

THE GOSPEL OF KEVIN

"Pilot"

Written by

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ACT ONE

OVER BLACK, we hear:

REESE (V.O.)
People always think they understand
how the world works.

FADE UP ON:

EXT. A FIELD - DAY

A flat, grassy expanse, bordered by a large body of water on one side, distant snow-capped mountains on the other. Not a single tree disrupts the even plain, the only structure is a dilapidated clapboard house with a corrugated tin roof.

REESE (V.O.)
But we don't really know anything.

In the distance, a caravan of VEHICLES appears, kicking up dust as they cut across the field. They're all similar-looking 4X4 trucks, each sporting flag decals: a red and white cross over a blue background.

LEGEND: MELRAKSLÉTTA PENINSULA, ICELAND

The trucks come to a stop and official-looking people exit. They are greeted by a woman, HANSDÓTTIR, who has been waiting for them. The man from the lead vehicle shakes her hand. [Note: all dialogue is in subtitled Icelandic.]

COMMANDER
Did they find anything?

HANSDÓTTIR
Nothing.

COMMANDER
Show us.

They walk as a group, trudging up a sudden rise in the terrain -- the ground beneath them is crumbling and broken, as if it's been recently dug up.

HANSDÓTTIR
A fishing vessel claims to have
seen the trail around midnight.
But I am doubtful.

(CONTINUED)

COMMANDER

Why?

HANSDÓTTIR

There is nothing here. No fragments, no impact melt. Nothing that would account for something of this magnitude.

They reach the top of the rise and stop, looking at something we don't yet see.

COMMANDER

Then how would you explain this?

Now HIGH and WIDE over the scene, where we see what they're talking about: a huge IMPACT CRATER, the size of a football field and as deep as a lake.

REESE (V.O.)

Deep down... we know we don't know.
That's why we're always afraid.

EXT. PETERSON AIR FORCE BASE - NIGHT

A checkpoint outside the huge Air Force complex, with a legend reading: NORTH AMERICAN AEROSPACE DEFENSE COMMAND, PETERSON AFB, COLORADO. PRELAP a sharp, high-pitched ALARM, and a computerized voice which says:

COMPUTER VOICE (O.S.)

Quick alert. Quick alert.

INT. NORAD - OPS FLOOR - NIGHT

A cavernous, windowless space, one wall covered with large flat screen which displays a world map. Air Force personnel in fatigues man various computer consoles on the floor. The mission crew commander, LT. COLONEL O'DONNELL, stands over the shoulder of SENIOR AIRMAN GARCIA.

O'DONNELL

System report.

GARCIA

System report valid. Infrared sensors over the southern hemisphere picked up an unknown object and are tracking.

(CONTINUED)

O'DONNELL
Gimme a z-point.

GARCIA
Projected impact is at lat long
minus 24-131.

On the screens in front of them, a map of Australia, with a blinking dot above the Australian Outback. Another officer, COLONEL DIEBOLT, joins O'Donnell on the ops floor.

DIEBOLT
Any words from the Missile Warning
Center?

Another Airman, FENTON, calls out from her station -- she's got a phone to her ear.

FENTON
The burn characteristics and speed
don't correlate to any known
missile types. Projectile matches
the signatures of the other foreign
objects, likely another meteor.

O'Donnell and Diebolt exchange a look.

O'DONNELL
Three meteor strikes in the past 24
hours. Twenty in the past month.

GARCIA
Sir, CANR reporting another meteor
strike. Saskatchewan.

O'DONNELL
That's the first to strike North
America.

Diebolt absorbs this -- he's experienced enough to keep calm.
But Garcia is worried.

GARCIA
Is this real world, Colonel?

DIEBOLT
This isn't a training exercise,
Airman.
(to O'Donnell)
Call everybody in.

EXT. STATE ROUTE 1 - NIGHT

A two-lane stretch of road, where suburbs give way to farmland. A lone BMW drives south.

LEGEND: CRETE, ILLINOIS, 35 MILES OUTSIDE OF CHICAGO

INT. BMW - DRIVING - CONTINUOUS

At the wheel is KEVIN FLYNN. Thirties, expensive clothes and manicured nails, but something is off -- maybe he's been sick? It would explain the dark circles under his eyes.

EXT. AMY'S HOUSE - NIGHT

The BMW pulls up in front of a farmhouse, surrounded by farmland that hasn't been cultivated in years. Kevin puts the car in park and takes a breath, bracing himself as if he's about to do something really unpleasant.

There are two people on the porch, waiting for him. Kevin sighs through gritted teeth, and shuts off the car.

EXT. AMY'S HOUSE - PORCH - CONTINUOUS

AMY is Kevin's twin sister -- by all appearances, a country mom and a bundle of loving anxiety. Next to her is her 14-year-old daughter, REESE. Dark clothes, dark hair, though her strawberry blonde roots are showing -- trying hard to look like a grown-up, but she's still a kid.

