

Cloverfield

by

Drew Goddard

6/8/07

FROM BLACK -- block letters appear on-screen:

PROPERTY OF THE UNITED STATES GOVERNMENT

The letters disappear, replaced by:

DOCUMENT #USGX-8810-B467/DIGITAL VIDEOCASSETTE
MULTIPLE SIGHTINGS OF CASE DESIGNATE "CLOVERFIELD"

Then:

CAMERA RETRIEVED AT INCIDENT SITE "US-447"
(AREA FORMERLY KNOWN AS CENTRAL PARK)

FADE IN:

1 INT. BETH'S APARTMENT - LIVING ROOM - DAWN 1

WIDE ON THE CITY -- we're looking DOWN ON MANHATTAN as the MORNING SUN breaks through the skyline.

And as the image adjusts slightly, we realize we're looking THROUGH A VIDEO CAMERA. We hear a MAN'S VOICE. It's whispered, quiet --

VOICE (O.S.)
Six forty-two a.m...

His name is ROB HAWKINS.

As he backs away from the window, we catch a glimpse of HIS REFLECTION in the glass. And even though the VIDEOCAMERA is obscuring most of his face, we can tell he's smiling --

ROB
It's already a good day.

And as Rob SWINGS THE CAMERA AROUND we get a better look at our surroundings -- we're in a MANHATTAN APARTMENT -- floor-to-ceiling windows; opulent but not garish. The tasteful decor suggests a feminine touch.

CAMERA MOVES THROUGH the living room. We hear Rob's BARE FEET quietly padding along the hardwood floors --

He approaches a SIDE TABLE covered with FRAMED PHOTOGRAPHS -- they're all of A GIRL (Beth) and her various friends and family. Rob's hand reaches into frame, selects one photograph in particular:

CONTINUED

Rob and Beth at COLLEGE GRADUATION. They're both wearing cap and gowns; they're both smiling for the camera. Rob takes the photo, moves it in front of the other photos on the table.

CUT TO:

2 OMITTED 2

3 INT. BETH'S APARTMENT - MORNING - LATER 3

We're MOVING THROUGH THE APARTMENT, getting a better feel of the place. Everything's still MORNING QUIET -- the silence is peaceful, serene. We can hear Rob's footsteps, his steady breathing, the distinctive sounds of his hands on the camera.

We turn a corner, headed down a hallway. Rob's hand pushes open a door, leading us into --

4 INT. BEDROOM - MORNING 4

-- the apartment's bedroom. And the BLUE LIGHT of dawn is just starting to peek through the curtains. As Rob enters the room, he angles towards the bed, focusing in on --

Her. She's in bed, fast asleep. (Tastefully) covered by the sheets. And for a moment, we just HOLD ON HER.

This is BETH MCINTYRE.

As the morning-light finds her face, we can see she's half-smiling in her sleep. She looks near angelic.

Rob approaches, angling in on Beth's face. He sits down on the side of the bed, his movement rousts her a bit. Her eyelids flutter open --

BETH
(half-asleep)
What are you doing?

ROB (O.S.)
Nothing.

Beth rubs the sleep out of her eyes, sits up a bit. Glances at the camera, playful --

BETH
Stop it.

ROB (O.S.)
Suddenly she's shy.

BETH
Seriously -- I can just see this
ending up on the internet...

She pulls the bedsheet tight around her, making sure she's
safely covered.

ROB (O.S.)
Fine -- see if I care.
(beat)
I'm interested in other things...

BETH
(rolls eyes)
Like what?

ROB
Like... you. I want to know
everything there is to know about
Elizabeth Anne McIntyre.

BETH
You already know everything, Rob.

ROB
That's not true. After last night...
we can still surprise each other.

She flushes a little, smiles --

BETH
Fair enough.
(okay then)
What would you like to know, Robert
Hawkins?

ROB
Well, let's start with... What do you
want to do today?

BETH
That's it? You can ask me anything
in the world and you go with "What do
you want to do today?"

ROB (O.S.)
Sure. For starters.

Beth studies him -- fine, I'll play along --

BETH

Okay then...

(thinks about it)

I'd like to eat breakfast. No -- I'd like you to bring me breakfast.

Here. In bed. I think I've earned that...

ROB (O.S.)

Really? 'Cause I think I'm the one who did all the work...

She raises her eyebrows -- are you kidding me?

CUT TO:

5 INT. BETH'S BEDROOM - MORNING - LATER

5

A little later. Beth's shifted position a bit. She's eating strawberries out of a bowl (clearly Rob lost the breakfast in bed argument.) We UPCUT right into their conversation --

ROB (O.S.)

-- I've never been.

BETH

-- it's not what it used to be.

ROB (O.S.)

I hear it's fun.

BETH

Sure. If you want to score horse.

ROB (O.S.)

That's not the --

(wait)

Did you just call it "horse?"

BETH

(laughing)

-- it's not the same Coney Island you're thinking of --

ROB (O.S.)

-- that's not the point --

CUT TO:

6 INT. BETH'S BEDROOM - MORNING - LATER

6

REVERSE SHOT -- ON ROB. He's shirtless, clad only in pajama bottoms. He leans back against the headboard, uncomfortable being filmed --

CONTINUED

ROB
...from the neck up. That's it.
That's the only way I consent to
this.

BETH (O.S.)
I wouldn't worry about it, Rob.
Nobody's paying for that online.

Rob glances down at his body, mock offended --

ROB
People would kill for this.

BETH (O.S.)
Okay -- what else?

ROB
What do you mean?

BETH (O.S.)
Other than cotton candy and tilt-o-
whirls -- what do you want to do
today?

Rob stares at her with mischievous eyes for a beat. Then --

ROB
Beth... if I answered that question
honestly, you'd probably slap me.

BETH (O.S.)
Try me.

He reaches out, playfully grabs her leg. She laughs, pushes
him away, the camera shakes --

ROB
Honestly -- the things I'm thinking
right now -- I may slap myself...

BETH
(laughs)
-- Rob, I swear to god there's
nothing you could say that would
possibly --

And just as she says that, the VIDEO IMAGE fills with STATIC
and we ABRUPTLY CUT TO --

7 EXT. MANHATTAN STREETS - DAY 7

HONK HONK HONK! The loud CACOPHONY of New York City TRAFFIC jars us right out of the previous scene --

We're street level now -- as the video camera adjusts, we catch a glimpse of DOWNTOWN MANHATTAN in all its glory. Then we swing around and follow --

A GIRL (mid-twenties) as she crosses through traffic on the busy crosswalk. She's wearing a JAPANESE SILK DRESS, her hair is pulled back with CHOPSTICKS. This is LILY FORD.

We hear a GUY'S VOICE call after her --

VOICE (O.S.)
Is the light on?

Lily glances back at the camera. Slightly exasperated --

LILY
Watch where you're going --

VOICE (O.S.)
I don't know if this is the on button
or the zoom...

LILY
Jason --

VOICE (O.S.)
I think it's on.

LILY
(glares at him)
Perfect. Now we can have a nice
record of you getting run over.

CUT TO:

8 INT. BODEGA - DAY 8

Lily's at the counter of a corner grocery store. She's talking over her shoulder as the CASHIER bags her food --

LILY
...go around and get testimonials
from everyone.

VOICE (O.S.)
-- this isn't a wedding --

CONTINUED

LILY
I know this isn't a wedding -- I said
like a wedding.
(to cashier)
Thank you.

VOICE (O.S.)
Why do I have to do it --

The CAMERA SWINGS AROUND as the person holding it looks into the lens. We see his face for the first time --

This is JASON HAWKINS -- Lily's boyfriend and Rob's older brother. As he looks into the camera --

JASON
-- I don't even know how to work this thing.

LILY (O.S.)
Let me ask you a question -- can you see me through the viewfinder?

JASON
Hang on --

Jason swings the camera back around to FIND LILY in front of the counter, trying to collect her groceries --

JASON (O.S.)
Yeah. I can see you.

LILY
Good.
(beat)
Now... can you see me trying to carry all these bags by myself?

CUT TO:

9

INT. APARTMENT BUILDING - STAIRWAY - DAY

9

We're looking down at Jason's legs. We see in one hand he's carrying several grocery bags. As he raises the camera with the other hand --

LILY
-- he's your brother. This is important. Stop trying to get out of it --

CONTINUED

We see Lily's leading him up a flight of stairs. As they spill out onto the landing, walk down a hallway --

JASON (O.S.)
-- it's a shit job, Lily.
LILY JASON (O.S.)
No it's not. Yes it is.

LILY
(shooting him a look)
Jason.

JASON
(turning on a dime)
Okay, baby. I'll do it.

CUT TO:

10 INT. APARTMENT - DAY

10

Suddenly we're in an APARTMENT, MOVING TOWARDS A GUY hanging a LARGE BANNER which reads "GOODBYE ROB!" --

JASON (O.S.)
Hud -- I got a job for you.
The guy looks over his shoulder, sees the camera. Tenses up.
This is HUDSON PLATT.

HUD
I'm already supposed to be working on the sign...

JASON (O.S.)
Yeah. This is actually even more important than the sign --

Hud clearly doesn't like being on camera. As he shuffles awkwardly --

JASON
You've been to a wedding, right?

HUD
(shakes head)
Not since I was a kid. I don't really get invited to a lot of things like that.

CONTINUED

JASON (O.S.)

Okay, well -- you know how at
weddings they have people give
testimonials to the videocamera?

HUD

(thinks; then)

No.

JASON (O.S.)

(you're killing me)

Take this camera, go around the
party, and film everyone wishing Rob
good luck.

HUD

(deer in headlights)

That sounds like a lot of
responsibility, Jason. I don't
know...

JASON (O.S.)

It's important. We'll need you to
talk to everyone, Hud.

(beat)

We'll need you to talk to Marlena.

Hud's eyes dart towards the camera. Wait --

HUD

Marlena's gonna be here?

JASON (O.S.)

Yeah. Sure. Lily invited her. And
we need you to talk to her. You
know. For Rob.

And that's actually giving Hud pause --

JASON (O.S.)

But you should practice first.
Here -- put this around your neck
like this --

Jason takes the camera, loops the strap around Hud's neck --

CUT TO:

11 INT. APARTMENT - DAY 11

Testimonial. Jason looks into the camera. IN THE APARTMENT BEHIND HIM, we see SEVERAL PEOPLE decorating the place for a PARTY. As they move furniture, set out food, hang lights --

JASON
Rob, good luck in Japan, man. I love
you.
(beat; then)
That's it.

HUD (O.S.)
That's it?

JASON
Easy enough, right?

HUD (O.S.)
It's kind of fun, actually.

JASON
(what?)
Yeah...

CUT TO:

12 INT. APARTMENT - NIGHT 12

A COUPLE (JENN and ANTONIO) finish hanging a string of lights. As the lights flicker to life around the room --

HUD (O.S.)
Hey guys --

CUT TO:

13 INT. APARTMENT - NIGHT 13

Testimonial. Jenn and Antonio face the camera --

JENN
Bon voyage, Rob!
(glances at Antonio)
Or, however you say that in
Japanese...

ANTONIO
Sayonara?

CONTINUED

JENN
Sayonara Rob!
(frowns)
No, that's not right...

ANTONIO
Sayonara Rob!

JENN
That sounds like we want to bomb
him...

CUT TO:

OMITTED

20 INT. APARTMENT - NIGHT

20

Testimonial. Lily stands in front of the camera. In the background, we can see the party's in full swing now.

LILY
Robert Hawkins. I can't believe
you're leaving me. To take care of
Jason. By myself. And this is your
fault in the first place -- if you
hadn't introduced me to your brother,
I'd probably be married to some
handsome stock broker right now
instead of --
(glances off camera,
raises voice)
Madly in love with a buffoon.

JASON (O.S.)
I'm standing right here.

LILY
(back to camera)
And I know we're not officially
family --
(looks off screen)
Yet.

JASON (O.S.)
-- It's gonna be soon, beautiful. I
promise --

LILY
(back to camera)
But I think of you as my brother and
I hope you think of me as a sister...

CONTINUED

As Lily talks, IN THE BACKGROUND behind her, the front door opens, and A WOMAN enters the apartment --

Hud's camera drifts off to the side, as he angles towards THE WOMAN. Cutting-edge stylish, a clear air of superiority about her. This is MARLENA DIAMOND.

Lily continues, not noticing Hud's focus is drifting --

LILY
...which means you have to check in
with me from time to time.
(getting choked up)
I know this is an... amazing job for
you. And I know this is what you
need right now, but... that doesn't
mean I have to like it.

Hud's starts to ZOOM IN on Marlena. Lily's barely in frame --

LILY
You'd better call us. Now that you
have this job, you can afford to call
us. So--
(notices)
Hud?

Hud swings the camera back to Lily.

HUD (O.S.)
Yeah -- sorry. You're good.

LILY
(okay then...)
Rob -- call us. We love you and miss
you. So much.

CUT TO:

21 INT. APARTMENT - NIGHT

21

ACROSS THE ROOM, we see Lily greet Marlena. As she hugs her hello --

HUD (O.S.)
(to himself)
Okay. You can do this...

CONTINUED

He starts moving through the party. TOWARDS MARLENA. But as he approaches her, she glances up, and Hud panics at the last minute. He swings the camera TOWARDS A GUY hanging out nearby (CHARLIE.)

CUT TO:

22 INT. APARTMENT - NIGHT

22

Testimonial. Charlie faces the camera --

CHARLIE

Rob -- this is very important. When going to a hentai theater, you want "yuri." Not, repeat, not "yaoi."
(beat)
"Yaoi" means "all boys."

Charlie takes a drink from his beer. Then --

CHARLIE

This advice also applies to the internet.

CUT TO:

23 INT. APARTMENT - NIGHT

23

Hud steels his nerve. Tries again. APPROACHES MARLENA.

HUD (O.S.)

Oh -- uh. Excuse me, um... Marlina?

She turns, surprised to hear her name. Stares at Hud, a bit of a "Why are you talking to me?" look on her face.

MARLENA

Yes?

HUD (O.S.)

(voice wavering)

I'm supposed to be... uh...

(beat)

You know how Rob's going away, right?
Well, I'm supposed to be talking to everyone...

MARLENA

Oh -- I don't know Rob all that well.
I just stopped by to see Lily, be polite.

CONTINUED

HUD (O.S.)
Okay, that's cool.
(beat)
But, um, I'm still supposed to talk
to everyone and it's like...
(awkward pause; then)
Have you ever been to a wedding?

MARLENA
(frowns)
What?

CUT TO:

24 INT. APARTMENT - NIGHT

24

Testimonial. Marlena faces the camera --

MARLENA
Rob -- let's be honest here. We've
met like three times before, and all
three of those times I was either
tanked or tranqed. Or both. So I
hope you understand if I don't get
all weepy at your goodbye.
(beat)
But... it sounds like this is a great
opportunity for you. Vice President
of something or other, right? That's
spectacular.
(beat)
Don't worry, we'll try to keep New
York safe for you while you're gone.

CUT TO:

25 INT. APARTMENT - NIGHT

25

Moments later. Marlena glances back at Hud, a thought
occurring to her --

MARLENA
Do you have a card? My agency's
having a retreat next week -- I'm
sure they'd love something like this.

HUD (O.S.)
Oh, um, I'm not a professional...
(off her look)
I'm actually Rob and Lily's friend.
Hud. We've met several times before.

CONTINUED

MARLENA

(doesn't know him)

Oh right. Of course. Sorry, you had
the camera blocking your... face.

HUD (O.S.)

Yeah. That makes sense. No problem.

She gives him a polite, dismissive smile, turns to get away
from him. As she goes --

HUD (O.S.)

If you want, though, I'll still film
your agency's...

But she's not listening anymore.

HUD (O.S.)

Okay.

CUT TO:

26

INT. APARTMENT - LIVING ROOM - NIGHT

26

Lily shuts off the lights, races through the crowd --

LILY

-- quiet -- everybody, quiet -- he's
coming --

People gather around the living room. A hush falls as
everyone quiets down, waits. Hud focuses on the FRONT DOOR --

CLICK. It swings open. One of ROB'S FRIENDS (DAVIS) steps
into the apartment, mouths to the crowd "He's right behind
me." The crowd takes a breath in anticipation, then --

Rob steps through the doorway. They flip the LIGHTS ON --

CROWD

SURPRISE!

Rob jumps, legitimately surprised. Then he takes a breath,
figures out what's going on. He hangs his head -- oh, hell.
He shakes his head, moves to turn around and go back outside.
The crowd laughs. And Rob steps back into the apartment.

CUT TO:

27

INT. APARTMENT - NIGHT - LATER

27

Everyone's hugging Rob, patting him on the back --

CONTINUED

ROB

When did you guys plan all this?

As he glances around the party, we get the sense he's looking for someone --

CUT TO:

28 INT. APARTMENT - NIGHT

28

A bit later. Everyone's quiet; Rob stands in front of the crowd, a bit uncomfortable with all eyes on him. But he tries to put the best face on it as he addresses the party --

ROB

Wow. This is... this is a surprise.
Obviously. And... it's very sweet.

(looks around)

Thank you Lily --

Lily calls out from the back of the crowd --

LILY

It was everyone, it was everyone --

ROB

Thank you everyone. This really...
this really means a lot.

(then)

That's it. That's all I got.

He raises his glass in toast --

ROB

Let's have some fun.

Everyone CHEERS --

CUT TO:

29 INT. APARTMENT - NIGHT

29

PICK UP ROB as he approaches Hud --

ROB

Hey Hud... is, uh...

(looks around)

Is Beth coming tonight?

HUD (O.S.)

Yeah. Of course. I mean, I'm sure
Lily invited her.

(MORE)

CONTINUED

HUD (CONTINUED)

(beat)

Why wouldn't she be here?

And Rob doesn't answer. He just shakes his head. No reason.
After a beat, he glances at the camera, frowns --

ROB

What are you doing, anyway?

HUD (O.S.)

Oh -- I'm in charge of going around,
getting testimonials from everyone.

ROB

(laughs)

How'd you get stuck with that job?

Silence. Rob glances at the camera, realizes --

ROB

(turning on a dime)

I mean -- that's a huge, huge --

HUD (O.S.)

(dead serious)

This is gonna be your lifeline
between there and here.

ROB

I know -- I'm thanking you. I'm
already thanking you in advance --

CUT TO:

30 OMITTED

30

31 INT. APARTMENT - NIGHT

31

Back to the testimonials. TWO GIRLS (HEATHER AND LEI) face
the camera, raise their glasses in toast --

HEATHER

Congratulations, Rob!

LEI

Congratulations!

HEATHER

As soon as you get settled, you
should fly us out there to visit you.

LEI

(laughs)

You are such a whore.

CONTINUED

HEATHER

I am not -- I didn't mean it like
that --

LEI

How else could you mean it?

HEATHER

Not like --
(looks at camera)
Hud, erase that --

CUT TO:

32 INT. APARTMENT - NIGHT

32

Rob and Jason stand near the table where all the booze is.
Jason's laughing. We UPCUT right into their conversation --

JASON

You swear to god you didn't know?

ROB

-- I swear to god. Didn't see it
coming at all. I was completely --

And as Rob glances off-screen, his FACE FALLS. Hud follows
his gaze -- ACROSS THE ROOM -- WE FIND --

BETH.

She's stepping into the living room, hugging Lily hello. And
right by Beth's side... is ANOTHER GUY. He smiles, shakes
hands with Lily as Beth introduces him --

Hud SWINGS THE CAMERA BACK to Rob. Who's just staring at
Beth and this guy. After a beat, Jason glances at Rob --

JASON

What's the matter?

