. He made me  
soup. I danced with him around his  
living room. Crazy, lonely old guy.

(beat)

They were like angels.

Jared looks to Crystal, finally submitting to this moment.

JARED

Who?

Crystal stares past Jared, up into the sky.

CRYSTAL

The people I visited. For the  
hospital. I went all over the  
hills, into to their homes. They  
let me in.

(beat)

They showed me how to be with you.

Jared has never seen his mother be so raw and emotional.

JARED

Where were you all those years?  
When you weren't here?

CRYSTAL

In New York. I was in Montana.  
California at the end.

JARED

Where did you stay?

CRYSTAL

I was on the streets mostly.  
Sometimes in an apartment with  
friends.

JARED

What were you doing?

CRYSTAL

Whatever it took to get drugs.

JARED  
Why didn't you come back?

CRYSTAL  
I thought about you every day.  
Every day I promised myself I'd get  
clean so I could come back to you.

JARED  
You could have come back anytime.

CRYSTAL  
You need to go. Go find the bunker.

**The sound of an ATV becomes louder and louder,** Jared ducks  
down as --

Off in the distance, The Militia Guy drives his ATV through  
the yard.

ON TOP OF SCHOOL BUS

Jared scrambles back up to the top of the bus and watches the  
ATV drive down a row of scrapped cars, turn and disappear.

SALVAGE YARD. SCRAPPED BUSES

Jared jumps down to Crystal, puts the opal in her hand and  
closes her fingers around it.

Jared looks her deep in the eyes, scanning for her attention,  
trying to inspire one more push from her.

JARED  
Let's go.

Crystal, pale and sweaty, lifts her arm for him to take.

EXT. SALVAGE YARD. LAWN MOWER PILES

Jared and Crystal jog past piles of mangled lawn mowers, in  
the direction of the ATV.

EXT. SALVAGE YARD. MORE CARS

Jared and Crystal hustle around a corner and down another row  
of battered, rusty old cars.

EXT. SALVAGE YARD. ROW LEADING TOWARDS HILL

Jared and Crystal, way out of breath, stop and look --

A row of scrap metal leads towards a small hill, where the ATV is parked.

They carefully walk down the row, **glass crunching under their feet.**

EXT. SALVAGE YARD. HILL

They creep by the abandoned ATV.

Jared and Crystal intensely scan every inch of the row looking for signs of the bunker.

There's junked cars, piles of rusted vehicle axles, heaps of tires.

EXT. SALVAGE YARD. BUNKER ENTRANCE

Jared stops, his eyes widen --

Twenty feet in front of them is a metal door built into the hill.

Jared creeps towards the door, **his steps crunching on glass** as he goes.

He sneaks close to the metal door.

It's a short, beefy-looking, industrial door built into the hillside.

Jared pulls on a large handle, but it doesn't budge.

He yanks on the handle, it's shut solid.

Jared frantically claws around the edges of the door for a way in.

**BEEP - BEEP. BEEP - BEEP. BEEP - BEEP.**

EMERGENCY ALERT RECORDING (O.S.)

This is a National Emergency Alert.  
Asteroid Plato will collide with  
Earth in twenty minutes. Stay in  
place. Do not attempt to travel or  
transport -

Crystal digs out her phone and turns the alert off. Jared looks to her -- panic all over his face.

CRYSTAL

Knock.

Jared pounds his fist on the door. Nothing happens.

He pounds again. Nothing.

Jared sees a metal rod nearby, picks it up and tightens his grip on it.

He winds back and slams the rod on the door, denting it in.

He swings the rod back and he pounds the door again and again.

A primal instinct to survive pulses through Jared as he violently slams the rod on the door over and over.

JARED

Open the fucking door!

He desperately bangs and bangs on the door.

He dents and scratches the surface, but nobody comes.

Exhausted and defeated, he stops.

Crystal calmly walks to her son.

She gently puts one arm around him and slowly raises her other arm around Jared.

The metal bar slips out of his hands.

They stand there, Crystal's arms hold Jared in a tender hug.

The embrace relaxes Jared's body and he slowly moves one arm up and around Crystal.

He lifts his other arm up and affectionately returns the hug.

Jared and Crystal stand hugging amongst the rusted and twisted debris.

CRYSTAL

I'm sorry.

Crystal and Jared give and receive, the biggest, deepest, most honest hugs they have ever shared in their lives.

CRYSTAL (CONT'D)

I tried.

JARED

I know.

Jared's eyes close as he falls into the warmth of the embrace.

Crystal closes her eyes, deeply feeling her body embrace Jared's body. This is the feeling she has been dreaming of for years.

SOCIAL MEDIA FEED

In Ghana, a mother and son hug. In Thailand, two sisters hug. In China, an entire family hugs. In England, an older couple hug. In Costa Rica, a father and daughter hug. In Iceland, a family hugs. In Afghanistan, a couple hug. In South Korea, a group of friends hugs. In Russia, soldiers hug. In Panama, a family hugs.

INT. SANDY'S CONDO. BEDROOM

Sandy sits up in her bed, holding her hand on a bible and stares out her window, waiting peacefully.

INT. BARN. STALL

The horse blanket lays in the stall covering the bodies of Evangeline and Daniel. The cut flowers are delicately arranged around them.

INT. FARM HOUSE

In the tidy farm house, the dining room table is set for two. Michael brings two bowls of stew to the table and sits down.

He looks around the house, waiting for somebody to join him for lunch.

INT. DARK BASEMENT

Ariel huddles the corner with her HUSBAND and daughters. Ariel cradles baby Ethan, **singing him a tender lullaby.**

INT. CLUTTERED HOUSE

We move through the stacks and stacks of things to find Gabriel, a mountain of a man, sitting by a window, calmly watching the landscape.

EXT. A TREE IN A VERMONT FIELD

A hawk sits on a branch surrounded by fall foliage. It's feathers rustle in a blast of wind.

We pull back to see -- A lone tree in a field. It's yellow, orange and red leaves also flutter in the wind.

In ultra-slow motion -- Day light is eclipsed.

The tree become monochromatic.

An enormous burst of bright, white light explodes across the frame bleaching all color from the landscape.

A violent blast of wind explodes the tree into fragments.

Leaves and wooden debris fly at us and fill up the frame.

CUT TO BLACK.