REESE

How long is he even staying?

AMY

It doesn't matter. He needs us.

She waves to Kevin, who gets out of the car and waves back before retrieving his duffel from the trunk.

AMY (CONT'D)

I know he hasn't really been part of our lives in a while. But he used to be a good guy.

Reese frowns and heads back into the house, just as Kevin reaches the steps to the porch. Amy meets him half-way up and wraps him in a tight, desperate hug. Something has happened. We just don't know what.

INT. AMY'S HOUSE - KITCHEN - NIGHT

Amy leads Kevin inside, where Reese is now at the kitchen table, doing homework, earbuds in her ears.

AMY
Reese, say hello to your uncle
Kevin.
(no answer)
Reese.

Reese pulls out an earbud, gives Kevin the 100% pure teenager look that says "you are old and irrelevant."

REESE
Hey.

KEVIN
Hey. What are you listening to?

REESE
You wouldn't know them.

KEVIN
(joking)
Uh, pretty sure I know the entire
One Direction catalogue.

REESE
I haven't liked them in years.

And the earbud is back in. Amy is at the refrigerator, pulling out leftovers.

AMY
Let's get you some dinner, you must
be hungry.

KEVIN
I'm good --

AMY
(re: Reese's homework)
Have you seen this new math? I've
got an engineering degree and I
can't figure it out. Maybe you can
help.

Reese briefly pulls out an earbud, does not look up.

REESE
He wouldn't get it.

(CONTINUED)

KEVIN

Well Reese, you're probably right.

Amy holds up two tupperware containers.

AMY

Meatloaf or chicken?

KEVIN

You know, I'm just gonna get settled and hit the sack.

He grabs his duffle, but before he leaves, peeks over Reese's shoulder. He points her first three math problems.

KEVIN (CONT'D)

Wrong, wrong, and wrong. 'Night.

He smiles and heads for the stairs. Reese glares after him, then glares at her homework.

INT. AMY'S HOUSE - GUEST ROOM - NIGHT

It used to be Kevin's room, but it's now a relatively generic guest room, except for an old student desk and a lamp with a cowboy shade. Kevin sets his duffle on the bed and looks around -- he seems too big for the room.

AMY (O.S.)

Sorry about Reese. She's just trying to be cool for you.

Kevin finds Amy in the doorway, holding some clean towels.

KEVIN

Nah, whatever. Teenagers.

AMY

For the most part, she's not so bad on the teenager front. Not like I was.

KEVIN

Well, you were a huge jerk.

AMY

(smiles)

In some ways we're closer since Jon died. One weird benefit.

The mention of this takes the smile from Kevin's face. He looks around the room at anything but Amy.

(CONTINUED)

KEVIN

Sorry I haven't been... you know.
Around. You guys doing alright?

AMY

Yeah, we're okay. We're good. A
couple financial things to work out.

KEVIN

Oh. Uh huh...

AMY

Jon was a wonderful husband and
dad. Not so good with money. I've
been fighting with the IRS for over
a year.

Kevin is paying an inordinate amount of attention to a divot
in the bed frame, digging his nail into it.

KEVIN

I was more of an investment guy,
tax stuff isn't really my area of
expertise, so...

AMY

No, no, I would never bother you
with all that. It's fine.

(beat)

It's been a pretty crappy eighteen
months for you and me, hasn't it?

KEVIN

That it has.

Amy wants to talk more, but knows he's shutting it down.

AMY

Okay. We'll talk in the morning.

KEVIN

We will do all the talking in the
morning.

Amy steps closer to him and gives him a peck on the cheek.

AMY

I'm glad you're here. You can stay
as long as you need.

KEVIN

Yeah. Probably just a couple days.

(CONTINUED)

She hesitates, but exits, and Kevin exhales, feeling both relieved and guilty. He lies down and stares at the ceiling.

TIME CUT TO:

INT. AMY'S HOUSE - GUEST ROOM - MIDDLE OF THE NIGHT

Late -- everyone is asleep. Kevin lies tangled in the sheets, wearing boxers and snoring. The night is still and dark, just crickets and the occasional sound of an owl...

Until, from very far away, we hear a low rumbling sound. It's unclear what it is initially, but as it gets closer, we recognize the sound as a helicopter.

Which isn't strange in and of itself -- but the sound keeps getting louder. A light appears in the window, growing brighter. When the house begins to rumble and knickknacks on the bedside table begin to vibrate, Kevin wakes.

He bolts upright -- it sounds like the chopper is right above the house, light blasting through the windows into the room. Kevin jumps out of bed and races out the door...

EXT. AMY'S HOUSE - PORCH - NIGHT

Kevin opens the door and stumbles onto the porch. There, right on the front lawn, is a V-22 OSPREY, its nacelles in helicopter configuration.

Kevin can only gape, shielding his eyes from the blinding light and the rushing wind from the rotors. Three UNIFORMED MEN approach -- the first man has to shout over the din.