ROB

(tries to shake it off)
Nothing.

Rob steels himself, steps forward to greet Beth. Jason stays
behind, glances at Hud --

JASON

Who's that guy?

CONTINUED

HUD (O.S.)
I don't know.

CUT TO:

33

INT. APARTMENT - NIGHT

33

Rob approaches Beth and the guy. As Beth hugs Rob hello --

BETH
...I'm so, so sorry we missed the
surprise --
ROB
-- that's all right --
BETH
-- major cab problems -- I'm
really sorry --

ROB
It's fine.

Rob glances at the Guy. Beth reads his look --

BETH
Sorry -- Rob, this is Travis.
Travis, this is Rob.

ROB
(shakes his hand)
Hi.

TRAVIS
It's a pleasure. I've heard a lot
about you.

Rob doesn't say anything. Just glances at Beth. Travis
tries to fill the ensuing silence.

TRAVIS
Congratulations, by the way. Vice
President. That's fantastic.

ROB
Thank you. Thanks.

HOLD on the awkward silence. Then --

CUT TO:

34

INT. APARTMENT - NIGHT

34

ACROSS THE PARTY -- we see Beth introducing Travis to some of
the other people. Everyone's very welcoming, friendly.

CONTINUED

Hud FLOATS OVER to FIND ROB on the other side of the room. He's glancing furtively over at Beth. A slightly sullen look on his face. Unaware Hud's filming him, Rob takes his drink, tosses it back in a stiff gulp. Glances at Beth again. He does not look happy.

CUT TO:

35 OMITTED

35

A36 INT. APARTMENT - NIGHT

A36

Hud approaches Rob --

HUD (O.S.)
Is everything cool?

ROB
It's fine. It's nothing.

Rob stops short as he glances at Hud, realizes --

ROB
Is that my camera?

HUD (O.S.)
Uh -- I don't know. Your brother
gave it me.

ROB
(eyes flash)
What tape is in there?

HUD (O.S.)
I don't know. Whatever was in there
before, I guess. Why?

Rob doesn't say anything. He glances across the party at Beth and Travis.

HUD (O.S.)
Rob. Why?

Rob looks at Hud. Shakes his head --

ROB
Never mind.
(beat)
It doesn't matter.

CUT TO:

36

INT. APARTMENT - NIGHT

36

Hud approaches Beth, who's standing next to Travis.

HUD (O.S.)

Beth -- I'm filming goodbyes for Rob.
Will you say something?

And that seems to catch Beth off-guard.

BETH

I... don't know if that's a good idea
right now, Hud.

HUD (O.S.)

C'mon -- he's leaving. You may not
get a chance to talk to him for a
while. Isn't there anything you want
to say?

Beth hesitates, then realizes Hud has a point. So she turns
to Travis. Hands him her glass.

BETH

Travis, would you mind getting me
another drink?

TRAVIS

Sure.

Travis walks off, heading towards the kitchen. Beth looks at
Hud, leads him away -- let's go over here. As Hud SWINGS THE
CAMERA AROUND, we catch a glimpse of Rob on the other side of
the party. He's still glancing at Beth.

CUT TO:

37

INT. APARTMENT - NIGHT

37

Testimonial. Beth faces the camera. She's standing in a
secluded part of the apartment. Out of earshot of everyone.

BETH

Rob... I didn't really want to do
this on camera, but... I haven't
exactly heard from you lately and...
apparently you're gonna spend tonight
in the corner. Drinking
Jaegermeister. With Charlie. So...
camera it is.

She takes a beat. Softens. Then --

CONTINUED

BETH

I just... I just want you to know how happy I am for you. I know how hard you've worked for this job and I know how much this means to you, and...

(voice wavers)

And... I'm really gonna miss you.

She collects herself. Then --

BETH

I don't want you to think things are weird between us, you know? I mean -- things are weird, but... they don't have to be. Whatever's going on... it's me. It's Beth. The girl who held your hand when you got sick on the Cyclone. So... whenever you're ready, I'll, uh, be --

Beth's face falls as something off-camera catches her eye.
Hud FOLLOWS HER GAZE to find --

Rob. He's walking towards them from across the party. That same angry expression on his face. As he approaches --

ROB

(to Beth)

Can I talk to you?

Beth nods. Rob leads her out the front door. Hud stays where he is. He angles BACK TOWARDS THE PARTY. People watch Rob and Beth leave -- what's going on?

CUT TO:

38-39 OMITTED

38-39

40 INT. APARTMENT - NIGHT

40

Hud moves slowly towards the front door. His hand enters frame as he cautiously pulls the door open. Swings the camera out INTO THE HALL --

41 INT. APARTMENT - HALLWAY - NIGHT

41

DOWN THE HALL -- just around the far corner, we catch GLIMPSES of ROB AND BETH. We can barely hear their VOICES -- they're speaking in HUSHED TONES. But they seem to be engaged in a HEATED ARGUMENT.

HUD creeps towards them, trying to eavesdrop --

CONTINUED

ROB
-- you brought a guy to my going away
party --

BETH
-- Why do you care -- I haven't even
heard from you in weeks --

ROB
-- that's not the point --

LILY (O.S.)
What are you doing?

Hud turns to find Lily walking up beside him. Looking
pissed. Rob hears Lily's voice, sees Hud in the hallway.
Filming them.

ROB
Hud --

LILY
I got it.
(grabs Hud)
C'mon. Back inside.

HUD (O.S.)
But I'm documenting.

LILY
Not this.

HUD
(whispered)
Do you know what they're fighting
about?

Lily doesn't say anything. But her face gives it away --

HUD (O.S.)
Lily --

CUT TO:

44 OMITTED 44

45 INT. APARTMENT - KITCHEN - NIGHT 45

Hud and Jason have Lily cornered in the kitchen. They're
alone; they speak in HUSHED TONES --

CONTINUED

LILY

-- a couple weeks ago. Beth made me
promise not to say anything --

JASON

-- they slept together? Lilian --
how could you keep that quiet?

HUD (O.S.)

Yeah -- why didn't you tell me?

And Lily just stops. Stares at Hud in disbelief --

LILY

Why didn't I tell you?

CUT TO:

46 INT. APARTMENT - NIGHT

46

Heather, Lei and another guy (MILLER) cluster around Hud.
He's filling them in --

HUD (O.S.)

Yep. Rob and Beth totally did it.

HEATHER

LEI

No way --

Oh my god --

Oh. This is why Lily didn't tell Hud.

CUT TO:

47 INT. APARTMENT - NIGHT

47

Charlie stares at the camera. He's just APPLAUDING --

CHARLIE

Nice job, Rob. Finally. Nice job.
(keeps clapping)
That's my boy.

CUT TO:

48 INT. APARTMENT - NIGHT

48

Marlena stares at the camera. Then just shrugs --

MARLENA

Well. Maybe that was her going-away
present to him.

CONTINUED

HUD

Right.

(beat; then)

Wait -- we were supposed to get Rob presents?

WHAM -- just then, we hear the sound of a door being YANKED OPEN. Marlena jumps, looks towards the FRONT DOOR. Hud follows her gaze --

TO FIND BETH as she storms back into the party. She's red-faced, FURIOUS. She glances around, sees everyone's STARING AT HER. She tries to compose herself, looks over at Travis --

BETH

Travis. I'm sorry. But we have to leave.

TRAVIS

(confused; after a beat)

Okay...

(looks around, awkward)

Um, thank you all for --

BETH

Travis.

He sets the drinks down. Follows Beth as she turns to leave. Beth steps BACK INTO THE HALLWAY. Hud stays in the apartment. Beth's framed IN THE DOORWAY as she throws a glance back down the hall in Rob's direction --

BETH

(fuming)

Good luck in Japan, Rob.

We HEAR ROB'S VOICE yell from down the hall --

ROB (O.S.)

Good luck tonight, Travis.

Beth's jaw drops. She stares off-screen, at a complete loss for words, then turns, storms off down the hall in the opposite direction. Travis follows. Hud HOLDS on the empty doorway, then SWINGS THE CAMERA back towards the party...

And everyone's just glancing at each other. What do we do? Wow. This is uncomfortable.

50 INT. APARTMENT - NIGHT

50

Hud ANGLES TOWARDS THE DOORWAY. After a quiet, tense beat, Rob sheepishly walks back into the apartment. Sees everyone staring at him.

HOLD ON ROB -- as he hangs his head slightly. Shit. He looks at everyone. Takes a breath. Then --

ROB

Sorry.

(beat)

Sorry about that.

Jason makes a beeline across the room. Cutting the tension as he takes control of the party --

JASON

's all right -- first fight of the night. And it's not even eleven yet.

That's a good party --

(hands Rob a drink)

Next fight gets twenty bucks. Who's up for it -- Chris, Diane? C'mon -- you guys hate each other --

As the crowd laughs, starts to relax --

CUT TO:

51 OMITTED

51

52 INT. APARTMENT - NIGHT

52

ACROSS THE PARTY -- everyone's dancing, having a good time. Everyone, that is, except for Rob, who's standing near the bar, looking more or less miserable. Hud swings the camera around to find Jason and Lily. They're watching Rob --

LILY

-- you guys have to do something --

JASON

Just give him space. It's fine.

LILY

It's not fine. He's a black hole right now. You're his brother --

(looks to camera)

And you're his best friend. Go... make him happy.

CONTINUED

JASON
(incredulous)
That's not what we do --

CUT TO:

53 INT. APARTMENT - NIGHT

53

Hud and Jason make their way through the party. Jason's FOLLOWING ROB -- he's headed into the bathroom. As Rob enters, starts to shut the door behind him, Jason catches it and pushes himself --

54 INT. BATHROOM - NIGHT

54

-- right into the bathroom with Rob. Hud follows, shutting the door behind them. Rob looks at him -- what the fuck are you doing?

JASON
We gotta talk.

ROB
Now?

JASON
The whole party knows you slept with Beth.

ROB
(what?)
How does the whole --

JASON
Lily told Hud.

Rob turns, glares at Hud.

HUD (O.S.)
Whoa. Hang on --

CUT TO:

55 INT. APARTMENT - BATHROOM - NIGHT

55

A bit later. Rob's sitting on the edge of the bathtub, shaking his head -- *this is not happening*. We UPCUT into their conversation --

JASON
-- I don't know why you're getting so worked up.
(MORE)

CONTINUED

CONTINUED

JASON (CONTINUED)

This is a good thing, right -- you and Beth? We should be celebrating.

HUD (O.S.)

We are celebrating.

JASON

Exactly, but instead of a "Rob's Going Away" party this should be a "Rob Slept With Beth" party.

HUD (O.S.)

That's a way better party.

ROB

It's not like that -- there's no "Beth and me." It was just a... spur of the moment thing.

(off their looks)

We went out drinking to celebrate the new job and then... next thing you know... we were in bed together.

Wham wham wham -- there's a pounding on the bathroom door. We hear a male voice (Charlie's) yelling from outside --

CHARLIE (O.S.)

Guys, three dudes in the bathroom is not cool.

JASON

(ignoring him)

So, what -- it was just a one-night stand?

ROB

Well, it sorta... lasted all weekend.

Jason glances at Hud -- nice. He looks back to Rob --

JASON

Then what the hell happened? Why does she hate you right now?

ROB

She doesn't hate me.

JASON

I'll rephrase. Why is she dressing like Twiggy and bringing some dude to your party?

CONTINUED

HUD (O.S.)

Rob stopped talking to her.

ROB

How do you know about that?

JASON

You slept with Beth and then didn't call her?

(beat)

When did you get this cool?

ROB

You know what -- can we not talk about this?

There's MORE BANGING on the door --

CHARLIE (O.S.)

Are you guys showering in there?

JASON

Dude, I don't get it -- you've been obsessed with Beth since college. You finally get together and now you're... screaming at each other in the hall.

ROB

We didn't get together. There's no "together." I'm leaving. So there's only -- her. And me. Two separate things. It's better if we just... stay friends.

JASON

(studies him, then)

You're an idiot. Hud, tell him he's an idiot.

Wham wham wham -- the BANGING gets even louder -- it sounds like several people are trying to break down the door --

JASON

OKAY --

CUT TO:

56

EXT. FIRE ESCAPE - NIGHT

56

Suddenly, we're outside. Rob and Jason are drinking beers on the fire escape.

CONTINUED

CONTINUED

We can hear the music from the party inside. Rob's still good and WORKED UP -- we UPCUT right into their conversation -

ROB
-- that's not what I'm
saying -- you're putting
words in my mouth --

JASON
-- no no -- I understand
now. You don't need to
explain...

JASON
You're not good enough for her.

ROB
(taking offense)
It's not that I feel like I'm not
good enough for her...

JASON
Who said "feel like?" You're not
good enough for her -- that's a fact.
That's science.

(beat)
She's Beth McIntyre. She from this
whole other planet. Like Saturn, but
with rich people. And she's
beautiful and charming and you're...
you know... sort of a douche bag.

(off his look)
But Japan's not gonna fix that. You
go away, become a Vice-President, and
when you come back, she's still Beth
and you're still a douche bag.

ROB
This is a good talk we're having,
Jason. Thank you.

JASON
My point is -- Beth doesn't care.
She's crazy about you. Now. As you
are. But you gotta act on that shit.
If you leave -- if you let her go --
you're never gonna forgive yourself.

ROB
It's not that simple.

JASON
It is that simple. I'm simplifying
things for you. Stay here. Screw
Japan. Work is for assholes.

CONTINUED

ROB

I'm not taking life advice from you,
Jason. You can't even pay the
electric bill --

JASON

That was a one time thing. I'm gonna
get you back for that.

ROB

-- if you didn't have Lily, you'd be
a homeless person.

JASON

But I have Lily. And you're so
worried about your goddamn future you
let Beth walk right out that door.

And Rob doesn't respond. He knows Jason has a point. He
stares out at the city, shakes his head.

Jason grabs Rob by the back of the neck -- look at me. It's
a brotherly gesture -- we get the sense he's done this sort
of thing before --

JASON

It's moments, Rob. 'S all that
matters.

(beat)

You gotta learn to say, "Fuck the
world" and just hang on tight to the
people you love.

And just as Jason says that --

SSSSSSSSHRHHRRROOOAAAAAAAAAAAAAAAAARRRRR!

The WHOLE WORLD seems to shake as a THUNDEROUS SOUND rips
through the city. It's DEAFENING -- like nothing we've ever
heard before. It seems to come from ALL AROUND US --

ALL THE LIGHTS IN THE CITY BLACK OUT. Hud almost drops the
camera. Jason and Rob grab hold of the FIRE ESCAPE as the
WORLD CONTINUES TO SHAKE --

THE SOUND builds and builds -- WE HEAR SCREAMS from inside
the apartment -- the sounds of GLASS BREAKING --

And then... It's over. The sound dies down. The world stops
shaking. The LIGHTS come back on throughout the city.

CONTINUED

Jason and Rob struggle to catch their breath. They glance at each other, panic in their eyes --

JASON
What the hell was that?

CUT TO:

57	OMITTED	57
58	INT. APARTMENT - NIGHT	58

MOVING FAST into the apartment -- everyone's panicked, talking over each other. Amidst the cacophony --

ROB	
-- is everyone okay?	
VOICE	VOICE
-- it was like the whole building --	-- <u>what was that?</u> --
VOICE	VOICE
-- like an earthquake --	-- <u>what was that sound</u> --

Jason races through the party, makes a beeline for Lily. We see him grab her, pull her close --

JASON
You okay -- you okay?

She nods. Hud SWINGS THE CAMERA around -- we see some pictures have fallen off the walls, a lamp has tipped over and shattered --

JASON
Is anyone hurt?

Everyone quiets down. Trades glances. Shakes their heads -- we're all okay.

LILY
(scared)
Jason -- what was that?

CUT TO:

59	INT. APARTMENT - NIGHT	59
----	------------------------	----

Rob's moving across the party, headed to the television. He turns it on, flips the channel to NY1 --

60

INT. APARTMENT - NIGHT

60

Hud PULLS FOCUS on the TELEVISION SCREEN. We see a BREAKING NEWSCAST in progress --

ON THE SCREEN -- A HELICOPTER SHOT OF NEW YORK HARBOR. We see COAST GUARD PATROL BOATS racing out to sea. We see the NEWS BANNER: "TANKER CAPSIZES IN NEW YORK HARBOR."

NEWS ANCHOR (O.S.)
...reports of an earthquake have been
flooding emergency call centers
throughout Manhattan --

As the HELICOPTER SHOT ADJUSTS, we see a CAPSIZED OIL TANKER just below LIBERTY ISLAND. We hear a REPORTER'S VOICE -- it sounds as though she's talking on a CELL PHONE --

REPORTER
...as I said, the Coast Guard
reported the accident at 12:06 am,
which was ten minutes before the...
the disturbance --

WHOOSH -- INSIDE THE APARTMENT -- the windows RATTLE as a HELICOPTER flies by overhead. Everyone in the party bristles at the noise --

ON THE SCREEN -- THE NEWS SHOT widens to include THE STATUE OF LIBERTY.

REPORTER
...unable to confirm at this point
what the disturbance was or if the
two are, in fact, connected --

HUD (O.S.)
That's right out there...

JASON
(realizing)
We can probably see it from the
roof --

CUT TO:

61

INT./EXT. APARTMENT BUILDING - ROOF - NIGHT

61

Hud's FOLLOWING ROB as they move with a CROWD OF PARTY-GOERS up the building's stairs. They step out through the doorway, onto the BUILDING'S ROOF --

CONTINUED

HUD (O.S.)
-- but if it was an earthquake, what
was that noise --

ROB
Yeah, I don't know, Hud...
(looks out at the city)
I never heard anything like that
before.

Hud follows his gaze. IN THE DISTANCE -- we can see glimpses
of NEW YORK HARBOR. Coast guard SEARCHLIGHTS cut streaks
through the night sky --

CUT TO:

62

EXT. APARTMENT BUILDING - ROOF - NIGHT

62

Hud's moved closer to the edge of the building. We hear OUR
PEOPLE talking over one another. Hud tries to ZOOM IN ON THE
HARBOR with the camera --

MARLENA (O.S.)
-- this is exactly what it
felt like before --

CHARLIE (O.S.)
-- you weren't even in the
city for that --

-- but it's dark, and the harbor's TOO FAR AWAY. The image
devolves into PIXELATED LIGHTS. So Hud ZOOMS OUT --

JASON (O.S.)
-- had to have been an
earthquake --

MARLENA (O.S.)
-- an earthquake? In
Manhattan? --

LILY
-- the lights went out --

Hud gets wide, swings the camera to include Rob, Jason, and
Lily who are talking near the edge of the roof --

JASON
-- that's what I'm saying -- the
lights wouldn't just flicker out --

ROB
It still doesn't explain what that
sound w--

KAAAAA-BOOOOOOOOOOomm! JUST THEN -- a MASSIVE EXPLOSION
ERUPTS down at NEW YORK HARBOR. We catch a GLIMPSE OF IT as
the crowd SCREAMS, the CAMERA SHAKES --

CONTINUED

Hud struggles to right himself. Swings the camera TOWARD THE EXPLOSION. We see a HUGE FIREBALL lighting up the night sky.