AIRMAN

We need you to come with us!

Kevin slowly points to his bare chest.

KEVIN

(astounded)

Me?

Almost immediately he's shoved aside by Amy.

AMY

Me, idiot!

She's already bounding down the steps and running with the military men toward the Osprey, pulling on her jacket as she goes. She calls over her shoulder.

(CONTINUED)

AMY (CONT'D)
Watch Reese for me! I'll call you
as soon as I can!

And she's on the aircraft, which lifts off. As soon as it
clears the treeline it takes off across the open fields.

We begin to pull way back from Kevin, who stands there in his
bare feet and boxer shorts.

KEVIN
(calling after the
aircraft)
Okay! I'll just... you know, be
here. We're cool. Everything's
cool.

We're fifty yards away, and he's still talking.

KEVIN (CONT'D)
I'm gonna, uh... I'll lock the
door.
(beat)
Okay. Okay, cool.

INT. AMY'S HOUSE - FRONT DOOR - NIGHT

Kevin reenters the house and shuts the door, turning to see
Reese near the stairs, looking at him with mild disgust.

He looks down at his body.

KEVIN
Was I wearing this the whole time?

Reese turns away and heads back upstairs.

INT. NORAD - CONFERENCE ROOM - NIGHT

With windows looking out onto the Ops floor. Amy is escorted
into the room, shaking hands with Diebolt and the other
officers present. She is a different person in this
environment, confident and calm.

DIEBOLT
Many of you know Amy Flores, she's
a civilian weapons analyst who's
worked with the Pentagon and the
CIA. Sorry to wake you, Amy.

(CONTINUED)

AMY

You know I don't sleep, Colonel.

DIEBOLT

Colonel O'Donnell, bring us up to speed.

As O'Donnell rises, Amy sits at the table next to MAJOR KOVACS, a junior officer, who smiles and hands her a dossier.

KOVACS

Enjoy your flight? I arranged for the Osprey.

AMY

Oh, yes, it was nice. Thanks.

O'Donnell stands in front of a smaller digital world map on the wall. There are red dots dispersed throughout the map, each indicating an impact site.

O'DONNELL

We're now up to 35 meteor strikes all over the world over the past 27 days. However more than half of those have occurred within the past 24 hours. The meteors don't show up on any satellite telemetry, Strategic Command and NASA have no advanced warning.

DIEBOLT

We have been asked to determine if this is an attack.

The other officers begin asking questions, but Amy is going through her dossier, looking up at the map.

JACKSON

An attack? By whom? Aliens?

DIEBOLT

No one is thinking aliens.

KOVACS

(sotto, to Amy)

I am a little bit thinking about aliens.

JACKSON

Is there any tracking on origin?

(CONTINUED)

DIEBOLT

Nothing. They seem to appear out of thin air.

JACKSON

What sort of casualties on the ground?

AMY

There won't be any. Look.

She pulls out the satellite imagery of the impact sites.

AMY (CONT'D)

Every single strike is occurring in rural, low population areas. At least a mile away from any structure. If it's an attack, it's a pretty bad one.

DIEBOLT

So you think this is a naturally occurring phenomenon?

AMY

All 35 hitting the same type of terrain? That would be statistically improbable. There is someone behind this. I just don't know what they're trying to do.

Over the PA we hear another alarm, and --

GARCIA (O.S.)

(over P.A.)

Quick alert. Colonel Diebolt to the ops floor pronto.

INT. NORAD - OPS FLOOR - NIGHT

Diebolt and Amy are the first to come out of the conference room, followed by the rest of the officers.

DIEBOLT

Garcia?

GARCIA

Tracking a new target, sir. This one has entered U.S. airspace.

DIEBOLT

Where?

INT. AMY'S HOUSE - UPSTAIRS HALLWAY - NIGHT

A toilet flushes and Kevin comes out of the bathroom, making his way toward his room (he's got a t-shirt and sweatpants on now). He passes a half-open bedroom door -- the light is on. Reese's room. He knocks softly and pushes the door open.

Reese reads a book in bed. She barely glances at Kevin. He points a thumb toward the front of the house.

KEVIN
That kind of thing happen a lot?

REESE
Nope.

KEVIN
How long do you think she's gonna be gone?

REESE
Don't know.

A shred of responsibility creeps into Kevin's psyche.

KEVIN
Maybe you should go back to sleep soon.

REESE
When I feel like it.

Oh, that's how it's gonna be? Kevin smiles. He can roll with this.

KEVIN
What are you reading?

REESE
A book.

KEVIN
What is it? Mystery? Humor? Self help?

Reese flips a page, annoyed.

KEVIN (CONT'D)
Sci Fi? Romance? Non-fiction?
Short stories? Y-A?

Reese angrily rolls over, turning toward the wall.

(CONTINUED)

KEVIN (CONT'D)
I got some ideas for a Y-A novel.

REESE
Can you please go away?

KEVIN
Serious question: would you rather
read a book called Vampire Sluts,
or Murder Teens, or Robot High
School?

REESE
Why are you even here?

KEVIN
Your mom insisted.

She finally sits up and turns toward him, staring at him for
a beat. Then, bluntly:

REESE
Because you tried to kill yourself?

KEVIN
(unfazed)
Yep. Didn't take.
(then)
But I think the real question is
why do you think Goth is still a
thing?

REESE
I'm not Goth.

KEVIN
Emo?

REESE
No!

They don't hear it at first -- a faint whistling noise coming
from outside. And growing steadily louder.

KEVIN
Look, being in the 30 Seconds to
Mars fanclub is nothing to be
ashamed of --

They both stop when the whistling becomes louder, like an
approaching missile.

(CONTINUED)

KEVIN (CONT'D)
What the hell is that?

Reese is out of bed like a shot, racing out the door and down the stairs. Kevin is still in the hallway, freaked out.

KEVIN (CONT'D)
Is that... is that a thing that happens here?

EXT. AMY'S HOUSE - PORCH - NIGHT

Kevin runs out onto the porch, where Reese is already pointing toward the sky.

REESE
Look! Look at that!

Above the treetops a fiery streak cuts through the sky. It disappears from view at the horizon, and a moment later we hear what sounds like a distant EXPLOSION.

And then all is quiet. Reese and Kevin look at each other.

REESE (CONT'D)
That was a meteor! Was that a meteor?

KEVIN
Sure as hell looked like it.

They stare into the darkness in the direction of the meteor.

KEVIN (CONT'D)
I mean... your mom would definitely not want us to go check that out.

REESE
I know.

Another beat as they look into the distance.

KEVIN
But I mean... we are definitely gonna go check that out, right?

Reese -- maybe for the first time -- smiles. She hops off the porch as they run to his car --

EXT. CORNFIELD - NIGHT

The field has been turned over for the season, now it's tilled rows of dried dirt with the occasional dead corn stalk poking through the ground.

There is also a smoking, freshly made CRATER in the center of the field, about the size of a couple Olympic-sized swimming pools. It's too dark to see the bottom.

Kevin and Reese stand at the edge of it; his car is parked on the side of the road a few yards behind them.

KEVIN

I can't see anything.

REESE

I don't know if we should --

Kevin is already slide-walking down the crater walls. Reese rolls her eyes, but eventually follows.

EXT. CORNFIELD - THE BOTTOM OF THE CRATER - CONTINUOUS

The meteor is in foreground as Kevin approaches. It's about the size of a beanbag chair. Reese slides down behind him, and they observe a beat.

KEVIN

Amazing.

REESE

It just looks like a regular rock.
I thought it would look more like a
space thing.

But Kevin seems transfixed.

KEVIN

Are those ice crystals forming?

REESE

Where?

Kevin is stepping closer, reaching out his hand.

REESE (CONT'D)

I wouldn't touch that. It could be
radioactive, or contaminated, or --

Kevin's fingertips graze the surface of the meteor, and...

(CONTINUED)

BOOOM!!! He's thrown UP and OUT of the crater, flying through the air in a flapping, gawky arc.

ON Kevin's face, just before he hits the ground, we WHITE OUT...

Within the white, we can hear things, but can barely make them out -- voices speaking, music, all of it sounding like it's coming from far away. Through the din one phrase seems clearest: someone saying, *Transform yourself*.

The light and sound resolves, and we realize we're looking at:

A HEADLIGHT

Shining directly at us, bugs flitting around in front of it. We can hear the engine idling as we slowly move up, looking over the hood of Kevin's BMW.

Kevin is inside the car, in the driver's seat. Hands on the wheel, eyes open, staring into space.

After a few moments, he starts and snaps out of his stupor. Looks around, confused, realizing with even more confusion that he's parked in front of his sister's house.

Inside, he Reese walks by a window as she shuts off a light.

Kevin looks at his hand, then at his body -- everything seems intact. He shuts off the car and exits.

INT. AMY'S HOUSE - DEN - NIGHT

Kevin enters just as Reese is walking up the stairs.

KEVIN
Hey. Hey. What happened?

Reese stops on the stairs. She is extremely pissed off.

REESE
What?

KEVIN
What happened? How did we get here?

REESE
You drove!

(CONTINUED)

Kevin just blinks at her for a second.

KEVIN

The car?

REESE

Oh my god. You are the worst.

KEVIN

Wait, just... wait. Tell me
happened back at the crater.

REESE

You thought it was an awesome idea
to touch a space rock even though I
told you not to, and you got like,
electrocuted or something.

Kevin looks at his hand again, flexing his fingers.

KEVIN

This is so weird.

REESE

What are you gonna do with that
thing anyway?

KEVIN

What thing?

REESE

The meteor!

KEVIN

You brought it back with us?!

REESE

No, you brought it back with us,
idiot!