CROWD

Oh my god --

We see TENDRILS OF SMOKE and DEBRIS snaking up into the night sky. The CROWD stares at it in PANICKED AWE. Hud's FOLLOWING THE DEBRIS OVERHEAD as it's tracking across the night sky. And it takes a moment for the crowd to realize...

A LARGE CHUNK OF THE DEBRIS is coming right at them.

SCREAMS RIP through the crowd -- people dive out of the way a split-second before --

WHAAMM! The DEBRIS slams into the rooftop, narrowly missing several people. MORE SCREAMS erupt from the crowd -- CHAOS as people struggle to help one another to their feet, bolt towards the exit -- CAMERA SHAKES as Hud follows --

AROUND THEM -- *Fffft* -- *Fffft* -- *Fffft* -- STREAKS OF HOT ASH and DEBRIS rain down -- As Hud RACES THROUGH the exit door --

63 INT. APARTMENT BUILDING - STAIRWELL - NIGHT 63

THE CAMERA JOLTS in frenzied action as everybody RACES DOWN THE STAIRS -- and right then --

BOOM. The ENTIRE BUILDING SHAKES around them -- People SCREAM -- Rob stops in his tracks, right in front of Hud --

ROB

What was that?

JASON

C'mon -- GO --

64 INT. APARTMENT BUILDING - STAIRWELL - NIGHT 64

The CROWD CONTINUES to race down the stairs --

JASON

-- move move move --

BOOM. THE WHOLE BUILDING SHAKES. People lose their footing, a girl falls down -- Jason pulls her back to her feet -- the crowd pushes forward, taking stairs two, three at a time --

65

EXT. STREETS - NIGHT

65

The crowd spills out into the street, where HUNDREDS OF NEW YORKERS are racing from their apartment buildings.

BOOM. It almost as though THE WHOLE CITY SHAKES. It's CHAOS -- everyone desperate to figure out what's happening --

DOWN THE STREET -- CRIES OF ALARM ring out from the crowd -- Hud raises the camera above his head to get a better view --

IN THE DISTANCE -- through the CORRIDOR OF SKYSCRAPERS -- we see the PLUMES OF SMOKE from the EXPLOSION. HUNDREDS OF PEOPLE are racing away from it, TOWARDS US --

BOOM. The world SHAKES AGAIN. Hud loses his balance, the camera SWINGS DOWNWARD, and right then we HEAR --

SCCCREEEEACHHH -- a horrible TEARING SOUND -- followed by -- WHAM! The sound of something powerful STRIKING METAL --

SCREAMS reverberate through the crowd -- Hud tries to right the camera -- he swings it BACK DOWN THE STREET just as -- something comes ROCKETING OUT OF THE SMOKE -- it's BIG -- it STREAKS THROUGH THE AIR like a METEOR --

It HITS ONE OF THE SKYSCRAPERS -- WHAM! -- BOUNCES TOWARDS US -- CAMERA JERKS -- people DIVE OUT OF THE WAY as the METEOR CRASHES down in the STREET -- WHAM! -- IT CAREENS RIGHT PAST US -- tears up CONCRETE as it COMES TO A STOP --

Hud tries to steady the camera, focuses on THIS MASSIVE OBJECT in the middle of the street. We recognize bits and pieces -- the GREEN METAL -- the POINTED CROWN -- and then all at once it SNAPS INTO FOCUS and we realize it's --

The Statue of Liberty's HEAD.

SCREAMS of OH MY GOD erupt from the crowd. CAMERA SHAKES as Hud tries to fight the current and make his way TOWARDS HIS FRIENDS --

66

EXT. MANHATTAN STREET - NIGHT

66

MOVING TOWARDS a group of OUR PEOPLE in the crowd. We see Jason race out of the building, reunite with Lily. As he grabs her and pulls her close, we hear our people yelling over one another --

CONTINUED

MARLENA
-- what else could it be?

ANTONIO
-- how could terrorists rip
the head off the Statue of
Liberty?

And as Hud tries to fight through the increasing FRENZY
building in the streets --

SSSSSSSHRHHRRROOOAAAAAAAAAAAAAAAAARRRRRRR!

THE THUNDEROUS SOUND rips through the city once again -- ALL
ACROSS THE CITY the LIGHTS BLACK OUT -- and as the sound
BUILDS AND BUILDS we realize there's something about it
that's vaguely familiar --

It's PRIMITIVE. GUTTURAL. Almost... ANGRY.

People clutch their hands to their ears... the noise becomes
DEAFENING. But then, just as abruptly as it began... THE
NOISE STOPS.

And, in the aftermath, there's an eerie moment of SILENCE as
THE LIGHTS in the city come back on... we HEAR CAR ALARMS
ringing out and then --

The SCREAMS begin. PANIC rips through the crowd -- people
start to break north, away from where the sound came from --

BOOM. The WORLD SHAKES once again. It's louder this time,
MORE VIOLENT. Nearby, we can hear Jason yelling --

JASON (O.S.)
Guys -- we have to stay together --
Where are you going?

BOOM. Even louder this time. Hud nearly drops the camera.
A WAVE OF SCREAMS erupts from down the street. Hud swings
the camera back down the street, just in time to see --

SOMETHING disappear behind the SKYSCRAPERS.

It happens FAST. A quick FLASH OF MOVEMENT in the distance.
But, from what we could see, it looked an awful lot like THAT
SOMETHING was ALIVE. And ENORMOUS. We can audibly hear
HUD'S BREATH catch in his throat --

HUD (O.S.)
Oh my god --

Hud swing the camera back towards our group. They're trying
to hold fast to one another in the surging crowd --

HUD (O.S.)
Did you see that?

Just then -- SSSKKRRREEEEE -- The air erupts with the sickening sound of metal and concrete being TORN APART. Hud swings the camera back down the street just as --

ONE OF THE SKYSCRAPERS COLLAPSES.

Hud catches the tail end of it. We see the roof of the building plummet and disappear in the CLOUD OF DEBRIS at the base. SCREAMS rip through the crowd once again as --

IN THE DISTANCE, down the canyon of skyscrapers, we see the WALL OF DEBRIS from the collapse start to radiate outward --

RIGHT TOWARD US. Hud angles back toward our people -- several members are already starting to break from the group, race away --

HUD (O.S.)
Guys -- did you see that --

But Jason and Rob are focused on the debris racing towards them. As they're backing away, momentarily stunned --

JASON
Get off the streets...

Rob nods. Jason grabs Lily -- his eyes dart towards a nearby STOREFRONT. As he starts moving towards it, he yells to the others around him --

JASON
GET OFF THE STREETS!

BOOM. The WORLD SHAKES. Hud angles back towards the street. We see the DEBRIS rapidly getting closer and closer --

ROB
Hud -- C'MON --

Camera JERKS -- as though Hud's getting YANKED --

CUT TO:

67-68 OMITTED

67-68

69 EXT. MANHATTAN STREET - NIGHT

69

Hud's RACING AT TOP SPEED behind Rob. They're following Jason, Lily, and a FEW OTHERS from our party into --

70

INT. BODEGA - NIGHT

70

-- the SAME BODEGA we saw Jason and Lily in earlier. As Hud races through the front doors, the CASHIER waves him in --

CASHIER

Get inside -- get in --

We see SEVERAL OTHER NEW YORKERS taking cover in the store. A BURLY GUY waves Hud forward --

BURLY GUY

Behind the counter --

BOOM. Hud nearly wipes out, slides behind the counter, settling in next to Rob, Jason, Lily and the others. He swings the camera BACK TOWARDS THE DOOR --

BURLY GUY

Shut the door --

TERRIFIED WOMAN

Get away from the glass --

The CASHIER waves ONE LAST PERSON inside and shuts the door. HUD HOLDS on the GLASS WINDOWS -- we can hear everyone's terrified BREATHING --

BOOM. The whole bodega SHAKES. OUTSIDE -- we see people scattering, looking over their shoulders in terror --

Then... the DEBRIS starts rolling into frame. We hear Hud trying to catch his breath. Hud angles the camera just slightly -- we catch a glimpse of Rob in front of him, staring forward, out the window --

HUD (O.S.)

Rob -- Rob -- I saw it --

THROUGH THE WINDOW -- we see the CLOUD OF DEBRIS rolling through the streets. It gets THICKER AND THICKER -- it BLACKS OUT the streetlights --

BOOM. The store SHAKES VIOLENTLY. The front panes of glass start to CRACK. Everyone screams --

SCARED MAN

Oh god --

JENN

What is that?

THROUGH THE WINDOW -- everything is PITCH BLACK.

HUD (O.S.)

Rob -- I saw it --

(tries to catch breath)

It was alive --

CONTINUED

And that gets Rob's attention. He glances back at Hud --

ROB

What do you mean it was alive?

And just as he says that, THROUGH THE WINDOW behind ROB -- WHOOSH -- the DEBRIS SWIRLS -- we catch a glimpse of MOVEMENT OUTSIDE as --

BOOM! The WORLD SHAKES -- the storefront windows EXPLODE INWARD -- as the glass shatters, debris rushes in -- amidst the SCREAMS, we hear Jason yell --

JASON

DOWN --

And as the black cloud of debris ENVELOPS US, Hud drops the camera to the ground -- we catch a GLIMPSE OF HUD as he ducks to the floor -- covers his mouth with his hands --

BOOM -- CAMERA BOUNCES -- the debris is all around us -- we hear everyone CRYING OUT, gasping for air --

Seconds go by -- then -- **BOOM** -- the WORLD SHAKES AGAIN. Only... less violently this time. As though whatever was causing these tremors was moving further away...

A few more seconds go by -- **BOOM** -- we hear everyone COUGHING, GASPING -- then we hear --

LILY (O.S.)

Jason -- what are you doing?

JASON (O.S.)

(though coughs)

Just stay down --

Hud picks up the camera -- he swings it towards the front of the store --

THROUGH THE HAZE -- we can see the debris outside has dissipated just a bit. Everyone inside the store is crouched down, covering their mouths with their hands.

Jason creeps forward, steadying himself as -- **BOOM** -- another quake rings out. But it sounds FAR AWAY now --

LILY

Jason -- don't --

JASON

Just stay there Lily --

Jason steps across the shattered glass, peeks outside. We can see his SHOULDERS SLUMP as he takes in the sight --

ROB
Jason --

Jason steps forward cautiously -- INTO THE STREET --

ROB
Jason -- goddamn it --

Rob moves to follow his brother. After a beat, Hud follows him. We move THROUGH THE STORE, step outside --

71 EXT. BODEGA - NIGHT

71

-- and as Hud crosses the store's threshold, he swings the camera down the street to reveal --

The entire street is DEVASTATED.

It's harrowing. The same street we saw moments ago is now completely destroyed. The concrete's TORN APART; cars are SMASHED, flipped on their side. ALL AROUND US -- debris hangs like fog, litters the area --

Hud surveys the area -- the TRAIL OF DESTRUCTION continues down the street, as far as the eye can see -- we see people who weren't lucky enough to get indoors when the wave of debris hit. They emerge from the debris like GHOSTS. They're COVERED in grey soot -- many of them in DAZED SHOCK -

Hud angles towards A WOMAN -- she's covered in soot, emerging from the haze. As she stumbles forward, clearly in shock, it takes Hud a second to realize he recognizes her --

HUD (O.S.)
Oh god -- Marlena --

Lily turns, sees her friend. Rushes towards her. As Marlena glances at Lily, TEARS spring to her eyes. Lily grabs her and holds her --

LILY
It's okay. You're okay...

CUT TO:

A72 OMITTED

A72

72

EXT. BODEGA - NIGHT

72

Moments later. The rest of OUR GROUP has ventured out of the bodega.

Of the people from the party, there's only a handful of people we recognize. We UPCUT INTO THEIR CONVERSATION -- everyone's talking over one another -- we angle towards A FRANTIC MAN who was caught outside --

FRANTIC MAN
-- walked right through the streets --

JENN
-- calm down -- what are you talking about -- what did you see --

LILY
Where's everyone else --
where's the rest of our group --

ANTONIO
-- scattered as soon as the building came down --

ROB
What could possibly do this --

FRANTIC MAN
-- that's what I'm trying to tell you --

As they talk, Hud angles the camera over towards Lily and Marlena. Lily's holding her friend, trying to help clean the soot out of her eyes.

FRANTIC MAN
-- It walked right over me --

JENN
What do you mean "it?"

FRANTIC MAN
That's what that sound is -- it's moving --

He looks out at the streets, panicked --

FRANTIC MAN
Those are FOOTSTEPS.

Rob glances at Hud, realizing --

ROB
You said you saw it, Hud -- what did you see --

HUD (O.S.)
I-I don't know...

ROB
You said it was alive --

CONTINUED

HUD (O.S.)

I don't know. It was huge, Rob. It
went right behind the building and
then --

(realizes)

I was filming -- I have it on tape --

ROB

What?

Hud SWINGS THE CAMERA down -- we catch a glimpse of
everyone's shoes as Hud fumbles with the buttons --

HUD (O.S.)

(excited)

Here -- I can show you -- we can
rewind the --

ZZZSHHHZZ -- the screen fills with STATIC as the tape
abruptly CUTS --

INT. F TRAIN - DAY

CLOSE ON BETH. She's looking right at us. It's jarring --
it takes us a moment to realize we're looking at footage that
was recorded on the tape earlier. Beth's in mid-conversation
with Rob. They're sitting on the subway --

BETH

-- I mean, it's a great opportunity --

ROB (O.S.)

-- I barely speak the language --

BETH

Please -- how hard can it be?

ROB (O.S.)

It's Japanese. It's Japanese-hard.

She laughs at that. After a beat --

ROB (O.S.)

You really think I should go?

And Beth hesitates. Her face falls just a bit as she glances
at Rob. And in that moment --

ZZZSHHHZZZ -- the screen fills with static again --

74

EXT. BODEGA - NIGHT

74

We UPCUT RIGHT INTO a heated conversation. We hear RAW PANIC in everyone's voice as they yell over one another --

ANTONIO

-- bigger than the GODDAMN
SKYSCRAPERS!

TERRIFIED WOMAN

-- jesus -- what is it -- what the
hell is it --

DOWN THE STREET -- we see a glimpse of the BURLY MAN running away from us. As though what he saw on the tape made him panic outright. As he glances over his shoulder --

JENN

Nothing's that big --

ANTONIO

You saw it -- you all saw the same
thing I did --

HEATHER

-- it was so far away it --

JENN

-- right -- that's what I'm
saying -- all I saw was
something move --

ANTONIO

JENN

-- That's all you need to
see. Something BIGGER THAN A -- stop yelling at me --
SKYSCRAPER moved --

ANTONIO

JASON

-- I'm not yelling at you -- -- shut up...

ANTONIO

I'm just trying to figure out what's
happening --

JASON

SHUT UP. Guys -- please -- shut up
for a second --

Everyone looks at Jason, we can see his mind racing as he composes himself, takes control --

JASON

I don't know... what that was.
But... it's still here. So... we
gotta go.

(MORE)

CONTINUED

6/8/07
CONTINUED

CLOVERFIELD by Drew Goddard

45.

JASON (CONTINUED)

(beat)
We gotta get the hell outta
Manhattan.

CUT TO:

75

EXT. MANHATTAN STREET - NIGHT - LATER

75

Moments later. The group's starting to move down the street --

ANTONIO
-- take a straight shot to Canal,
hook over to Williamsburg --

JASON
-- do you know how far that is --
Brooklyn's right there --

Hud approaches Lily and Marlana. Marlana's still out of it,
staring back at the trail of destruction.

HUD (O.S.)
We need to go.

Lily nods.

LILY
Marlena, we're gonna get out of here.
Okay?
(then)
Marlena?

And Marlana finally turns back. Looks at them with HAUNTED
EYES. Says quietly --

MARLENA
It was eating people.
(starts crying)
It was eating everyone...

And as Lily glances at Hud -- oh jesus -- we CUT TO --

76

OMITTED

76

77

EXT. STREETS - NIGHT

77

ON THE MOVE. Further away. We see THRONGS OF PEOPLE moving
down the street. All headed in the same direction. IN FRONT
OF US, we see Lily helping Marlana forward. BESIDE US, Rob's
trying to dial HIS PHONE --

CONTINUED

ROB

I can't get service...
(looks around)
Does anyone's phone work?
(glances at camera)
Hud?

HUD (O.S.)

Shit -- it's in my jacket -- back at
the place --

ROB

Guys?

Jenn's nearby -- she's checks her phone, shakes her head --

JENN

No -- there's no signal.

Frustrated, Rob tries dialing again. Hud HOLDS ON HIM.

CUT TO:

78 EXT. STREETS - NIGHT

78

Further still. The streets are now thick with crowds moving
out of the city. We're moving across an intersection --

ON THE CORNER. An ambulance has pulled over, and EMTs have
set up a MAKESHIFT TRIAGE CENTER. We see an EMT tending to a
person with a BLEEDING HEAD WOUND --

IN THE AMBULANCE -- we can hear SOMEONE SCREAMING in pain --

CUT TO:

79 EXT. STREETS - NIGHT

79

We're crossing the street. A POLICE OFFICER tries to wave
the crowds across. As Hud approaches him, the Officer yells
at the crowd --

POLICE OFFICER

Keep moving -- everyone -- towards
the bridge --

HUD (O.S.)

What's happening -- please -- sir --
what was that thing?

The Officer looks at Hud -- for a split second, we can see a
glimpse of fear in his eyes. But then he waves Hud off --

CONTINUED

POLICE OFFICER
(trying to maintain order)
If you're not injured, KEEP MOVING --

CUT TO:

80	OMITTED	80
81	EXT. STREETS - NIGHT	81

Still moving. We're near the back of the group. Hud's focused on Marlena -- Lily's walking with her arm around her, trying to help clean the soot out of Marlena's eyes. Hud approaches, concerned --

HUD (O.S.)
Is she all right?
(to Marlena)
Are you all right?

But Marlena still in shock. She glances at Hud -- are you kidding me?

MARLENA
Am I what?

LILY
Not now, Hud.

Hud stops. They continue forward. Hud holds on them.

HUD (O.S.)
(quietly)
I'm just trying to help...

BLARING SIRENS ring out through the air. Hud looks over to find a CONVOY of POLICE CRUISERS and FIRE ENGINES racing through the city at top speed.

CUT TO:

82	EXT. PARK ROW - NIGHT	82
----	-----------------------	----

The CROWD'S THICKER -- people are rushing EN MASSE down the street. Hud follows them, swinging the camera to find -- THE BROOKLYN BRIDGE. We can see its TOWERS standing tall in the night sky.

CUT TO:

83 EXT. BROOKLYN BRIDGE - NIGHT

83

LOOKING DOWN the bridge -- we're UP HIGH. We can see traffic's at a STANDSTILL below us. We see ROWS and ROWS of gridlocked cars -- we hear HONKING -- people YELLING --

As Hud PULLS BACK, widening out, we realize he's looking down from THE PEDESTRIAN WALKWAY that runs the length of the bridge down the center.

Hud swings the camera forward, revealing HUNDREDS OF PEOPLE moving EN MASSE down the walkway. We see glimpses of OUR GROUP amidst the crowd. Hud hurries to keep up with them --

84 EXT. BROOKLYN BRIDGE - PEDESTRIAN WALKWAY - NIGHT

84

FROM A DISTANCE -- we're looking out at New York Harbor. As we ZOOM IN, we realize we're looking at what's left of the Statue of Liberty. Her head has been torn clean off -- claw marks scar her upper torso. In the Harbor beside her, we see the FLAMING WRECKAGE OF THE OIL TANKER.