Off Kevin, staring at her in disbelief --

EXT. AMY'S HOUSE - NIGHT

Kevin and Reese stand before his BMW, where, indeed, the
meteor has been shoved into the back seat of his car.

KEVIN

Why did I do that?

REESE

Because you are a crazy person.

(CONTINUED)

Kevin opens the back door and starts trying to move the meteor out of the car, but it is not budging even a little.

KEVIN
Will you help me please? Reese?

But she is already up on the porch and going back into the house, slamming the door and turning off the porch light for good measure.

Kevin tries once more to remove the meteor from his car, but it is not happening. He slams the door shut and stares at it for a second. Then takes out his key fob and presses the button. The car locks with a little *BOOP* and he goes inside.

INT. AMY'S HOUSE - DEN - CONTINUOUS

Kevin enters to hear his buzzing cell phone. He picks up the phone, looks at the caller ID, and winces.

KEVIN
(answering)
What's up, Amy.
(listens)
Huh, really? Crazy. Uh, no I didn't hear anything. I mean see anything. See or hear anything. I was asleep. As was Reese. Asleep. Yep, we're just here, sleeping. Everything's cool. We won't. I won't. Amy, I got it. 'Bye.

He clicks off, spotting Reese on the stairs, frowning at him.

KEVIN (CONT'D)
That was for both of us.

Reese just goes up the stairs to bed.

TIME CUT TO:

EXT. AMY'S HOUSE - GUEST ROOM - JUST BEFORE DAWN

The horizon is just starting to brighten. ANGLE on Kevin's BMW, where we can see the silhouette of the meteor in the back seat. As we push in on it... the meteor moves. And then again. It begins to shake, harder and harder -- it's starting to rock the car back and forth.

ACT TWO

INT. AMY'S HOUSE - DEN - MORNING

We find Kevin asleep on the couch, cuddled beneath a fuzzy blanket, just beginning to stir. It is an idyllic morning, everything seeming to glow in the sunlight, and the birds are chirping outside.

Kevin opens his eyes, blinking, looking out the window -- he seems content, well-rested, though there's a purple goose-egg on his forehead. Outside the flowers in the window box seem brilliant, all pinks and reds and whites, contrasting against the green of the tree that sways in a gentle breeze.

Kevin smiles, rubbing the fuzzy blanket against his face.

The sound of someone clattering around in the kitchen creeps into his consciousness. When the blender fires up -- the events from the previous night all come rushing back.

He sits up in a panic. Looks around, just catches a glimpse of someone in the kitchen. He tries to get a better angle, leaning off the sofa to see who is in there -- but leans too far and falls off the couch.

He's up instantly. Wraps the blanket tight around him and tiptoes toward the kitchen.

INT. AMY'S HOUSE - KITCHEN - MORNING

Kevin peeks his head around the door jam. There, in the middle of a hardcore breakfast prep, is Yvette. The fact that she's humming pleasantly to herself as she cuts up a melon make Kevin slightly unsure if he should be upset or not. She looks up and smiles.

YVETTE
Morning sunshine. Hungry?

She grabs a glass and pours a smoothie from the blender.

KEVIN
What is... who are you?

YVETTE
(offering glass)
Drink that. Got kale and flax in it, lots of antioxidants. Your body is a gift from God.
(MORE)

(CONTINUED)

YVETTE (CONT'D)

And you've been treating yours like
a rental car.

KEVIN

Uh, listen, this isn't your house.

Yvette just picks up Kevin's hand and places it on the glass,
forcing him to take it, then goes about fixing him a plate.

YVETTE

It's not your house either, Kevin.

The fact that she knows his name ultimately creeps Kevin out
the most. He tries to seem intimidating, which is tough
considering the fuzzy blanket he's clutching.

KEVIN

Okay. Bye. Go. I'm calling the
police.

YVETTE

Go 'head. I'll make them breakfast
too. Eat, sweetheart.

Her cheery, motherly attitude is taking all the weapons out
of Kevin's arsenal. He's flustered and absently drinks some
of the smoothie.

KEVIN

You have to go. I'm not gonna...
(suddenly realizing)
This... this is really delicious.

He says this with a strange level of awe, which seems like a
disproportionate response to a smoothie.

YVETTE

There we go, baby. Enjoy that.
Because I am here with news that
will change the very way you see
the world: Kevin, you are special.
More special than you even know.

She takes his hand, and looks into his eyes. She is serious,
solemn as she speaks.

YVETTE (CONT'D)

In every generation, there are
thirty-six righteous people who
walk the earth.

(MORE)

YVETTE (CONT'D)

They are hidden, from each other,
even from themselves, and they
protect the world by merely
existing. You, Kevin, are one of
the righteous.

Kevin is mid-smoothie-sip when he hears this. He swallows,
sets the glass down on the counter, and takes a step back
from Yvette. He is trying very hard to keep a neutral face,
but it's a little too neutral.

KEVIN

Oh. Uh-huh.

YVETTE

There is a crisis. And I have been
sent here to protect you, and to
train you.

Kevin takes another step back, as if he's in the room with a
deranged lion.

KEVIN

Sure. Cool.

YVETTE

I know this is overwhelming for
you. But there is little time, and
we must start your training right
away.

He's now near the knife block on the counter and he super-
casually takes out the biggest knife he can find.

KEVIN

Yeah, all that sounds great, I love
it.

YVETTE

Kevin.

KEVIN

Let's do all of those things you
said.

YVETTE

Kevin put the knife down.

At that moment, Reese enters the kitchen, dressed for school.
She stops and stares at Kevin in his blanket, holding his
knife like a weirdo.

(CONTINUED)

REESE
What are you doing?

KEVIN
Reese get out of here!

YVETTE
She can't see me.

Kevin puts a protective arm in front of Reese, trying to shield her from Yvette.

KEVIN
Go, I'll deal with this.
(to Yvette)
Stay there, do not move!

REESE
Who are you talking to?

YVETTE
Kevin. Hello. She cannot see me.

Kevin takes beat to consider this. Reese stares at him, annoyed.

REESE
What happened to your face?

Kevin reaches up and touches the bump on his forehead, which he'd forgotten about.

KEVIN
Uh...

And that's the extent of his ability to answer. Reese turns, walking away.

REESE
(over her shoulder)
I need a ride to school. Please
put clothes on.

Off Kevin, now starting to feel like he's legit going crazy --

INT. BMW - DRIVING - DAY

Kevin has done the absolute minimum required to leave the house -- he's dressed in sweats, has serious bedhead and an unshaven face. He is quietly flipping out, touching the bump on his head and blinking his eyes more than a normal person.

(CONTINUED)

Reese is in the passenger seat, nose buried in her cell phone, but keeps glancing at Kevin -- what is wrong with him?

KEVIN

You can hallucinate if you've had a concussion, right?

REESE

How do I know?

KEVIN

You've got the phone in front of you, look it up, ask your stupid friends on Snapsnatch or whatever!
(sighs)
Sorry. Sorry. Forget it.

Reese eyeballs him as he grips the steering wheel. Then seems to become temporarily preoccupied with the texture of it, stroking it with his fingertips.

KEVIN (CONT'D)

This is so soft. Seriously. Feel this. It's like baby skin. Like a baby skin steering wheel.

REESE

You can just drop me off here.

KEVIN

Here? It's like a mile away from school, don't be crazy.

But even in his current emotional state, Kevin realizes she's embarrassed, and that just delights him.

KEVIN (CONT'D)

Oooh, you don't want to be seen with me in front of your super cool friends, right?

REESE

Here's fine.

KEVIN

Nah, we're going all the way to the front door. All the way! Because I am your cool uncle! Let's have some music!

He cranks the radio, and Justin Bieber sings. Reese shrinks down in her seat.

(CONTINUED)

REESE

I hate you.

EXT. HIGH SCHOOL - PARKING LOT - DAY

Kevin's car isn't even at a full stop when Reese hops out of it, ducks her head and walk-runs toward the entrance.

Kevin turns down the radio, satisfied that he's properly humiliated her, when he notices a school book on the floor of the car. Kevin grabs it and opens his door, standing and yelling over the roof of the car.

KEVIN

Reese! Reese, you left your book!
(then, yelling at
passersby)
Hey, buddy, get that girl. Dude.
Dude. Dude in the pants. Dude.
(beat)
All of you suck.

He slams the car door shut and jogs after Reese.

EXT. HIGH SCHOOL - ENTRANCE - DAY

Reese pushes through the throng of kids, is stopped by --

KEVIN (O.S.)

Reese!

She turns to see Kevin approaching, holding the book in front of him.

KEVIN (CONT'D)

You forgot this.

WOMAN (O.S.)

Kevin?

Kevin and Reese turn to see a pretty, smiling WOMAN approaching. A messenger bag over her shoulder, walking in from the parking lot -- this is KRISTIN ALLEN.

KRISTIN

Oh my god, it is you!

Kevin and Reese both look horrified, but for different reasons.

(CONTINUED)

KEVIN
Wow, Kristin, uh -- wow.

He tries to pat down his hair in a futile attempt to not look like he looks, but Kristin gives him a friendly hug, tying up his arms.

KRISTIN
It's so good to see you!

KEVIN
Thanks. You look... great. You look great.

Reese is looking from Kevin to Kristin, not liking any of this at all.

REESE
You guys know each other?

KRISTIN
We went to this very school together.
(laughing)
We went to prom together.

Aaaand that's it for Reese. She grabs her book from Kevin.

REESE
Bye.

Kristin laughs again, and it's a lovely laugh -- Kevin is captivated.

KRISTIN
Your niece is such a great kid.
(then)
What are you doing in town? It's been what, ten years?

KEVIN
Yeah, I don't know. I'm just here for some stuff. Taking care of some personal stuff.