ON THE HORIZON -- we catch glimpses of COAST GUARD SPOTLIGHTS. The boats seem to be racing right towards us.

WHOOSH -- A HELICOPTER races by overhead. It's flying low -- the ROTOR WASH kicks up wind around them, people in the crowd CRY OUT involuntarily --

Hud widens out, swings the camera around to FIND ROB in the crowd next to him. Rob's distracted, trying his phone again. As he glances at Hud --

ROB

Why are you still filming?

HUD (O.S.)

I don't know. People are gonna want to know... how this all went down.

ROB

(after a beat)

You could just tell them. After we get out of this.

And just that hint of optimism seems to lift Hud's spirits.

HUD (O.S.)

Wouldn't work. People are gonna need to see this.

(beat)

And nobody ever listens to me anyway.

CONTINUED

Rob stops in his tracks. Stares at his phone. Realizes he just got through --

ROB
It's ringing --

Whip-fast, he holds the phone up to his ear. Covers his other ear with his hand --

ROB
(into phone)
Beth? BETH?

Lily hears Beth's name, realizes what happening. She stops in her tracks, yells up ahead --

LILY
Jason -- wait --

ROB
(into phone)
Beth -- I can't hear y--

Rob tries to move out of the crowd towards the side of the walkway. Hud stays with him --

ROB
(into phone)
Beth -- you have to --
(face falls)
What's wrong?

LILY
Jason --

WHOOSH -- the helicopter CROSSES OVERHEAD again. Rob tenses in frustration --

JASON (O.S.)
Lily -- guys ---

Hud swings the camera forward. DOWN THE BRIDGE -- Jason's a good thirty yards ahead, trying to wave them forward. With all the other noise, we can barely hear him --

JASON
C'mon -- we have to keep moving --

LILY (O.S.)
Wait -- he's got Beth --

Hud swings the camera BACK TOWARDS ROB, who's moved right up to the edge of the walkway, desperate to hear his phone --

ROB
(into phone)
Beth -- calm down -- I can't --
(tries to listen)
Where are you? Beth --

And Rob's listens, his face goes WHITE --

ROB
(into phone)
What do you mean you can't move?

RUMBLE. Just as Rob says that, THE WHOLE BRIDGE SHAKES. His eyes go wide with panic as he tries to keep his balance --

BELOW US -- a WAVE OF SCREAMS ERUPTS from the bottom level. As though people can see something TERRIFYING -- Hud swings the camera over the side, looks down. But all he can see are PEDESTRIANS racing away in PANIC from the south side of the bridge -- beside Hud, we can hear Lily screaming --

LILY (O.S.)
JASON --

Hud swings the camera back up -- we see Marlena -- she's beside Lily, glancing at Hud with TERROR in her eyes --

MARLENA
Can you see it?

HUD (O.S.)
I can't see anything --

RUMBLE. The whole bridge SHAKES again. SCREAMS RING OUT -- all around us -- people break into a frenzy, desperate to get off the bridge -- It's CHAOS --

JASON (O.S.)
LILY --

UP AHEAD -- we see Jason fighting his way BACK THROUGH THE CROWD towards us -- AND JUST THEN, BEHIND HIM --

JASON
LILY -- STAY THERE, I'M --

AN ENORMOUS WHITE HAND reaches up over the walkway. Jason doesn't see it -- Lily barely has time to SCREAM --

LILY (O.S.)

JASON!

THE HAND smashes down -- WHAM -- and --

CRUSHES JASON INTO THE PAVEMENT.

The hand RIPS RIGHT THROUGH THE WALKWAY, Jason's body disappears in a flash of pulverized cement and blood --

WWWHH-CRACK -- above us -- SUSPENSION CABLES SNAP, the ground LURCHES as the WALKWAY IS TORN IN HALF --

THE SHOCKWAVE knocks Hud to the ground -- ALL AROUND US -- we hear BLOOD-CURDLING SCREAMS of hysteria -- Hud struggles to stand -- he swings the camera towards --

THE BRIDGE. There's now an ENORMOUS HOLE torn right through the middle of it. We catch glimpses of people and cars PLUMMETING OFF THE BRIDGE into the water below --

The ground LURCHES VIOLENTLY again -- Hud turns -- camera catches a glimpse of --

LILY. She's on the ground -- staring at the spot where Jason used to be -- SCREAMING HER HEART OUT --

As she struggles to stand, Rob's beside her, a similar look of SHOCK and HORROR on his face --

AROUND THEM -- the FRENZIED CROWD is racing to get off the bridge -- Rob's holding Lily back -- pulling her away from the chaos -- Hud moves towards them --

HUD (O.S.)

C'MON --

85 EXT. BROOKLYN BRIDGE - NIGHT

85

Hud RACES WITH THE CROWD away from the destruction -- MOVING AT TOP SPEED, as fast as he can -- the ground SHAKES VIOLENTLY -- we're in the center of a MASSIVE EARTHQUAKE --

86 EXT. BROOKLYN BRIDGE - NIGHT

86

Still RACING AWAY -- ALL AROUND US -- the horrible SCREECH of metal and concrete being ripped in two -- PEOPLE SCREAMING -- we hear Hud's TERRIFIED BREATHING --

87 EXT. STREET - NEAR BRIDGE - NIGHT 87

UP AHEAD -- we catch a glimpses of ROB and LILY -- they're running for their lives, with the crowd --

SSCCCCRRRRR -- the screech of buckling metal fills the air -- Hud swings the camera around -- as he does so, we see Marlana race by us -- TERROR on her face --

Hud angles back TOWARDS THE BRIDGE -- it's hard to get a good view -- TERRIFIED CROWDS are racing towards us -- but rising above them, we can see --

The Bridge's TOWER. And it's slowly TOPPLING OVER -- SSCCCCRRR -- it disappears out of view as it FALLS -- Hud spins back around, keeps moving --

88 EXT. STREETS - NIGHT 88

Hud ROUNDS A CORNER, still racing at top speed. We pass people who are standing still, staring in horror at the bridge spectacle. We get the sense we're out of immediate danger -- but Hud keeps running --

89 EXT. STREET - NIGHT 89

WAY UP AHEAD -- off to the side of the street -- we see Rob, Lily, and Marlana have stopped -- Hud's moving towards them --

90 EXT. STREET / INT. ELECTRONICS STORE - NIGHT 90

[Note: the following sequence will take place in ONE SHOT.]

We're moving through the crowd, headed towards our people. As we APPROACH, we can hear LILY'S PAINED CRIES. Rob's holding her tight in his arms -- she's sobbing hysterically --

We can hear Hud trying to catch his breath. As he gets close, we see Lily nearly BUCKLE in Rob's arms -- it's as though her legs give out entirely -- between SOBS --

LILY

-- what was that -- what was that --

Marlana tries to help -- but Lily's a wreck -- she pushes Marlana and Rob away -- backs against the wall behind her -- holds her head in her hands -- the TEARS nearly choking her --

LILY

-- please -- what happened --
somebody please tell me what
happened --

CONTINUED

Hud angles the camera towards Rob. He's taken a few steps away. He's staring forward. Blank expression on his face. There's something EERIE about it -- he's so deeply IN SHOCK that he seems to have disconnected from the world entirely.

Chirp. We hear a noise. It's a quick beep, barely audible. In fact, nobody even reacts to it.

LILY

-- it just came from nowhere -- he
didn't see it -- he didn't even see
it -- he was there and then he was
gone --

(through sobs)

What was that? What just happened...

Marlena crouches next to Lily --

MARLENA

I don't know... I don't know...

Hud angles back TOWARDS ROB -- he's still standing in the middle of the street. With THAT LOOK on his face -- it's as though he's completely short-circuited.

HUD (O.S.)

(trying to catch his
breath)

Rob -- Rob -- I'm sorry -- I'm so
sorry --

But Rob doesn't respond. Chirp. We hear THAT SOUND again.

HUD (O.S.)

Rob -- are you okay, man? Rob?

Rob doesn't say a thing. Just stands there. Shell-shocked.

HUD (O.S.)

Rob?

CRASH! Just then, the sound of a WINDOW SHATTERING jolts Hud. He swings the camera --

ACROSS THE STREET -- we see SEVERAL PEOPLE kicking in the door of a corner ELECTRONICS STORE. LOOTERS immediately storm the place --

Hud swings the camera back to the group -- Marlena's glancing out at the CHAOS building in the streets. She looks at Hud --

MARLENA

We can't stay here...

Chirp. There's that sound again. Hud swings the camera back towards Rob --

HUD (O.S.)

Rob... we gotta get moving. It's not safe here. We gotta --

(trying to think)

I don't know. We could go up, try the Williamsburg... Or try to cross to the other side... try the Tunnel or something -- I don't know. I don't know --

(beat)

But she's right -- we can't stay here -- we gotta do something...

Chirp. Hud HOLDS ON ROB. It's not even clear if Rob's hearing Hud right now --

HUD (O.S.)

What do we do, Rob?

AROUND THEM -- we can hear the distant sounds of people's SCREAMS; the dull thudding of what sounds like EXPLOSIONS --

Chirp. There it is again. Only this time --

Rob seems to recognize it. In fact, the sound seems to roust him slightly. He glances down, reaches into his pocket --

And pulls out his phone. As he flips it open, realizes --

ROB

(almost to himself)

There's a message...

Rob hits a button on his phone, trying to playback but then --

Chirp. Rob tenses as he realizes THAT NOISE he's been hearing is the sound of his battery dying --

ROB

No --

He tries to dial again, but -- Ch-chirp. The phone DIES OUTRIGHT.

ROB

No --

CONTINUED

We hear his breath catch in his throat -- PANIC building in his chest as he tries to hold himself together. His eyes dart up, glances around -- what do I do... what do I do... And then, suddenly, without warning --

Rob turns and starts walking away.

HUD (O.S.)
Rob -- ?

It's like he's in a trance. We can hear Rob mutter to himself as he passes Hud --

ROB
My phone's dead...

Hud swings the camera towards Marlena and Lily. Marlena's looking at Rob in disbelief --

MARLENA
Where are you going?
(glances at Hud)
What's he doing?

Hud turns to FOLLOW ROB. But Rob's moving fast, making a beeline right towards the ELECTRONICS STORE. As Hud hurries to catch up, we see LOOTERS emerging from the store --

Two guys are carrying a FLATSCREEN TELEVISION. Another person is racing out with a STEREO. Rob walks right by them. Doesn't even seem to notice.

HUD (O.S.)
Rob, what are you doing? Wait --

As they approach the entrance --

HUD (O.S.)
Uh Rob... this store's closed.

Rob walks right inside, passing looters on the way out. Hud hesitates for a moment, then follows his friend --

A91 INT. ELECTRONICS STORE - NIGHT

A91

-- inside the store. As Rob makes his way down the aisles, passing looters.

HUD (O.S.)
Rob -- seriously --

They pass SEVERAL TELEVISIONS mounted on the wall --

HUD (O.S.)
We shouldn't be h--

And Hud stops in his tracks, angles towards the TELEVISIONS as he realizes --

There are NEWSCASTS playing on the screens.

ON THE FIRST TELEVISION -- we see FOOTAGE of the BROOKLYN BRIDGE. A news shot shows us a GIANT HOLE torn right through the center of the structure.

But it's the SECOND TELEVISION that catches Hud's attention...

THE NEWS BANNER reads: "CREATURE ATTACKS NEW YORK."

ON THE SCREEN: a helicopter shot is looking down on the city, through the alleys of SKYSCRAPERS. And there, behind one of the buildings, is --

THE MONSTER.

It's hard to make it out clearly -- it's dark, we get the sense the helicopters don't want to get too close. But as their spotlights flare across it, we see enough to know --

That's a creature, all right. It's ABSOLUTELY ENORMOUS -- as big as the skyscrapers around it, if not BIGGER. Its massive body scrapes against a nearby building, sending DEBRIS EVERYWHERE --

HUD (O.S.)
Oh jesus...

RUMBLE. Hud jerks, surprised, and swings the camera towards the front of the store --

THROUGH THE DOORS -- we can see a convoy of MILITARY HUMVEES and TROOP TRANSPORTS racing past us down the street --

Hud swings the camera back TOWARDS THE TELEVISIONS. We see A LOOTER has stopped whatever he was doing and is now watching the television with HUD --

On the first screen -- we see a FIELD REPORTER standing behind what looks like a MILITARY BLOCKADE --

On the second screen -- the helicopter's angling around, trying to get a better vantage point of the MONSTER. Hud reaches forward, TURNS THE VOLUME UP on both screens --

SECOND SCREEN (V.O.)

-- confirm only that it emerged from
the waters south of Manhattan a
little over --

FIELD REPORTER

-- currently in the process of
evacuating the city, hoping to
contain the creature to the
Baxter/Bayard area --

Hud glances over at the Looter next to him --

HUD (O.S.)

That's not far -- that's only like,
what, twenty, twenty-five blocks from
here...

The Looter just glances at him, nods. As the NEWSCASTS
continue, Hud turns back towards the front doors. Curiosity
getting the best of him, he heads --

B91 EXT. STREETS - NIGHT

B91

-- back OUTSIDE. DOWN THE STREET -- we see a CONVOY of
military vehicles -- they're rolling slowly towards us,
HERDING PEOPLE away from the north part of the city --

A VOICE barks orders over a TRANSPORT'S LOUDSPEAKER --

LOUDSPEAKER

-- continue south -- no citizens
will be allowed north of Canal for
any reason --

Hud heads towards them, ducks round the corner. Angles the
camera DOWN THE STREET --

IN THE DISTANCE -- we can see the same HELICOPTER
SEARCHLIGHTS we saw on the NEWSCASTS. We recognize one of
the SKYSCRAPERS; we see the same TRAILS OF DEBRIS snaking up
into the sky. We hear the faint RUMBLINGS of the buildings
shaking -- the noise has almost become commonplace --

Hud ZOOMS IN, we CATCH A GLIMPSE of movement behind the
skyscraper. It looks like the GHOSTLY WHITE SILHOUETTE of
the creature; one of the SPOTLIGHTS hits it just as --

THE MONSTER'S TAIL whips up above the skyscrapers.

CONTINUED

Hud GASPS. Behind him, we hear the military convoy getting closer, the LOUDSPEAKER BLARING. Hud turns, hurries round the corner, and back into --

C91 INT. ELECTRONICS STORE - NIGHT

C91

-- the store. DOWN THE AISLES, towards the back of the store, we can see Rob tossing aside boxes of CELL PHONES and ACCESSORIES as he searches for the right battery --

HUD (O.S.)

Rob -- we don't want to be here right now --

But Rob doesn't even look up -- he's intense, on a mission. As Hud hurries down the aisle towards him --

He passes the TELEVISIONS. And a few more LOOTERS are now watching the screens with RAPT ATTENTION. Hud can't help himself -- he glances towards the screens --

ON THE FIRST SCREEN -- the helicopter has angled a little closer -- we see THE MONSTER'S BACK -- it's HUNCHED OVER, seems to be rubbing its body against a building -- We hear a COMMENTATOR'S VOICE. He sounds a bit flummoxed --

COMMENTATOR (O.S.)

-- at this point, everything is pure speculation --

ON THE SECOND SCREEN -- we see a MILITARY OFFICER trying to move the FIELD REPORTER away from the BLOCKADE. She's trying to finish her report --

FIELD REPORTER

-- will not comment on the course of action, but it's clear there's a sizable mobilization of --

Hud angles back towards the FIRST SCREEN. The HELICOPTER SHOT has zoomed in a bit. We can see what looks like FLAKES OF SKIN falling off the monster's back --

COMMENTATOR (O.S.)

-- perhaps some sort of symbiotic relationship with the creature. A parasite, if you will --

The shot ZOOMS IN, following a flake down to the ground. And as the flake hits the street... it MOVES.

ANCHOR (O.S.)

OH -- whatever it is, it's moving --

The image is blurry, but we can see PIXELATED MOVEMENT as the spider-like parasite skitters across the ground. We see it race towards the MILITARY PERIMETER --

ON THE SECOND SCREEN -- we see the camera SHAKE as GUNFIRE rings out --

ON THE FIRST SCREEN -- the parasite LAUNCHES ITSELF at the soldier... WWWSSHLLK!! The soldier SCREAMS -- though the image is blurry, we get the sense that something VIOLENT and HORRIBLE is happening to him --

COMMENTATOR (O.S.)

Oh my god --

And the first screen ABRUPTLY CUTS to the NEWS STUDIO. The Anchorman, unprepared, stares back at the camera, stunned --

ANCHOR

(horrified)

Uh...

ON THE SECOND SCREEN -- we can HEAR the FIELD REPORTER SCREAMING, and then it also CUTS to STANDBY FOOTAGE --

MARLENA (O.S.)

What are you guys doing?

Hud swings the camera to FIND MARLENA as she pulls Lily through the front doors --

MARLENA

We have to get out of here -- like,

now. Where's --

(sees over Hud's shoulder)

Rob!

They hurry RIGHT PAST HUD. He turns to follow them. In the back of the store, we SEE ROB tearing open a CELL PHONE PACKAGE. He yanks out the battery --

MARLENA

Rob -- we gotta go. The military's evacuating this whole place --

Rob slams the battery into his phone. Checks the signal -- it's good. He turns, moves towards the back corner. Where it's quiet. Marlena throws a glance towards Hud --

HUD (O.S.)
Don't look at me -- I've tried --

MARLENA
Rob -- it's the army -- and that
thing's right over --

Rob flashes Marlena a look that stops her in her tracks --

ROB
Quiet.

Rob hits a button, holds the phone to his ear. Tries to listen. Looks frustrated -- this isn't working.

He holds the phone down, hits a button. Cranks up the volume. We realize -- he's putting it on SPEAKERPHONE --

There's a moment of silence -- Rob, Hud, Lily, and Marlena all stare at the phone, waiting in tense anticipation, then -- BEEP -- the message starts playing --

And BETH'S VOICE fills the air --

BETH
(over phone)
Rob -- Rob -- I can't -- oh god -- I
can't move --

She sounds PANICKED, HYSTERICAL --

BETH
(over phone)
Rob -- it fell -- my apartment -- the
whole wall fell on me --

Hud's ANGLING IN ON ROB as Beth's message plays --

BETH
(over phone)
-- I can't -- I'm bleeding and I
can't move --

C-CRACK -- Just then, A VIOLENT SOUND rings out over the phone -- it sounds like concrete tearing in half -- Beth SCREAMS -- we hear her PANICKED BREATHING as she gasps --

BETH
(over phone)
Oh god -- Rob -- Rob -- ROB --

And it CUTS OUT.

We're CLOSE ON ROB as the message ends. As we HOLD ON HIM, we can see it all play out on his face as he stares at the phone -- the HORROR at what he's just heard, the building PANIC in his chest, the overwhelming sense of HELPLESSNESS --

Nobody says a word. Nobody knows what to say.

And Rob? He just stares at that phone. We see his jaw clench, we get the sense he's fighting off tears, his breathing becomes more and more desperate...

But then, after a few beats... something changes in Rob.

We see him fight it all off -- it's as though he doesn't allow himself to panic. Right there, on the spot, he makes up his mind. Knows what he has to do. We see it WASH OVER HIM -- Rob sets his jaw, glances up at Hud...

As Rob stares at us, we see COLD RESOLVE in his eyes, and --

WE (FINALLY) CUT TO:

91

EXT. SIDE STREET - NIGHT

91

ON THE MOVE. We're FOLLOWING ROB -- he's moving fast down a side street, out of the main flow of traffic. Marlena, Lily, and Hud are all struggling to keep up with him. We UPCUT right into their conversation --

HUD (O.S.)

-- Rob, seriously, think about this --

Rob's on his phone, not paying attention to them --

ROB

(into phone)

-- Beth -- Beth -- as soon as you get this, call me --

HUD (O.S.)

-- Beth lives in Midtown --

ROB

(into phone)

-- as soon as you get this.

Rob hangs up, about to dial again. We see Hud's arm enter frame as he points to the DEBRIS RIDDEN SKYLINE --

CONTINUED

HUD (O.S.)

-- Midtown is that way. See what
else is that way? Horrible is that
way.

MARLENA

This is insane. We can't go near
that thing. If you saw what I saw...
(genuinely terrified)
We're not going back into the middle
of the city.

Rob stops in his tracks --

ROB

No. We're not.
(off their looks)
You guys aren't coming with me.

He points down the street -- we can see the military convoy
herding crowds out of the city --

ROB

Fall in with the crowd. Let the
military escort you out of here.
They'll keep you safe.
(genuine)
I'm sorry.
(beat)
But I gotta go.

And with that, he turns, continues walking. Marlena looks at
Hud -- seriously -- what the fuck is he doing?

CUT TO:

92 EXT. STREET - LATER - NIGHT

92

Moments later. Rob's on the move. Hud's racing to catch up
with him --

HUD

Rob -- c'mon --

MARLENA

Wait a minute --

HUD

Rob -- one of us may have to tackle
you. And that'll just be...
unpleasant for everyone.

Rob stops again. Levels his gaze at them --

CONTINUED

ROB

Guys. Look at me. This is not me
crazy. I know what I'm walking into.
You can't talk me out of it.

(beat)

Turn around. I'm not asking you to --

LILY

(quietly)

I'm coming.

And that catches everyone off-guard -- Lily hasn't said a
word for quite some time. Rob looks at her, eyes softening --

ROB

Lily...

She holds Rob's gaze, her voice quiet but steady --

LILY

I'm coming with you.

Rob studies her for a beat. Then nods. Turns to keep
walking. Marlena throws her arms up -- is everyone insane?

MARLENA

Guys -- you heard the message. Beth
sounded...

(off their looks)

You heard what I heard. Even if we
make it to her place, there's a
chance she might already be --

ROB

(eyes FLASH)

Don't.

And the look Rob gives Marlena stops her cold in her tracks --

CUT TO:

93

EXT. ALLEY/STREET - NIGHT

93

Rob and Lily are up ahead, moving quickly through a dark
alley. Hud and Marlena follow. As Marlena tries to get Hud
to listen to reason --

MARLENA

-- know what I'm talking about. You
don't think this is a good idea. Try
it -- you -- look at me and tell me
it's a good idea --

CONTINUED

HUD (O.S.)

Hud. My name's Hud.

And that sets Marlana back on her heels. They stop as she glances at him, embarrassed --

MARLENA

I... I know what your name is.

HUD (O.S.)

Okay. Good.

(beat)

Then, to answer your question...

(beat)

No, I don't think this is a good idea.

Yet, despite that, Hud turns, keeps following Rob anyway --

CUT TO:

A94 EXT. STREET - NIGHT

A94

As Hud and the others hurry to keep up with Rob, a middle-aged RUSSIAN MAN approaches them. He's BLEEDING from a wound on his head -- DRIED BLOOD streaks his face --

He seems DAZED, OUT OF IT. He looks at Hud with HAUNTED EYES. Speaks to him IN RUSSIAN --

RUSSIAN MAN

(in RUSSIAN)

...the sky fell. And I can't pull the bodies out of the debris.

There's too many of them --

(pleads)

Please help me -- there's too many of them --

HUD (O.S.)

I'm sorry -- I don't understand --

Hud looks up ahead -- to where Rob is still rapidly moving away --

HUD (O.S.)

Rob -- WAIT --

RUSSIAN MAN

(in RUSSIAN)

Somebody has to do something...

CONTINUED

HUD (O.S.)
-- I don't know what you're saying --

And the Russian man relents -- it's as though he realizes this is futile. His eyes GLASS OVER. He stares at Hud.

RUSSIAN MAN
(in RUSSIAN)
Dead.
(beat)
They're all dead.

And with that, he shakes his head, and walks off. Still in his DAZE. For a beat, HUD HOLDS ON HIM -- *should I do something* -- but then swings the camera around, realizes he has to catch up with ROB --

CUT TO:

94 EXT. STREET - NIGHT

94

Further into the city. Rob and the others crouch in the darkness. And though she doesn't look happy about it, Marlena's still with them.

Rob motions for them to wait. Hud angles the camera out AROUND THE CORNER --

Down the street -- we see a convoy of HUMVEES AND TRANSPORTS crossing the street. Our group waits until they pass, then hurry across the street, darting into another alleyway --

95 EXT. ALLEYWAY - NIGHT

95

As they move, we UPCUT into Rob and Hud's conversation --

HUD (O.S.)
...tried calling 911, see if someone
else can get there?

ROB
Yeah.

HUD (O.S.)
Police, fire department?

ROB
(nods)
Nothing. All I get is that weird
beeping sound. I'm guessing they've
got their hands --

CONTINUED

KA-BOOM! As Rob says that -- the top floor of a building at end of their alley EXPLODES --

Our people CRY OUT in surprise as fragments of glass and brick RAIN DOWN. They turn, try to race away from the blast, down a SIDE ALLEY, but stop when they see --

A MILITARY CONVOY -- TROOP TRANSPORTS and TANKS are moving forward in formation. We see them BEGIN TO FIRE --

Rob stops in his tracks, not knowing where to go -- KA-BOOM! Behind us -- another explosion rings out -- it sounds like MORTAR SHELLS detonating --

SSSSSSSHRHHRRROOOAAAAAAAAAAAAAAAAARRRRRRR!

As we hear the monster's ANGRY ROAR, we realize -- the military is mounting its COUNTERATTACK. And our people are caught right in the middle of it.

ROB
GET DOWN!

He motions for them to dive for cover. We HIT THE GROUND -- crouching down behind a car as --

MORTAR SHELLS and GUNFIRE seem to RING OUT all around us. As we hear our people CRY OUT in terror, Hud angles the camera --

DOWN ONE STREET -- from our limited vantage point on the group, we catch glimpses of GROUND TROOPS advancing.

BOOM. There it is -- the distinctive sound of the Monster WALKING. We hear the gunfire INTENSIFY; we hear MORTAR BLASTS, SOLDIERS SCREAMING at one another --

BOOM. It's getting closer. The car we're hiding behind seems to SHAKE a bit. Hud tries to scream over the CHAOS --

HUD (O.S.)
We can't stay here --

But the firefight is SO LOUD, it's unclear if anyone hears him. BOOM. Hud shifts the camera a bit -- we catch a GLIMPSE of LILY covering her ears, CRYING OUT in TERROR --

DOWN THE SECOND STREET -- we see SMOKE and DEBRIS ROLLING PAST. WHOOSH -- FLAME BURSTS lick the sky -- as though SOMETHING BIG just exploded around the corner.

BOOM. The car in front of us BOUNCES -- the monster's close. Hud shifts, sees a glimpse of Rob scanning the street behind them -- then angles the camera --

DOWN THE FIRST STREET -- as we see GROUND TROOPS racing forward -- but as they do so --

KRRR-WHAM! -- a CRUSHED TANK comes flying at them -- it's as though the monster just HURLED IT AT THEM -- it CUTS RIGHT THROUGH THE CROWD, CRUSHING TROOPS --

Hud jolts -- we hear him CRY OUT in horror -- **BOOM.** The WHOLE WORLD shakes. The firefight's DEAFENING -- Panicked, Hud tries to swing the camera back towards the FIRST STREET -- realizes -- ROB'S GONE --

Hud turns around -- there's Rob -- he's pulling Lily and Marlena with him -- looking at Hud -- SCREAMING AT HIM -- it's so loud, Hud can't hear him --

Hud gets up, HAULS ASS -- Rob's racing forward, towards --

A SUBWAY STATION. As Lily and Marlena disappear down the stairs, Rob turns back towards Hud --

ROB
Hud -- COME ON --

96 EXT./INT. SUBWAY STATION - NIGHT - CONTINUOUS

96

Hud races forward, the world SHAKING as the WARZONE explodes around them -- Rob grabs him, pushes him forward -- as they dive down the stairs, Hud swings the camera around, looking over his shoulder one last time to see --

The air CATCH FIRE above him as an EXPLOSION rolls over the street outside. The blast knocks them down the stairs -- Rob grabs Hud -- pulls him down into the subway station --

97 INT. SUBWAY PLATFORM - NIGHT

97

Hud and Rob race forward, spilling out onto a SUBWAY PLATFORM. They fall forward to the ground -- we catch a glimpse of Lily and Marlena next to them on the deck.

Hud's on his hands and knees -- they're all GASPING FOR AIR, terror in their throats as they struggle to breathe... and breathe... and breathe...

CUT TO:

98 INT. SUBWAY PLATFORM - NIGHT

98

Later. We UPCUT into their conversation. Rob's surveying the platform, thinking out loud --

ROB

-- cross the platform, take the stairs, try the other side of the street --

HUD (O.S.)

-- the other side of the street looks like this side of the street --

ROB

-- maybe make a break for it when there's a lull --

HUD (O.S.)

Rob -- the air caught on fire. It's not lulling anytime soon --

Rob glances at Hud, frustrated. Off his look --

HUD (O.S.)

I'm with you, Rob. I am. But... listen to what's going on up there.

Lily glances at the ceiling -- we can hear the dull, violent sounds of DESTRUCTION coming from the street above. She looks at Rob, sympathy in her eyes, but concurs --

LILY

We have to wait.

CUT TO:

99 INT. SUBWAY PLATFORM - NIGHT

99

Moments later. ON ROB -- he's boiling with frustration, just starting to accept they're trapped there when --

Beepbeepbeep... Rob's phone RINGS. Whip-fast, Rob reaches into his pocket -- thinking it's Beth -- but as he looks at the display, his face goes pale --

ROB

Oh god...

CONTINUED

HUD (O.S.)

What?

(then)

Rob?

Rob doesn't respond. Stares at the phone as it RINGS.
Glances up at Hud -- oh god, what do I do? Then, after a
beat, Rob steels himself, flips it open --

ROB

(listens, then)

Mom?

(beat)

Yeah -- Mom -- I-I'm okay, but...

Mom -- listen to me --

He tries to figure out how to tell her this. Then --

ROB

We were on the bridge, Mom. We were
on the bridge when -- yeah --

His voice wavers as he struggles with the words. All the
emotion he's been repressing starts to POUR OUT --

ROB

Mom... Jason's dead. He was right
there when it hit and... He's dead,
Mom.

And he can't keep it together any longer. TEARS start to
spill over --

ROB

He's dead.

CUT TO:

100 INT. SUBWAY PLATFORM - NIGHT

100

Seconds later. Rob's a little further away. Looks like
Hud's giving him space. But he's still on the phone --

ROB

Dad -- Dad -- the phones keep cutting
out and I --

(beat; listens)

Yeah -- Dad -- I am -- I --

Rob turns, glances at the others.

CONTINUED

ROB
Yeah. We're okay.
(then)
We're getting out of the city now.
We're with the army. Don't worry.

He takes a beat. Considers his words. Then --

ROB
Dad -- listen -- I might lose you --
(goodbye)
I love you. Yeah -- we're okay --
tell Mom. Tell Mom --

CUT TO:

101 INT. SUBWAY PLATFORM - NIGHT 101

Later. ACROSS THE STATION -- Rob's now off the phone. By himself. Lily crosses over to him. Grabs him. Hugs him. He goes weak as she holds him.

CUT TO:

102 INT. SUBWAY PLATFORM - NIGHT 102

Later. Rob and Lily are now sitting against the wall on the other side of the station. We can't hear what they're saying.

Hud angles the camera -- he's sitting next to Marlana. Somber. As Hud studies Rob across the room --

HUD (O.S.)
I don't know what to say to him.
(beat)
I should say something, but I don't
know what to say...

After a beat, Marlana glances at Hud. Realizes he's waiting for a response. But then she just shakes her head. There's nothing to say...

CUT TO:

103 INT. SUBWAY PLATFORM - NIGHT 103

Later. Some time has passed. Hud angles the camera towards the ceiling. As the sounds of BOMBING continue to ring out, we see dust and debris continue to shake loose, rain down.

CONTINUED

Everyone's quiet. Shell-shocked. We see Rob and Lily sitting across the station. Rob seems to be staring off at the wall (we can't see at what.)

Boom... The bombing gets louder. And LOUDER. BOOM. The station shakes. Marlena cries out involuntarily. Holds her head in her hands. Trying to keep it together. And failing.

MARLENA

I'm not even supposed to be here...

HUD (O.S.)

You didn't have to be.

(off her look)

You had your chance back there in the alley -- you could have left us.

Marlena thinks about that. Then answers honestly --

MARLENA

I didn't want to be alone.

Hud HOLDS ON HER for a beat. Then, in the background, we see Lily cross frame as she walks over next to Rob.

Hud drifts towards them. What the hell are they doing?

CUT TO:

104 INT. SUBWAY PLATFORM - NIGHT

104

Hud's on his feet, approaching Rob and Lily --

HUD (O.S.)

Guys?

ROB

-- we could take the "456."

Hud ANGLES THE CAMERA to reveal Rob's staring at A MAP OF THE NYC SUBWAY TRANSIT.

HUD (O.S.)

Yeah -- the trains aren't running right now, Rob.

ROB

No -- we could walk. Look --

He taps the location on the map --

CONTINUED

ROB

Beth lives here -- 53rd and Park.
And the 456 exits just a few blocks
from there. It's a straight shot
from here...

MARLENA

You want us to walk the tunnels?

Lily stares at the map. Sees what Rob's talking about --

LILY

It would only take us about thirty
minutes...

MARLENA

You want us to walk the tunnels?

ROB

It's either that or stay here.

A beat. We hear the pounding SOUNDS OF DESTRUCTION above.
As the group glances at each other --

CUT TO:

105 INT. SUBWAY TUNNELS - NIGHT

105

OVER BLACK, we hear --

ROB (O.S.)

It has a light on it --

HUD (O.S.)

Why does this thing need so many
buttons?

CLICK -- Hud finds a light on the front of the camera. It
throws a beam forward, Rob blinks, shields his eyes with his
hand. It's not much light -- just enough to see about five
feet forward.

ROB

(shrugs)

It's better than nothing.

(gestures forward)

All right, Hudson. Lead the way.

Hud swings the camera down the long, dark subway tunnel.

HUD (O.S.)

Me?

CONTINUED

He looks back at the others. Rob nods.

HUD (O.S.)
Does... somebody else want to film
for a while?

Rob and the others glance at each other, shake their heads.

106 INT. SUBWAY TUNNELS - NIGHT

106

We're walking slowly through the tunnels. Hud leads the way.
We UPCUT INTO CONVERSATION --

HUD (O.S.)
-- yeah, got a better look at it on
the news when we were in the store.
You were too busy, you know, stealing
merchandise...

ROB
What did it look like?

HUD (O.S.)
I don't know -- like a giant...
dinosaur... or insect, but more...
monstrous. I mean... it had arms
and... legs. I couldn't really see
its head...

MARLENA
But you can confirm it has arms and
legs? Wow. Thank god you saw it.

HUD (O.S.)
You describe it then --

MARLENA
I'm not even trying.

LILY
Did the news say what it was?

HUD (O.S.)
No. I mean, I don't think so. I
couldn't really hear.
(off their looks)
It was loud -- people were stealing
televisions and... you guys were all
yelling at me. But... I don't think
they know what it is.
(MORE)

6/8/07
CONTINUED

CLOVERFIELD by Drew Goddard

74.

HUD (CONTINUED)

(beat)
How could they?

CUT TO:

107 INT. SUBWAY TUNNELS - NIGHT

107

A bit later. We're further down the tunnel --

HUD (O.S.)

-- the ocean's big, dude. They found
a fish a couple years ago in
Madagascar that they thought had been
dead for centuries.

ROB

-- so it's been down there this whole
time, and, what, nobody noticed?

HUD (O.S.)

Sure. Maybe it erupted from an ocean
trench. Or a crevasse.

(off their looks)

It's a theory. For all we know --
it's from another planet and flew
here...

MARLENA

Like Superman?

HUD (O.S.)

Yeah, just like --

(beat)

You know who Superman is?

MARLENA

Oh my god. You too? We're totally
meant for each other. Oh wait --
everyone on the planet knows who
Superman is.

HUD (O.S.)

No -- I know -- I'm just --

(beat)

A lot of people get confused about
his origin and --

CUT TO:

108 INT. SUBWAY TUNNELS - NIGHT

108

Later still. It seems like we've been walking for a while. Nobody's saying much as they trek through the dark, creepy tunnels. After a while, just to break the silence --

HUD (O.S.)

Remember a couple years ago when that guy was lighting homeless people on fire in the subways?

ROB

Jesus, Hud --

HUD (O.S.)

What?

ROB

Maybe not the best conversation for down here.

HUD (O.S.)

Right.

(beat)

I just can't stop thinking how scary it'd be if a flaming homeless guy came out of the dark right now.

ROB

Hud -- seriously --

RUMBLE -- as he says that -- a MASSIVE QUAKING SOUND rings out from the tunnels behind them. Everyone stops in their tracks, looks behind them, tense --

MARLENA

What was that?

They wait in silence. When no further sound comes --

ROB

Let's keep moving.

CUT TO:

109 OMITTED

109

110 INT. SUBWAY TUNNELS - NIGHT

110

A bit later. Things are a bit more SOMBER. Rob and Lily walk up ahead. Hud's almost EAVESDROPPING ON THEM --

CONTINUED

ROB
...can't stop thinking that the last
thing I said to her was "Good luck
tonight, Travis."

LILY
(quietly)
They're just words, Rob. They don't
matter.
(thinks about it)
I don't have any idea what the last
thing I said to Jason was...

ROB
It's different.

LILY
Why?

ROB
Because Jason knows you love him.

Lily holds Rob's gaze, fights off tears. Nods. Reaches out
and takes Rob's hand. As they continue walking forward, Hud
drifts back just a bit to FIND MARLENA, who's looking at her
feet, not paying attention to any of this --

MARLENA
This is disgusting.

Hud angles down to reveal Marlena is looking at --

RATS. A few of them are scurrying past us down the tracks.

MARLENA
(glances at Hud)
If I get rabies, you're taking the
stomach shots with me.

As Hud surveys the rats --

HUD (O.S.)
Okay. It's a date.

MARLENA
It's absolutely not a date.

CUT TO:

111 INT. SUBWAY TUNNELS - NIGHT

111

Moments later. Everyone's stopped, looking down in disgust as EVEN MORE RATS race past. The rats all seem to be coming from the tunnel behind our people.

HUD (O.S.)
Look at all of them --

MARLENA
It's New York. It's the subway.
This is why we take cabs.

HUD (O.S.)
They're all going the same direction.

ROB
It's like they're running away...

LILY
From what?

Lily looks back down the tunnels behind her. As our group glances at each other --

CUT TO:

112 INT. SUBWAY TUNNELS - NIGHT

112

We're NOW JOGGING through the tunnels. Everyone's TENSE --
We can feel PANIC starting to build --

HUD (O.S.)
How much further?