Kristin puts a comforting hand on his arm.

KRISTIN
I was so sorry about your brother-in-law. I've been trying to make time for Reese, just give her someone neutral to talk to.

KEVIN
Yeah, me too.

KRISTIN
It's great that you're here to help
them out. It'd be awful if they
had to sell the house.

Kevin absorbs this, mostly covering the fact that he had no
idea how dire the financial situation is.

KEVIN
Um, yeah -- yeah I think I can
probably fix that. Definitely. I
definitely can do that.

KRISTIN
Everything else good? You're a big
time financial investor I heard.
Good for you.

And as they're speaking, Yvette is suddenly standing right
beside them. And as before, the only person who sees or
hears her is Kevin.

YVETTE
Kevin.

Kevin startles, then tries to cover it with a cough.

KEVIN
Uh, yeah, you know I sort of got
out of that business.

YVETTE
Kevin. We have work to do.

KRISTIN
Really? How come?

KEVIN
Just not really very...

YVETTE
Say goodbye, Kevin.

He's trying real hard to block her out, but it is hard,
because she is talking right into his ear.

KEVIN
... fulfilling, and, you know, you have like a real job that actually contributes to society.

YVETTE (CONT'D)
Do not ignore me. I'm gonna stand here and keep talking. I'm not gonna stop. Say goodbye.

KRISTIN
That's wonderful. That will be a huge relief for your sister.

YVETTE
Goodbye. Goodbye. Goodbye.

KEVIN
Okay goodbye.

And he's hurrying off toward the parking lot, leaving Kristin a little bewildered.

EXT. PETERSON AIR FORCE BASE - DAY

Diebolt leads a small group, including Amy, past large hangars where Blackhawks and Ospreys are getting fueled up.

DIEBOLT
...what's the status on the ground?

O'DONNELL
Site has been secured, the team is awaiting our arrival.

Amy's cell phone rings -- when she sees the caller ID she breaks from the group and answers.

AMY
(into cell)
What's wrong?

INTERCUT WITH:

INT. HIGH SCHOOL - LOCKERS - CONTINUOUS

Reese stands near her open locker, trying to hide fact that she's on her cell.

REESE
(into cell)
You have to come home.

AMY
What? What happened?

(CONTINUED)

REESE

He is crazy, mom. He is hitting on Ms. Allen!

AMY

Are you seriously calling me with this right now?

REESE

Yes! He's trying to embarrass me --

Amy cups the cell to her face, yell-whispering in a way only a mom can do.

AMY

Reese, I am on my way back home, you just need to hold it together for a little bit longer. And if you call me again it better be because somebody lost a limb.

(beat)

Hopefully... that's not a thing that's gonna happen, but I think you understand what --

Reese punches the END button and goes back into the school.

EXT. PETERSON AFB - CONTINUOUS

Amy pockets her cell, joining Diebolt who stands with an Airman, signing off on some paperwork. The Airman trots off.

AMY

Where's the rest of the team?

DIEBOLT

Prepping to leave.

(beat)

There've been questions about you. About why a meteor you're investigating landed a mile from your house.

Amy realizes -- that's why the rest of the team isn't around.

AMY

I have... no idea, Colonel. It's a stunning coincidence, but it is a coincidence.

(CONTINUED)

DIEBOLT

What's your gut telling you about
this?

AMY

I suppose it could be some sort of
Russian or Chinese kinetic weapon.
An orbiting satellite launching
tungsten rods would do enough
damage -- but it doesn't explain
why there's no evidence.

(beat)

This feels like something else.

DIEBOLT

I agree.

AMY

Sir... I am totally willing to step
aside if you feel my presence is --

Diebolt raises a hand and starts to walk away.

DIEBOLT

Be ready to rock in five minutes.

Off Amy, worried --

EXT. STREET - DAY

A main street-type area, shops and coffee houses. Kevin has
his cell in one ear, his finger in the other as Yvette
follows close behind, speaking to him in a soothing voice.

YVETTE

You're overreacting.

KEVIN

(into cell)

Hello! Yes, hi, is Doctor Sloane
available?

YVETTE

Kevin. Put the phone away.

KEVIN

(into cell)

Well can you get him on his cell or
something? It's kind of an
emergency.

(CONTINUED)

ACT THREE

INT. COFFEE HOUSE - DAY

A small, homey place, not many patrons. Kevin sits in a booth in a far corner with Yvette. He is just staring at her, quietly flipping out.

 YVETTE
I imagine you have questions. Go ahead.

 KEVIN
(beat)
Are you an angel?

 YVETTE
That's really more of a human construct. Let's just say I'm a warrior for God.

Kevin thinks about that.

 KEVIN
Do you have wings?

 YVETTE
I'm gonna refer you to the previous answer.

He nods, taking that in. Then:

 KEVIN
Is it true every time a bell rings an angel gets its wings?