ROB
I don't know -- let's hop out at the
next platform -- see where we --

CLICK CLICK CLICK CLICK CLICK -- BEHIND THEM -- an unnatural
CLICKING SOUND echoes through the tunnels. It stops them
COLD. As they look back --

MARLENA
You guys hear that, right?

Hud angles the camera down the tunnel behind them, but the small light makes it impossible to see more than a few feet.

CLICK CLICK CLICK -- it seems to be getting closer.

CONTINUED

ROB
(realizing)
Night vision. Hud -- the camera's
got night vision. See what you can
see --

HUD (O.S.)
How do I do it?

ROB
Should be a button on the side
there -- near the "on" button --

HUD (O.S.)
Hang on --

A beat as Hud tries to find the switch. We're looking
forward, staring into darkness and then --

Click.

The camera switches to NIGHT VISION. Instantly, the world
becomes BRIGHT GREEN. And that CLICKING SOUND?

It's coming from the PARASITES.

There's five of them. They're on the floor, the walls,
ceiling. Less than ten feet away. Just stopped, staring at
us. As though they've been stalking us like prey.

HUD (O.S.)
OH GOD --

As the parasites HISS and start to lunge forward, Hud swings
the camera around. We catch a glimpse of our people, looking
panicked and confused --

MARLENA
What? What is it?

HUD (O.S.)
RUN -- RUN --

ROB
Hud -- we can't see --

113 INT. SUBWAY TUNNELS - NIGHT

113

BACK TO REGULAR VISION -- the camera light BOUNCES as Hud
races at a dead sprint down the tunnels. He's pushing the
group forward -- they're all running as fast as they can --

CONTINUED

HUD (O.S.)
GO GO GO --

CLICK CLICK CLICK CLICK -- it's all around us now --

UP AHEAD, Lily glances back over her shoulder -- her EYES GO WIDE -- she SCREAMS as --

A parasite LAUNCHES ITSELF AT HER -- WHAM -- it hits her on the shoulder, knocking her to the ground --

HUD (O.S.)
LILY --

The camera SHAKES as Hud races towards Lily -- we get a better look at THE PARASITE -- it's roughly the size of a large dog, with multiple flailing legs and a mouth full of razor teeth -- Lily SCREAMS in horror as it lunges at her --

Rob dives into frame, tries to rip the parasite off Lily -- Hud stumbles, swings the camera around, the light catches --

MORE PARASITES. Coming right at Hud. WHAM! The lead parasite rears up on its haunches, knocks Hud to the ground.

The camera lands next to him, pointed back down the tunnel towards the others. We see Rob fighting with the parasite on Lily -- Marlena dives towards the ground, lunging for something (we don't see what) --

As Hud SCREAMS, the camera is suddenly YANKED BACKWARDS, as though the parasite's dragging Hud down the tunnel, AWAY FROM THE OTHERS (the strap around his neck keeps the camera tied to Hud.)

HUD (O.S.)
HELP ME!

We hear the PARASITE THRASHING -- Hud CRIES OUT -- but we can't see exactly what's happening to him as HE'S DRAGGED AWAY. We're on the ground, looking DOWN THE TUNNEL as Lily and the others grow smaller and smaller in frame --

VOICE
HUD --

One of the others breaks away from the fight, races towards camera. As she approaches we realize --

It's Marlena.

And we realize what she was diving for earlier -- in her hand, she holds a length of METAL PIPE. She charges towards us, swings the pipe with all her might at the parasite on top of us -- WHACK -- we hear the parasite SQUEAL IN PAIN --

Hud struggles to roll over -- as he does so -- the parasite strikes back, charging Marlena, knocking her to the ground. As Marlena struggles with the parasite on the ground next to Hud -- SQUEEEE -- the parasite opens its mouth, and SINKS ITS TEETH into Marlena's shoulder --

Marlena SCREAMS IN PAIN as BLOOD SPURTS from her shoulder, SPLATTERING THE CAMERA LENS --

Hud rolls to his feet -- we see his legs as he KICKS THE PARASITE as hard as he can -- it squeals in pain --

Hud drags Marlena to her feet, then rights the camera -- uses it like a flashlight so that they can see --

MARLENA

Let's go --

The two of them race forward. The camera shakes as they run as fast as they can, the parasites swarming around them --

UP AHEAD -- Rob's KICKING A PARASITE mercilessly -- a crazed fury in his eyes as he literally CURB STOMPS the thing to death.

Lily rolls to her feet, looking behind us in horror as we hear MORE CLICKING SOUNDS coming up behind us. She pulls Rob off the parasite, points us towards --

LILY

Door -- GET TO THE DOOR --

Hud angles the camera -- sees Lily's leading them towards --

A MAINTENANCE DOOR. Rob gets there first, yanks it open -- as we race towards it -- the parasites are SWARMING EVERYWHERE --

ROB

C'MON -- C'MON --

Marlena bolts through the door. Hud's right behind her -- A parasite LAUNCHES ITSELF at them -- WHAM! -- HITS THE WALL right beside the door just as Hud races through --

114 INT. CORRIDORS - NIGHT - CONTINUOUS 114

WHAM! We're glancing back as Rob slams the door shut. WHAM!
A parasite hits the door -- the frame BUCKLES --

ROB

Go -- Hud -- go --

CAMERA SHAKES as they race through the dark corridor -- UP
AHEAD we see an OPEN DOORWAY -- as we race towards it, we see
Lily on the other side of the door, waving us ahead --

LILY

GET IN --

Rob shoves Hud through the doorway -- Hud pitches forward
into the room --

We catch a glimpse of Marlena on the ground. WHAM! We hear
Lily shut the door shut behind them -- Hud falls forward, and
as the camera slams down into the ground --

ZZSHZZ -- the TAPE FILLS WITH STATIC and we abruptly CUT TO --

115 EXT. CONEY ISLAND - DAY 115

BETH'S looking at us. Laughing. Pulling off a wisp of
cotton candy and putting it in her mouth. The image is so
fast and abrupt it's almost HAUNTING. Then the screen fills
with STATIC again and we CUT TO --

116 INT. SUBWAY PLATFORM - NIGHT 116

Hud's STARING RIGHT INTO CAMERA. It's as though he's
checking it over, making sure the thing still works.

He shakes his head in disbelief. Then he takes his sleeve
and CLEANS THE BLOOD off the lens. As he works, we CUT --

117 INT. SUBWAY PLATFORM - NIGHT 117

ON MARLENA -- we're looking at the BITE WOUND on her back
shoulder. Blood seeps from the multiple punctures --

MARLENA

How does it look?

HUD (O.S.)

(after a beat)

It looks like it hurts.

Marlena grits her teeth, nods -- that sounds about right...

CONTINUED

WHUMP -- Hud angles the camera ACROSS THE CORRIDOR, where we see Rob kicking in the glass of a VENDING MACHINE --

CUT TO:

118 INT. SUBWAY PLATFORM - NIGHT - LATER

118

Moments later. Marlena's pouring BOTTLED WATER on a scrap of fabric that looks like its been torn from Hud's shirt. She looks ASHEN --

HUD (O.S.)

-- those things came out of nowhere --

Marlena presses the fabric to her wound. Winces.

MARLENA

Yeah.

HUD (O.S.)

When it took me down... it was like
it was trying to drag me away.

She glances at him. Smiles despite herself --

MARLENA

Maybe it liked you, Hud.

A beat. We can almost hear Hud smile behind the camera...

HUD (O.S.)

Yeah. Maybe it was trying to make
me its Queen.

Marlena smiles at that. Then winces again. Fuck, this hurts...

HUD (O.S.)

Thanks, by the way. For coming back
to help me.

And Marlena glances at him. We get the sense she's actually hurt by that when she says --

MARLENA

You think I'm the sort of person who
wouldn't?

HUD (O.S.)

No. No, of course not.

CONTINUED

And as Hud HOLDS ON HER, we realize we may have misjudged this woman. But Hud never did --

HUD (O.S.)
I'm just saying... I'm glad you did
what you did.

Marlena looks at him, eyes softening. She nods. It's an intimate moment. Hud just HOLDS ON HER.

CUT TO:

119 INT. SUBWAY PLATFORM - NIGHT - LATER

119

Later. The four of them huddle around one another. As they tend to their various scratches and scrapes --

ROB
-- we could lay low here for a bit,
hope those things don't find their
way in...

The others glance at each other, shake their heads.

MARLENA
Yeah. Next option.

ROB
We could keep moving, try to find a
different tunnel...

LILY
No more tunnels.

ROB
Then... we take our chances up top.

The four of them sit in silence, thinking it over --

HUD (O.S.)
So... just to be clear -- our choices
are "die here," "die in the tunnels,"
or "die on the streets."

ROB
We don't even know where we are.
Let's at least go up, look around.
(beat)
See if there's anything we recognize.

CUT TO:

120 INT. CORRIDORS/PLATFORM - NIGHT

120

ON THE MOVE. At the end of the corridor, we see faint LIGHT peeking through a set of doors. Rob leads the way, steps through the doors. Marlena and Lily follow, with Hud bringing up the rear --

Hud steps through the doors and finds the others, looking slightly dumbfounded as they glance around at their surroundings. Hud angles the camera around to reveal --

MANNEQUINS, dressed in designer clothes. They're eerily silhouetted -- backlit by the KLEIG LIGHTING that streams in through floor to ceiling windows across the vast space, which is filled with racks and racks of clothing.

LILY

I recognize this.

(beat)

This is Bloomingdales.

Yep, they're in a DEPARTMENT STORE. The mazes of subway corridors led them right into the middle of Bloomingdales --

121 INT. DEPARTMENT STORE - NIGHT

121

The group cautiously makes its way through the store.

As HUD PULLS BACK, widening out, we see signs of the chaos that must have hit here several hours ago -- overturned racks, shopping bags abandoned on the ground, cash registers knocked off the counters.

It's creepy, to say the least. The entire store is empty. Not a person to be seen. As Hud follows Rob and Lily, he realizes Marlena is no longer in frame --

Hud turns -- there she is. But she's just standing there. A glazed, pale expression on her face as she stares off --

HUD (O.S.)

Marlena?

Marlena looks at the camera, seems to focus --

HUD (O.S.)

You okay?

MARLENA

Yeah -- I'm... just a bit dizzy --

(then, clear-headed)

I'm fine.

CONTINUED

As she says that, the shadows behind her seem to MOVE --

MARLENA
I'm fine. Let's go.

As she turns, THREE BEAMS OF LIGHT rake out of the darkness --

VOICE
We've got civilians!

The voice jolts Hud. He swings the camera up as THREE ARMED SOLDIERS charge towards them -- the XENON BEAMS on their weapons sweep the frame -- then settle on the faces of our group as they all stop in their tracks, put up their hands -- Jesus, what the hell's going on here?

The LEAD SOLDIER steps forward (and though we'll never say his name, let's call him SERGEANT MAJOR PRYCE.)

PRYCE
Are there any more of you?

ROB
No... it's just us...

Pryce barks into his comm --

LEAD MARINE
I've got four civilians here.

CUT TO:

122 INT. DEPARTMENT STORE - NIGHT

122

ON THE MOVE. The soldiers lead our group through Bloomingdales. Our group's still stunned -- not sure what's happening here. We cut into their conversation --

ROB
(urgent)
Listen -- we need help. Our friend -- she's hurt -- she's trapped in her building -- it's just a few blocks from here -- 53rd and Park --

PRYCE
(shakes head)
Yeah, that's not where you want to be right now.

CONTINUED

LILY
Do you guys know what it is? Out
there -- do you what that thing is?

And as Pryce leads them forward, he almost laughs, his voice
sounds HAUNTED as he says --

PRYCE
If they know, they ain't telling me.
(beat)
But whatever it is... it's winning.

As they approach the front of the store, they notice more
soldiers. A lot more. In fact --

An entire infantry battalion has set up an emergency field
operations station in the store. Field generators powering
LIGHTS and EQUIPMENT. It's almost... surreal. And as Hud
angles around, we realize that they've just passed into a
makeshift TRIAGE CENTER. MEDICS tend to injured soldiers.
And one thing is instantly clear --

The soldiers have had the shit kicked out of them.

MEDIC (O.S.)
-- hey, no -- this one needs to be in
quarantine --

Hud slows down, angles the camera toward the VOICE to see a
MEDIC step away from two soldiers wheeling a STRETCHER. As
the Medic redirects the soldiers, Hud gets just a GLIMPSE of
the stretcher -- and what lies atop it --

Whatever we're looking at, it's gruesome -- bloody meat with
one leg and a head attached... Dear God, it's a person.
Looking almost as if... they exploded. We HEAR Hud's breath
catch in his throat --

HUD (O.S.)
Oh, don't look at that.

Hud swings the camera back -- hustles to catch up --

123 INT. DEPARTMENT STORE - COMMUNICATION CENTER - NIGHT 123

Hud's following the soldiers into the battalion's
COMMUNICATION CENTER: a makeshift hub of radio equipment and
computers. Rob's still pleading with Pryce, a growing sense
of URGENCY in his voice --

ROB
Please -- we can't stay here --

As they approach the comm center, Pryce holds up a hand to Rob -- be quiet. Hud angles forward as an OFFICER finishes briefing his COMMANDING OFFICER (let's call him LIEUTENANT COLONEL GRAFF) --

OFFICER
...we got two F-18s coming out of Sulfridge, four more arming up, maybe thirty minutes out.

Graff nods -- good -- he turns towards the room --

GRAFF
Listen up, people... Rack it and pack it! I want us phantoms in fifteen --

As the soldiers start hastily packing up their equipment, Graff glances up at Rob and the others --

GRAFF
The hell did you find them?

PRYCE
They were in the tunnels, sir.

Graff studies our group, then calls out --

GRAFF
Medical!

ACROSS THE STORE -- we see TWO MEDICS hurry towards them. Graff turns to Pryce, issuing orders as he moves --

GRAFF
Look 'em over, get them ready for transport. We'll put them on the evac choppers.

PRYCE
Yes sir.

ROB
No -- wait --

Graff stops in his tracks -- I'm sorry, what? But Rob doesn't care. He's amped up, INTENSE --

ROB
Our friend -- she's in trouble -- we have to get to her --

GRAFF
I can't help you, Son.
(to Pryce)
Get 'em on the choppers.

Pryce puts his hand on Rob's shoulder, tries to move him out of Graff's way.

PRYCE
C'mon --

But Rob knocks Pryce's hand aside --

ROB
Don't touch me --

WHOA -- the soldiers tense -- you don't talk back to these guys. Pryce bristles, shoving Rob back. And as he does so, Graff looks towards Hud -- pushes the camera aside --

GRAFF
Turn that goddamn camera off --

CUT TO:

124 INT. DEPARTMENT STORE - NIGHT

124

Moments later. FROM A LOW ANGLE -- we're looking across the store as two men in HAZ-MAT SUITS approach us. From the camera's angle, we get the sense that Hud is surreptitiously holding the camera down by his side. We can hear Rob still arguing with Graff. Graff sounds fucking angry --

GRAFF (O.S.)
-- in the last half hour alone, I've
lost three companies of men --

As the HAZ-MAT SUITS pass by us, we see that they're carrying something between them --

It's a PARASITE. But, thankfully, it's dead. Dripping thick yellow "blood" which smears the HAZ-MAT SUITS.

GRAFF (O.S.)	ROB (O.S.)
-- there's nothing we can do --	-- I'm not asking for your help --

Hud angles the camera to follow the men as they cross toward QUARANTINE: an area cordoned off with a TRANSLUCENT PLASTIC CURTAIN -- like a portable operating theatre. As the men carry the parasite through the plastic curtain --

CONTINUED

ROB (O.S.)

-- I just need you to get out of my
way --

Hud (discreetly) angles the camera back. We catch a glimpse of LILY -- she's tense, uneasy as she watches Rob argue with Graff. The MEDICS quickly check over her wounds --

GRAFF (O.S.)

-- I'm not letting you get yourself
killed. Do you have any idea what's
out there?

As Hud pans towards Rob, we pass MARLENA -- she's looking PALE, WOOZY. Hud lingers on her for a second then --

ROB (O.S.)

I don't care what's out there.
Listen to me --

Hud angles the camera towards Rob -- and Rob's absolutely REDLINING, desperate to get out of there --

ROB

She's dying.

(beat; voice breaking)

This girl... The girl that I love
more than anything else in this world
is DYING. And it's my fault. She
should have been with me tonight and
I let her go...

(beat)

And I get it. You have your hands
full. I get it. But I'm going
after her. If you want to stop me,
you're gonna have to shoot me --

MARLENA (O.S.)

Hud... ?

Hud angles the camera back towards Marlena --

MARLENA (O.S.)

Hud... I don't feel so good.

And we hear Hud's breath catch in his throat as he realizes --
Blood is dripping from her eyes.

HUD (O.S.)

Marlena --

CONTINUED

GRAFF (O.S.)
GET 'EM OUT OF HERE --

And as the camera shakes, we catch a glimpse of soldiers pulling Rob and Lily away. And as they yank Hud backwards --

SOLDIER
C'MON --

We catch a final glimpse of THAT PLASTIC. Covered in blood. As Marlena's screams continue to RING OUT --

CUT TO:

125 INT. DEPARTMENT STORE - BACK AREA - NIGHT 125

Further away. The soldiers are forcibly escorting Rob, Lily, and Hud towards the back of the store. Pryce is in the lead, seems to be arguing with ANOTHER SOLDIER. We upcut right into their conversation --

PRYCE
(giving orders)
-- go and help with the evacuation.
I got 'em from here --

In the background, we can still hear Marlena SCREAMING --

SOLDIER
You sure?

And Pryce looks at our group. Rob and Lily look sufficiently terrified right now. Pryce LOCKS EYES WITH ROB as he says --

PRYCE
Yeah. They ain't gonna be any trouble.
(to soldiers)
Go.

And as the other soldiers break away, we HEAR Marlena's screams abruptly STOP. Hud swings the camera back towards Pryce. We hear the panic in Hud's voice --

HUD (O.S.)
Why'd she stop?

A long beat. Then he asks again, knowing the answer --

HUD (O.S.)
Why'd she stop screaming?

CONTINUED

And we HOLD on PRYCE as he stares at us.

CUT TO:

126 INT. DEPARTMENT STORE AND STORE CORRIDOR - NIGHT

126

Moments later. Pryce is ushering them down a CORRIDOR.
Rob's making a final desperate plea. We UPCUT into it --

ROB
-- trapped inside and nobody's
gonna --

PRYCE
Shut up and listen.

Rob stops in his tracks. Pryce levels his gaze at him --

PRYCE
Your girl -- her building -- it's at
53rd and Park?

ROB
(nods)
Yeah.

PRYCE
Those blocks got hit hard. You may
get there and find there's nothing
left.
(off Rob's look)
You want to go out in this? I ain't
gonna stop you. The Government's
initiated the Icarus Protocol. Which
means they're willing to let this
area go.

ROB
You mean... Midtown?

PRYCE
I mean Manhattan.
(off their looks)
They're gonna take one last shot at
that thing, but if that doesn't work,
they're leveling the whole goddamn
city. So --
(gestures down corridor)
Be my guest. We got bigger problems
right now.
(glances down)
Is your watch still working?

CONTINUED

ROB
(beat, then he looks down
at his watch, confused)
Yeah...

PRYCE
The airlifts are leaving from 57th
and Third. The last chopper's wheels
up at exactly oh-six hundred.
(then)
If you can make it there, we'll get
you out.

ROB
Thank you.

PRYCE
(shakes head)
Good luck.

With that, Pryce turns and heads off back the way they came.
Rob glances at the Lily and Hud. Tries to absorb what he
just heard. Jesus. Rob glances at his watch.

ROB
That's not much time...

LILY
(after a beat)
Then we should get going.

CUT TO:

127 EXT. MANHATTAN STREETS - NIGHT

127

MOVING FAST THROUGH THE STREETS -- it's dark, all the power
in the city now completely OUT. Debris clouds the air;
papers flutter down into the street. Hud's following Rob
and Lily. Our three are pretty goddamn shell-shocked right
now. We UPCUT into their conversation --

LILY
-- I couldn't see it -- did you see
it, Hud? What happened to her?

HUD (O.S.)
-- I don't know, I don't know -- her
eyes started bleeding -- and then
they were screaming she was bitten --
and she wouldn't stop bleeding -- and
then they were dragging her away --

CONTINUED

Hud's voice breaks. It sounds like he's starting to cry --

HUD (O.S.)
They were dragging her away...

Lily glances over her shoulder. Sees Hud. Stops with him --

LILY
Hud?

Rob stops as well. Compassion in his eyes as he glances back at his friend. As Lily moves towards Hud --

HUD (O.S.)
(I'm not okay)
I'm okay.
(beat)
I'm okay...

CUT TO:

128 EXT. MANHATTAN STREETS - NIGHT

128

ON THE MOVE AGAIN. Rob's in the lead. Our people are silent. Focused. As we round a corner --

Clop clop clop clop -- A HORSE-DRAWN CARRIAGE emerges from the dark debris in front of us. As the horse races past camera, we notice the carriage is empty. It's EERIE.

CUT TO:

129 EXT. MANHATTAN STREETS - NIGHT

129

As Hud keeps moving -- UP AHEAD -- his camera FINDS ROB. Rob's standing in the middle of the intersection, staring forward (we can't see at what.) He looks like he's in shock.

HUD (O.S.)
Rob? Rob what's the matter?

Lily's ahead of Hud -- she reaches Rob, looks down the street, and stops right in her tracks.

HUD (O.S.)
Guys -- what is it?

-- and we catch up to Rob and Lily, and come around, behind them. And now we see it too. A forty-story tall building, half a block down, has been KNOCKED OFF ITS FOUNDATION -- AND IS LEANING NOW, ACROSS PARK AVENUE, ONTO THE SKYSCRAPER ON THE OTHER SIDE OF THE AVENUE.

CONTINUED

HUD (O.S.)
That's -- that's not her place,
right? Tell me that's not Beth's
apartment.

And we come around, onto Rob, whose wide eyes stare at the
structure, in true horror -- he wants to run in there,
somehow, but is paralyzed.

HUD (O.S.)
Rob?

ROB
(utter shock)
Yeah. That's her place.

CUT TO:

A130 EXT. PARK AVENUE - NIGHT

A130

We're closer to Beth's building. Circling the foundation.
The debris is HEAVY -- the wreckage litters the area, making
it difficult to get close --

HUD (O.S.)
I don't suppose she's on the ground
floor...

ROB
(shakes head)
Thirty-ninth.

LILY
How do we even get inside?

ROB
We'll try to climb it.

Lily stares at the mound of WRECKAGE blocking the building's
entrance. Sees the snakes of TWISTED METAL and CONCRETE. In
the understatement of the year --

LILY
(quietly)
I don't know if I can climb that.

Hud surveys the scene. The camera follows the canted
building up towards the roof, where it LEANS AGAINST THE
OTHER BUILDING. And we can almost hear the lightbulb go off
in Hud's head.

CONTINUED

HUD (O.S.)
Uh... guys?
(beat)
We could go across. We climb up that
building. 5303. Then find a place
to transfer over on the roof.

He points upward. They look up, see what he's talking about.
They glance at each other. Huh. That might work. Hud
realizes they might actually be considering his idea --

HUD (O.S.)
You know what? Never mind. Bad
idea. Bad idea.

CUT TO:

130 EXT./INT. 5303 PARK AVENUE - NIGHT

130

We're looking up at the "5303" NUMBERS -- then we TILT UP to
see that we are RIGHT BELOW THE CANTED APARTMENT BUILDING --
looking UP at where it's leaning against the other structure.

HUD (O.S.)
(muttering)
Nobody listens to me. Ever. Now you
listen to me...

ROB
Hud, move, come on.

And now we're MOVING IN to the lobby, following Rob and
Lily -- shattered GLASS and debris EVERYWHERE --

CUT TO:

131 INT. STAIRWELL - NIGHT

131

We're walking briskly up the stairwell. Cracks and random
drywall debris. Everyone's out of breath --

HUD (O.S.)
Did you see the look on his face when
Lily asked him about it? They really
don't know what that thing is.
(beat, realizing)
Or they're in on it. Oh my god --
has the military been doing any
nuclear testing off the coast of New
York lately?

Rob shoots Hud a look. The fuck are you talking about, Hud?

CONTINUED

HUD (O.S.)
I don't read the papers. Maybe we
made that thing.

ROB
Sure. Maybe we did. So what? Does
it really matter right now?

HUD (O.S.)
Yes. It matters. It matters because
I have to talk about something or I'm
gonna shit myself right here in this
stairwell.

ROB
Okay, but -- we have to talk about
that?

HUD (O.S.)
No, no we can talk about something
else. Anything else. Oh hey, here's
a topic for debate -- did you guys
notice that we're about to transfer
over into the CROOKED BUILDING OF
DEATH!?!

And Hud yells so loud it stops Rob and Lily in their tracks.
They glance at each other -- *Oh shit. Is Hud finally losing*
it? There's a beat of awkward silence, then --

LILY
Maybe... the monster's been frozen up
in the polar ice caps all this
time...

Rob looks at her, nods. Plays along, genuine --

ROB
Yeah. And... maybe global warming
finally freed it.

HUD (O.S.)
(recovering)
Oh, that's good. I didn't even think
of that...
(as he follows)
Maybe this our comeuppance --

CUT TO:

133 INT./EXT. 5303 PARK AVENUE - HALLWAY - NIGHT 133

Hud's lagging behind. He reaches the top of the staircase, heads down a hall, catching up with Rob and Lily.

They're at the end of the hallway, cautiously glancing out the SHATTERED WINDOWS, where Beth's building can be seen, RIGHT OUTSIDE, leaning towards us, against our building.

ROB

Oh god...

And Hud aims his camera OUT THE SMASHED WINDOW -- we can plainly see the ROOF of Beth's apartment, angled horrifically, shattered at impact, and extending out into the sky. They could climb down from these windows, onto the roof, and climb UP the roof. Which is exactly what happens --

ROB

Okay. I'll go first.

HUD (O.S.)

I'll... document it.

LILY

Careful --

And Rob climbs out of the window, terrified but determined. We watch as he lands on the debris on the roof, he turns back, helps Lily down --

Just then a ROAR -- no, not the monster -- we PAN to the sky, where SIX F-18's fly in LOW FORMATION, CRACKING THE HEAVENS as they disappear overhead --

Rob and Lily wince, then look back toward Hud --

ROB

Hud -- c'mon -- put the camera down --

HUD (O.S.)

Jesus...

Hud swings the camera around. Looks directly into the lens --

HUD

If this is the last thing you see...

(beat)

That means I died.

CONTINUED

ROB (O.S.)

Hud --

CUT TO:

134-135 OMITTED

134-135

136 INT. BETH'S BUILDING - 39TH FLOOR CORRIDOR - NIGHT

136

FROM BLACK -- CAMERA ADJUSTS to find Lily up ahead, racing down a CANTED HALLWAY. We're now in Beth's building -- everything's at an angle, there's debris everywhere. Rob's nowhere to be seen.

LILY

Rob --

The camera jostles as Hud races to catch up -- WHUMP -- we hear a strange thumping sound -- WHUMP --

HUD (O.S.)

Rob -- wait for us --

WHUMP -- there it is again. What is that? Hud keeps moving, stepping over shattered plaster -- WHUMP -- and rounds the corner to find --

Rob. At the far end of the hallway. Charging forward -- WHUMP -- SLAMMING HIS SHOULDER into an apartment door. And we realize that's what that sound is -- Rob's been trying to break down Beth's door.

As Hud KEEPS MOVING TOWARDS HIM -- Rob sets his jaw -- INTENSE and DETERMINED as he charges the door once again -- CR-CRACK -- The door splinters, Rob charges inside. Hud and Lily are RIGHT BEHIND HIM --

137 INT. BETH'S APARTMENT - NIGHT

137

-- and we're FOLLOWING ROB THROUGH the disheveled, angled apartment. It looks like a disaster area --

ROB

Beth! Beth!

-- and they arrive at the living room -- stuff thrown EVERYWHERE -- cracked walls and cement chunks -- all things piled against the "low end" of the apartment.

And our CAMERA SWEEPS THE ROOM -- and WE SEE, amid the debris: BETH'S LEGS --

CONTINUED

HUD (O.S.)
Rob -- right there!

And they're all scrambling down to her -- and they get to her -- Rob grabbing all the debris piled upon her, throwing it away -- Lily and Hud helping too -- and now we see her.

She's bleeding from her head, in jeans and a sleeveless T-shirt -- unconscious -- Blood all around the area -- Lily gasps -- Rob stares --

CUT TO:

CLOSER. Hud's zoomed in -- we can now only see ROB AND BETH in frame. Hud angles towards the REBAR -- we can see it clearly protruding from her shoulder, her blood glistening on the metal, pooling beneath her --

ROB
Beth -- Beth -- can you hear me?

And we're CLOSE ON ROB as he stares at her, sees she's not moving. It's as though his worst fears have been realized -- *oh god, she dead.* His face goes WHITE; tears WELL UP in his eyes --

ROB
Beth -- oh god -- BETH --

And as he cups her face with his hand, she GROANS. Her eyes flutter open. She struggles to focus, as though waking from a dream. After a beat, her eyes fix on Rob, her voice comes out as barely a WHISPER --

BETH
Hey...

And we're ON ROB as relief washes over him. She's alive. He can't help himself -- TEARS start to spill over now.

ROB
Hey.

BETH
(still hazy)
Are you really here?

ROB
Yeah. I'm here.

And now Beth starts to WELL UP. Tears spilling as she smiles and says --

CONTINUED

BETH
You came back for me.

ROB
Of course I came back for you.
(beat; then)
I'm sorry it took me so long.

And it's a real moment. As Rob says that, we get the sense he's apologizing for everything he's put her through. And Beth reads it loud and clear --

BETH
(through tears)
It's okay.
(beat)
I'm glad you made it.

And as she says that, she shifts, and the pain in her shoulder suddenly hits her. She GASPS, cries out.

Rob snaps out of it -- goes into emergency mode. He stares down at her. ROCK SOLID as he tells her --

ROB
We're gonna get you outta here, all right?
(forming a plan)
You're gonna be okay...

CUT TO:

137 Wider. Rob glances at the others.

137

ROB
We have to move fast --

Lily's looking at the rebar -- her eyes say "There's no way." Rob checks it out -- tries to move the rebar -- but it WON'T BUDGE. Rob realizes what they need to do --

ROB (CONT'D)
Okay. We need to lift her up and over this --

HUD (O.S.)
Rob I don't think we can --

ROB
Hud. Put the camera down and help me.

CONTINUED

CONTINUED (3)

Hud does as he's told. He sets the camera onto the floor -- AND THE CAMERA SLIDES DOWN, FOUR FEET OR SO, COMING TO A STOP AT AN ANGLE THAT STILL LETS US SEE THE ACTION -- BUT WITH A PIECE OF DEBRIS COVERING BETH.

We can still see her legs (and Rob, Lily and now HUD), but the part of her caught in the rebar is OFF-CAMERA. Good thing, too, because what they do next is BRUTAL. They grab Beth by the shoulders and legs --

ROB (CONT'D)

-- this is gonna suck, I'm sorry.

(looks to the others)

Okay -- lift --

-- and the three of them LIFT BETH UP, OVER THE REBAR -- she SCREAMS and SCREAMS in AGONY -- it's EXCRUCIATING -- but this is the only way -- and finally she's UP and OFF THE REBAR --

Rob cradles her, sets her down. As she GASPS, tries to keep from passing out, Rob grabs a strewn tablecloth -- RRRIP -- tears off a strip and begins wrapping her wound --

Hud grabs the camera -- swings it towards Rob and Beth -- as Rob pulls the bandage tight, Beth winces in pain, but keeps her eyes locked on Rob. It's as though she truly can't believe what she's seeing. Fresh tears well up, but this time, it's RELIEF in her eyes --

BETH

You came back for me...

ROB

(holding her gaze)

Of course I did.

And it would be a nice moment if not for --

LILY (CONT'D)

(oh god)

Guys --

Hud SWINGS THE CAMERA towards Lily -- she's staring out the windows at something -- Hud angles around behind her to reveal this canted building is hovering over Park Avenue -- and DOWN THE STREET, THIRTY BLOCKS AWAY, MOVING OUT FROM BEHIND A SKYSCRAPER IS --

THE MONSTER.

BOOM. OH MY GOD. The Monster turns down PARK AVENUE -- we FINALLY SEE IT in ALL ITS GLORY. BOOM. Unfortunately...

CONTINUED

He's HEADING TOWARDS US, down the STREET CORRIDOR. And our building? Happens to be right in his FUCKING WAY.

LILY

HUD (O.S.)

Guys...

Oh god. We gotta get out of here --

ROB

Let's go! Let's move!!!

And we now have QUICK CUTS as our foursome SCAMPERS UPHILL, out of Beth's Apartment, through the halls --

138 OMITTED 138

139 EXT. 5303 PARK AVENUE - APARTMENT - NIGHT 139

Hud swings the camera around -- we're back in 5303 Park Avenue. It looks like our group has just climbed through the window. As they collect themselves, start heading down the hall, Hud angles the camera back out the window --

And down on the street below, we see the MONSTER'S STILL MOVING TOWARD US. But even worse? DISTANT BOMBS GOING OFF BEHIND IT -- approaching F-18's visible behind the creature!

ROB (O.S.)

Hud --

CUT TO:

140 INT. 5303 PARK AVENUE - APARTMENT - NIGHT 140

We're racing through the place as BOMB SOUNDS GROW CLOSER --

141 INT. 5303 PARK AVENUE - STAIRWELL - NIGHT 141

Our group hurries down the stairs -- during the mayhem, the sounds of the MONSTER and the BOMBS increasing --

CUT TO:

142 EXT. MANHATTAN STREETS - NIGHT 142

We spill out onto the streets. DEBRIS and SMOKE now ALL AROUND US. Over the building chaos --

HUD (O.S.)

How much time?

Rob checks his watch. Shakes his head -- don't ask.

143 EXT. STREETS - NIGHT 143

RACING THROUGH THE STREETS. The sounds of destruction building... and building... and building... BOOM. The WORLD SHAKES -- BOOM...

CUT TO:

144 EXT. STREETS - NIGHT 144

Moments later -- we keep running -- BOOM. Hud risks a glance, swings the camera behind him --

OVER THE ROOFTOPS -- we catch a glimpse of THE MONSTER. It's FOCUSED on the FIGHTERS. It lets out a PIERCING SHRIEK -- swings wildly --

CRASH! It knocks a chunk out of a nearby rooftop. SHRIEKS again. Hud's seen enough. He turns around, keeps running --

145 EXT. MANHATTAN INTERSECTION - NIGHT 145

As we're RACING ACROSS AN INTERSECTION -- FWWWOOSH -- an F-18 streaks by overhead. Flying LOW. Our people wince, cover their ears. The DEBRIS is SO THICK it's difficult to get a bearing --

LILY

Which way?

ROB

Third. Right over there --

146 EXT. STREET NEAR LOADING ZONE 146

WHUP WHUP WHUP WHUP -- A HELICOPTER RACES BY OVERHEAD -- kicking up ROTOR WASH -- Hud angles the camera --

DOWN THE STREET -- at the intersection -- we see SOLDIERS waiting for TRANSPORT. As the CHOPPER LANDS --

CUT TO:

147 EXT. INTERSECTION - NIGHT 147

We're now at the loading zone. Rob's in frantic conversation with the LEAD SOLDIER. They're yelling at one another over the rotor wash --

ROB

-- said you'd get us out of here --

CONTINUED

LEAD SOLDIER

-- only got room for one -- the rest
of you will have to wait for the next
one --

(yells into his radio)

-- I need another extraction --

(looks at the group)

C'mon -- one of you's here. Let's
go.

Our group trades glances -- wait, we have to split up?
NOBODY likes that idea. But Rob makes the call --

ROB

Beth. Get on the helicopter.

Beth looks at him, caught off-guard. What? She shakes her
head -- no.

ROB

Beth -- get on the helicopter.

We can hear the fear in Rob's voice. The moment's not lost
on Beth -- she stares at Rob, sees the panic in his eyes.

ROB

Please -- we'll be right behind you.

(looks to the soldier)

Take her --

BETH

No --

She jerks away from the soldier. Locks eyes with Rob.

BETH

I'm not leaving you.

And that stops Rob. He HOLDS HER GAZE as the ROTOR WASH
escalates around them. The soldier interrupts the moment --

LEAD SOLDIER

Hey -- I got an idea -- why don't we
all stay here!

(getting angry)

C'mon --

HUD (O.S.)

Lily -- go.

CONTINUED

That snaps everyone out of it. Lily glances at the others -- what? Rob glances at Beth, realizes Hud's right. He looks at Lily, nods.

Lily stares at them, fear in her eyes. But then she realizes they're right. One of them has to go. So she swallows, nods. Locks eyes with her friends. Rock-solid as she says --

LILY

I'll see you guys soon, okay?

And as soon as she says it, the Soldier starts escorting her towards the chopper. No time for goodbyes --

PRIVATE

All right -- let's go --

CUT TO:

148 EXT. INTERSECTION - LOADING ZONE - NIGHT

148

As the helicopter starts to lift off, we catch A GLIMPSE OF LILY -- she's pushing aside a soldier, fighting to get to the cargo window. And as she looks out at us --

Lily puts her hand up to the glass.

IN THE FOREGROUND -- we see Rob and Beth hold up their hands: Goodbye, Lily. Hud HOLDS ON THE HELICOPTER as it lifts into the air. As Lily disappears from view --

CUT TO:

149 EXT. LOADING ZONE - NIGHT

149

Hud scans the sky -- we see LILY'S HELICOPTER, growing smaller and smaller in the sky. He pans down the street, finds A SECOND HELICOPTER coming in for a landing --

All the while -- we hear the sound of MISSILE STRIKES -- the world shakes -- the monster SHRIEKS --

CUT TO:

150 EXT. LOADING ZONE - NIGHT

150

The ROTOR WASH kicks up debris as Rob, Beth, and Hud race towards the SECOND HELICOPTER'S cargo door. A SOLDIER holds out his hand, pulls them inside --

CUT TO:

151 INT. HELICOPTER - NIGHT

151

CAMERA FINDS ROB as the Lead Soldier straps him into his safety harness. Beth's beside him -- already strapped in --

One of the PILOTS calls back to the Lead Soldier --

PILOT ONE

LEAD SOLDIER

-- they've initiated the

Icarus run --

-- oh Christ --

The Lead Soldier wastes no time. He straps Rob in, slams the cargo door shut. Hud watches him race away through the window. As the helicopter lifts into the air, Hud swings the camera towards Rob and Beth. Both of them look fairly terrified.

Rob reaches out, takes Beth's hand. She glances at him. He leans in, gives her a tender kiss. Just to reassure her.

CUT TO:

152 INT. HELICOPTER / EXT. CITY - NIGHT

152

Hud angles the camera OUT THE WINDOW. As the helicopter rises in the air, Hud angles the camera down --

BELOW US -- DEBRIS and THICK BLACK SMOKE from the missile strikes fills the streets --

ABOVE THE SKYSCRAPERS -- we see THE MONSTER flailing and shrieking as the F-18s bank towards it -- the fighters LAUNCH their MISSILES -- FWOOOOSSSSH -- they streak through the sky -- headed straight for --

KA-BOOM! The missiles hit the monster DEAD CENTER in the head -- EXPLODING in a MASSIVE FIREBALL --

HUD (O.S.)

They hit it -- they hit it --

The explosions are so close the HELICOPTER seems to shudder -- In the fiery aftermath, we see the monster PITCHING BACKWARDS, disappearing behind the skyscrapers --

BOOOOOOOM! We see the city SHAKE as the monster seems to hit the ground, KICKING UP A MASSIVE DEBRIS CLOUD --

Over the PILOT'S RADIO -- we can hear CHEERING --

153 INT. HELICOPTER - NIGHT 153

The helicopter's banking. Hud's ANGLING the camera down, trying to get a glimpse of the AFTERMATH -- but the SMOKE is so THICK we can't see anything --

We hear CHATTER over the RADIO --

RADIO (V.O.) RADIO (V.O.)
-- Confirmed hit, confirmed -- do we abort the run?
hit --
-- Standby --

Hud angles the camera towards Rob and Beth. Holding hands tightly. As they glance at each other --

RADIO (V.O.)
It's down... it's down...

We hear OUR PILOTS CHEER. Hud swings the camera forward, we see one of the pilots punching the ceiling in celebration --

CUT TO:

154 INT. HELICOPTER - DAWN 154

We're looking out over the city as THE SUNRISE breaks the HORIZON. TENDRILS OF LIGHT hit the debris and smoke rolling though the city, making it look like we're floating above CLOUDS. Not too far in the distance, we see glimpses of the lush green foliage of CENTRAL PARK peeking through the smoke.

And, despite the context, it's almost BEAUTIFUL. In fact, it feels like this could be the ending of our movie...

After a beat, Hud ANGLES THE CAMERA DOWN, scans the streets. Focuses in on the CLOUD OF DEBRIS below. And just then --

THE MONSTER LEAPS OUT OF THE SMOKE.

It's launching straight up -- RIGHT AT US -- its angry JAWS snapping as it tries to BITE OUR HELICOPTER -- we hear our people SCREAMING as --

WHAM! THE MONSTER makes contact. THE CAMERA JERKS as the AIRFRAME AROUND US tumbles VIOLENTLY and we ABRUPTLY CUT TO --

155 INT. HELICOPTER - DAWN 155

A static image. We're not even sure what we're looking at, exactly. We see BITS OF GREEN, FRAGMENTS OF METAL.

CONTINUED

It's quiet. After everything we've been through, the silence is JARRING. We hold on this static image for a WHILE, then --

We hear BREATHING. It's faint, labored. Wisps of BLACK SMOKE seem to cross through frame. The breathing gets LOUDER. And then --

The camera shifts. Not much -- just a bit to the side, but enough to see --

We're inside the TWISTED WRECKAGE of the HELICOPTER.

BETH (O.S.)

Rob...

(then)

Rob -- Oh god --

We hear BETH'S VOICE. She sounds PANICKED. TERRIFIED. We hear MOVEMENT -- metal scraping on metal --

BETH (O.S.)

Rob -- c'mon --

(voice breaking)

ROB --

All the while, we're STARING at the mangled wreckage. The BLACK SMOKE seems to get worse as it rolls through frame. Behind us, we hear more movement --

BETH (O.S.)

Hud -- Hud --

CAMERA SHIFTS -- we realize it's still strapped around Hud's neck. We're now looking DOWN HIS BODY -- we see he's still strapped into his harness -- we hear Hud GROAN IN PAIN --

BETH (O.S.)

Hud -- get up --

Beth's HANDS enter frame. They're SHAKING. She unbuckles Hud's harness --

BETH

You have to help me -- I can't get him out --

Click-CLACK. She frees Hud from his harness. Camera shifts -- it's still hanging around Hud's neck. And as he turns, we hear Hud's breath CATCH IN HIS THROAT --

HUD (O.S.)

Oh my god. Oh my god -- Rob --

BETH
Hud -- c'mon --

Hud moves forward, and as he does so, camera SWINGS FORWARD --

And we catch a glimpse of Rob. He looks HORRIBLE. His body's caught in the twisted metal of the chopper.

HUD (O.S.)
Rob --

Rob GROANS. His eyes flutter as he struggles to regain consciousness. Beth grabs Rob, tries to free him from the metal around him; camera shifts as Hud does the same --

BETH (O.S.)
We have to pull -- Hud --

YANK -- Hud pulls hard against the metal -- as he does so, CAMERA SHIFTS again so that we can see ROB'S LEGS --

And they're SOAKED WITH BLOOD.

ROB (O.S.)
(half-conscious)
You gotta get outta here...

We can hear Beth's voice break as she tries to reassure him --

BETH (O.S.)
Rob -- Rob -- it's okay --
(wavering)
We're gonna get you out of this...

ROB
Smells like gas...

We see HUD'S HANDS trying to free Rob. As he pulls them back, he sees they're now COVERED IN BLOOD --

HUD (O.S.)
Oh god...

BETH (O.S.)
(taking control)
Hud -- c'mon -- PULL -- on three --
(beat)
One -- two -- THREE --

They yank on Rob's body -- we hear the METAL GIVE WAY -- Hud falls back, pulling Rob's body with him.

CONTINUED

And as Hud stumbles against the CHOPPER WRECKAGE behind him, the camera SLAMS INTO THE WALL and we CUT TO --

156

EXT. CENTRAL PARK - DAWN

156

CAMERA SWINGS as Hud pulls it over his head (the movement of which accidentally starts this shot.) It's not entirely clear where we are -- Beth and Hud seem to have dragged Rob out of the wreckage --

BETH

Hud -- it's his leg -- you have to
stop the bleeding --

Hud pulls the camera off, DROPS IT TO THE GROUND. It lands several feet away, framing our characters.

Rob's on his back, unconscious. Beth's cradling him in her arms. Behind them -- we see the LUSH TREES of CENTRAL PARK -- and the SMOKING WRECKAGE of the helicopter --

Hud whips off his overshirt, presses it against the wound in Rob's leg. As Hud works, Beth grabs Rob's head, tries to keep him conscious --

BETH

Rob -- c'mon -- stay with me --

BOOM. The world around them shakes violently. Hud looks up -- we see TERROR on his face as he glances at whatever's happening OUT OF FRAME. We hear FIGHTERS RACING BY OVERHEAD; the sound of the MONSTER MOVING -- **BOOM.**

BETH

HUD! STOP THE BLEEDING!

Hud snaps out of it, focuses back on Rob. **BOOM.** The CAMERA BOUNCES ON THE GROUND as the world shakes yet again. In fact, we may notice the booming is getting CLOSER.

Hud thinks fast, whips his belt off, wraps it around Rob's leg, cinches it tight. Rob cries out -- grits his teeth --

BEHIND THEM -- WHOOSH -- we see the ground CATCH FIRE. The flame trail streaks towards the helicopter...

BOOM. The world shakes around them. Rob's eyes gain focus as he glances around. Fear on his face as he realizes --

ROB

Beth... Beth... you have to go...
(beat)
You have to leave me.

CONTINUED

And she locks eyes with him. Not wavering for a second --

BETH

Never.

KA-BOOOM! In the background behind them, the helicopter EXPLODES. The concussion from the blast knocks Beth and Hud off their knees. As they struggle to right themselves --

BETH

Hud --

BOOM. BOOM. The SOUNDS OF CHAOS AND DESTRUCTION build and build -- just as the noise around them becomes DEAFENING. Hud pulls the tourniquet tight once again --

HUD

It's stopped -- it's stopped --

BETH

All right, let's go -- help me --

Beth and Hud pull Rob to his feet. Rob cries out in pain, grits his teeth, fights through it. As Beth tries to help Rob forward --

BETH

We gotta move.

Hud realizes he forgot something --

HUD

Hang on --

He turns, races towards the camera. He picks it up, loops it around his neck. Angles back towards Beth and Rob. And as he does so --

BOOM! The worlds goes DARK AROUND THEM -- We see Beth and Rob's eyes go wide in TERROR --

ROB

HUD!

Beth SCREAMS. Whip-fast, Hud swings around, looks up towards the sky just in time to see --

THE MONSTER

It's moving fast -- BARRELLING DOWN RIGHT TOWARDS HUD -- we catch a glimpse of its SNAPPING JAWS as it BITES DOWN -- Hud barely has time to SCREAM as --

CONTINUED

THE MONSTER EATS HUD.

WH-WHAM! Camera's LOOKING DOWN HUD'S BODY as Hud's caught in the creases of the monster's ENORMOUS TEETH -- and as Hud SCREAMS AND SCREAMS --

Hud's BODY is RIPPED APART. It's SO FAST it's hard to register exactly what we're seeing -- light FLASHES IN AND OUT of the monster's mouth as it gnashes its TEETH -- ONCE -- TWICE -- BLOOD FLIES EVERYWHERE -- Hud's screaming ABRUPTLY CEASES as --

The monster swings its mouth down -- we see the fragments of Hud's body drop free -- the CAMERA SLIPS LOOSE -- and FALLS --

We're in the air -- all we see is BLUE SKY -- as the camera tumbles -- we catch a GLIMPSE OF THE MONSTER racing forwards, snapping angrily -- the camera slowly flips around -- we see the GREEN GRASS OF CENTRAL PARK rushing up to meet us...

WHAM! The camera HITS THE GROUND, digging into the deep green grass. And a split-second after that --

WHAM! HUD'S FACE hits the ground, right next to the lens.

He's staring at us, eyes dead to the world, face streaked with blood. We're SO CLOSE the camera's AUTO-FOCUS can't quite adjust -- as Hud's eyes BLUR IN AND OUT OF FOCUS --

VOICE

Hud -- HUD --

We hear A VOICE. SCREAMING in HORROR. Growing closer --

VOICE

HUD! HUD!

The voice is so PRIMAL and TORTURED it takes us a moment to realize -- It's ROB. Screaming his heart out for his friend. It sounds like he's racing towards us --

ROB (O.S.)

HUD!

The camera jostles -- it's as though Rob just reached the body -- and off that action WE CUT TO --

157 EXT. CENTRAL PARK - BRIDGE - MORNING 157

We're racing through Central Park, headed towards a bridge.
As we do so -- PZZT -- the camera fritzes again and we --

CUT TO:

158 EXT. CENTRAL PARK - UNDER BRIDGE - MORNING 158

Moments later. We're diving beneath the bridge, CRASHING TO
THE GROUND. It's as though whoever was carrying the camera
just dropped it as they stumbled forward --

OUTSIDE -- we can still hear the RUMBLINGS from the WAR going
on between the monster and the army.

FROM THE GROUND -- we catch a glimpse of Rob. He's on the
ground, GASPING for air. We can hear Beth GASPING as well.
They both sound pained, anguished. We get the sense they've
collapsed from pure exhaustion. As they both GASP and GASP
and GASP for air -- PZZT --

CUT TO:

159 EXT. CENTRAL PARK - UNDER BRIDGE - MORNING 159

Moments later. Camera's still on the ground, where it fell.
Rob's shifted just slightly -- we still can't see his face,
but we can see the FRESH BLOOD all over his hands -- we hear
his PAINED CRIES -- his voice is whispered, through gasps --

ROB (O.S.)

He's gone...

(then)

They're all gone...

PZZZT. Camera fritzes again and we --

CUT TO:

A160 EXT. CENTRAL PARK - UNDER BRIDGE - MORNING A160

Moments later. Rob and Beth have shifted position. We can't
see their faces, but we get the sense they've sat up, moved
closer to one another. Their voices are still PANICKED. We
UPCUT right into their conversation --

BETH (O.S.)

-- try to make it as far as we can --

CONTINUED

ROB (O.S.)
Make it where? There nowhere to run
to. We have to --

PZZZT --

CUT TO:

B160 EXT. CENTRAL PARK - UNDER BRIDGE - MORNING

B160

Later. Camera's now moving -- it's as though Rob just picked it up off the ground and is trying to work it. As it swings around, we catch a glimpse of his lower body -- he's still lying on the ground, with his back against the wall. We can see the FRESH BLOOD all over him --

We can hear THEIR VOICES. They sound a little less panicked. More RESIGNED --

BETH (O.S.)
Rob, what are you doing?

ROB (O.S.)
Hud thought it was important.

And as the camera shifts --

CUT TO:

C160 EXT. CENTRAL PARK - UNDER BRIDGE - MORNING

C160

Camera adjusts to FIND ROB. He's looking right at us. He looks BATTERED. HAUNTED. SHELLSHOCKED.

We can still hear the muffled SOUND of EXPLOSIONS ringing out -- the noise has become commonplace.

Rob stares at us. Prepares to speak. We get the sense he's fighting off tears. And LOSING.

CUT TO:

D160 EXT. CENTRAL PARK - UNDER BRIDGE - MORNING

D160

Moments later. STILL CLOSE ON ROB -- he seems a bit more composed. He stares at us, takes a breath, then --

ROB
My name is Robert Hawkins. It's...
(checks watch)
Six forty-two a.m. May 23rd.
Saturday.
(MORE)

CONTINUED

ROB (CONTINUED)

(beat)

Approximately seven hours ago... some
thing attacked our city...

He shakes his head -- how do I even describe it?

ROB

I don't know what it is.

(beat)

If you found this tape... If you're
watching this right now, then you
probably know more about that thing
than I do.

He swallows, tries to hold it together.

ROB

Whatever it is... it killed my
brother, Jason Hawkins. It killed my
friends Marlena Diamond and Hudson
Platt.

(beat)

Among others.

After a beat -- KA-BOOM -- an EXPLOSION rings out, SHAKES THE
WORLD. Dust rains down on Rob. He tenses, keeps himself
composed. Stares at the camera.

ROB

We crashed here in Central Park. We
took shelter under this bridge.

(beat)

The military... they've begun bombing
that creature.

(beat)

And we're caught in the middle.

CUT TO:

E160 EXT. CENTRAL PARK - UNDER BRIDGE - MORNING

E160

Camera's swinging around -- Rob's behind it, trying to FIND
BETH. Outside, we hear the SOUNDS OF BOMBING getting LOUDER
and LOUDER. Beth's freaked out -- clearly terrified.

BETH

...I don't know what to say.

ROB (O.S.)

It's okay... look at me.

Rob settles into a CLOSE SHOT ON BETH.

CONTINUED

ROB (O.S.)
Just tell them who you are.

Beth nods -- okay. She steels herself. Stares into the camera. Prepares to speak.

BETH
My name is Elizabeth McIntyre.

A beat. What else should I say? We see tears beginning to well up in her eyes --

BETH
I don't know why this is happening.
(beat)
But... we're gonna wait here until
this passes.

A beat. She fights off the tears, then --

BETH
(stronger)
We're gonna wait --

KA-BOOOOOM! With Beth in mid-sentence, the ENTIRE BRIDGE COLLAPSES.

It happens FAST -- we're talking a SPLIT-SECOND here. A MASSIVE EXPLOSION rings out -- camera JOLTS as Rob drops it -- we can hear Rob screaming --

ROB (O.S.)
BETH --

And as DEBRIS and DARKNESS ENVELOPS US -- our world TOSSING ABOUT as though we're in a MASSIVE EARTHQUAKE --

PZZZZZTT -- the camera fritzes out yet again --

CUT TO:

160

EXT. CENTRAL PARK - UNDER BRIDGE - DAY

160

Darkness. We can still hear the rumblings of BOMBS going off around us, but they're a bit MUFFLED now.

We've been BURIED ALIVE.

We hold on this dark tableau long enough to let the SHEER HORROR of it land, and then --

CONTINUED

We hear a GASP. It's absolutely PANICKED. TERRIFIED. We hear another GASP... and then ANOTHER... then --

ROB (O.S.)

Beth --

We HEAR ROB'S VOICE. We can hear his PANICKED BREATHING as well...

BETH (O.S.)

(gasping)

Rob Rob ROB --

ROB (O.S.)

BETH --

The DEBRIS SHIFTS around us -- we get the sense someone is TRYING TO MOVE THROUGH IT -- as the PANICKED BREATHING continues to ring out, the MOVEMENT causes the camera to shift JUST SLIGHTLY and we --

FIND ROB AND BETH.

We're CLOSE ON THEM -- the frame obscured by the darkness and debris around them. But we can see JUST ENOUGH to know that Rob's got Beth cradled in his arms. As he pulls her close --

ROB

It's okay --

The world RUMBLES around them -- as though MORE BOMBING is happening above them. Beth CRIES OUT, absolutely terrified.

ROB

Beth -- we're still here.

BETH

Rob -- I can't -- I can't --

ROB

They're gonna find us, Beth. You have to hang on --

The world keeps RUMBLING --

ROB

They're gonna find us --

SSSHHHHOOOOOOAAAAAAAAAAAAARRRRR -- outside -- we can hear the monster's ANGRY SCREAM --

BETH

Oh god --

ROB

Look at me. Beth --

Rob pulls her into him --

ROB

I love you.

She HOLDS HIS GAZE. They seem to forget about the world around them for one moment --

BETH

I love you.

KAAAA-BOOOOMMMM! The world SHAKES -- Beth cries out -- Rob pulls her tight --

ZZZSSHHZZZ -- and as the EARTHQUAKE causes the camera to shift -- our world goes dark -- the EARTHQUAKE reaches CRESCENDO and PZZTT --

CUT TO:

161 EXT. CONEY ISLAND - DAY

161

We're looking out at THE OCEAN. It's peaceful. Serene. We hear the ROLLING WAVES. The distant sound of people laughing. We seem to be looking out from a HIGH VANTAGE POINT. And we're moving upward --

ROB (O.S.)

I'm really gonna miss this.

BETH (O.S.)

They have ferris wheels in Japan, Rob.

ROB (O.S.)

That's not what I'm talking about --

Rob swings the camera around, angling it back towards himself. And we reveal --

Rob and Beth are at Coney Island. Riding side-by-side on THE FERRIS WHEEL. And, once again, we're looking at what used to be on this tape.

Rob holds the camera out at arms length so they're both in frame. As he leans in towards her --

CONTINUED

ROB
(playful)
C'mon -- be honest. You're gonna
miss me, aren't you?

And she smiles, matches his tone, shrugs --

BETH
Yeah, we'll see.

Beep beep. We hear a sound come from the camera. As Rob
looks down at its display, the image shifts back outward --

ROB (O.S.)
(realizing)
Tape's almost out. We only have
about thirty seconds left...

He angles the camera back towards Beth.

ROB (O.S.)
Anything else you want to say?

We HOLD ON BETH as she thinks about what she wants to say.
Behind her, we can see the SUN SETTING. Then she smiles,
looks right at us --

BETH
I had a good day.

And OFF BETH, as the tape ROLLS OUT --

CUT TO BLACK.

THE END