 YVETTE
Okay cool, we're done with questions.

 KEVIN
There's a problem here.

 YVETTE
What's that?

 KEVIN
I don't believe in God.

 YVETTE
Doesn't matter.

(CONTINUED)

KEVIN

Doesn't matter? A few weeks ago I took a handful of pills and tried to kill myself.

YVETTE

Tried. A cry for help.

KEVIN

I am not even a little bit righteous. The last time I was in church was for a wedding and I was drunk.

YVETTE

Don't confuse 'righteous' with 'pious.' Going to church doesn't make you a good person.

(then)

We don't have time to debate this. The world is in crisis. You are the last of your kind.

KEVIN

I don't understand what that means.

Yvette sighs.

YVETTE

Thirty-six. That's the number of righteous who are supposed to be in the world. But something has happened to the other thirty-five. I, and others like me, were sent here to protect the righteous. I was the only one who got here in time.

This is starting to sound worrisome.

KEVIN

Are the rest of the righteous dead?

YVETTE

I don't know.

KEVIN

How do you not know?

YVETTE

I don't have all the answers. Only God does.

(CONTINUED)

KEVIN

So somebody's gonna kill me?

YVETTE

Not on my watch, baby.

KEVIN

But if they do. Or if that garbage truck ran me over. What happens? The world ends?

YVETTE

There are worse things than the end of the world. There are worse things than death.

(beat)

To die without knowing or expressing love. To exist but not live. It's happening already -- can't you feel it? Hopelessness. The meaninglessness of everyday life, focusing on things that don't matter. Fame. Money. Twitter followers.

(then)

Think of how you felt when you almost threw away your own life. Now imagine the whole of humanity feeling that way. That is what the world faces without the righteous.

KEVIN

So what am I supposed to do about it?

YVETTE

When it's time, you will find a new group of righteous souls. You will anoint them. And then balance will be restored. But you're not ready for that yet.

As Kevin processes, one of the baristas approaches their booth with coffee.

MAN (O.S.)

K-Dog? No way!

Kevin looks up to see TYLER, same age as Kevin, the most good-natured person you'll ever meet.

(CONTINUED)

TYLER

It's Tyler! Man it's so good to see you!

Tyler claps Kevin on the back and pours more coffee for him.

KEVIN

Uh, hey Ty. What's going on?

TYLER

Life, you know, it's all great.

KEVIN

You work here?

TYLER

Yeah, only for about the past six years. Six seven years. Great job, free coffee. Living at home with my folks, you know, after my divorce, you remember Tammy.

KEVIN

Oh. Sorry to hear that.

TYLER

No, it's good, totally amicable! We're better friends now than ever. Listen, I'll leave you alone, let's hang out soon. I don't have a car at the moment -- mine got stolen.

KEVIN

Um, again, really sorry.

TYLER

You know what? I've been biking everywhere, and I don't even think I'm gonna get another car. I love to bike!

They shake hands, and as they do, Kevin's hand brushes against Tyler's shirt. He stops and feels the fabric, rubbing it between his fingers. Kevin seems momentarily enchanted by it.

KEVIN

This shirt... this is a really nice shirt. This is like the nicest shirt I've ever seen.

(CONTINUED)

TYLER

Oh my god, thank you so much for saying that, I feel the same way! I found it on the street. It's my favorite street shirt! See ya soon, man. My mom's gonna be so psyched you're here!

Tyler bops away, and Kevin watches after him for a beat. Then turns to Yvette, annoyed.

KEVIN

You want to explain to me what the hell that was?

YVETTE

What? That was Tyler.

KEVIN

No, that thing with the shirt! And with the smoothie, and my stupid steering wheel.

YVETTE

What exactly is the issue?

KEVIN

I think everything is beautiful and I don't like it!

YVETTE

(smiles)

You are seeing the world through new eyes. With training, that feeling will become even more profound.

KEVIN

Training for what?

YVETTE

To open yourself to the word of God. He talks to people all the time. I'm going to train you to hear him.

INT. BMW - DRIVING - DAY

Kevin drives, Yvette in the passenger seat. Outside is farmland as far as the eye can see.

(CONTINUED)

YVETTE

Your soul right now is an empty vessel. So we are going to fill it.

KEVIN

With what?

YVETTE

Spiritual power. The more you have, the more connected you are to God. And the way to build that power is fairly simple: believe in love. Give more than you receive. Help others.

KEVIN

And then God's gonna talk to me.

YVETTE

Communicate. Not always talk.

(then)

Think of it like a video game. Every selfless act, every time you help another, it powers you up. God will begin to guide you in finding thirty-five other righteous souls. Once you know who they are, you will anoint them with an embrace.

KEVIN

A hug?

YVETTE

That's it.

KEVIN

Should I just register as a sex offender now to get that out of the way?

YVETTE

You know what 'hug' means, right?

KEVIN

I can't just hug every person I meet.

YVETTE

That is why we're training. So God can guide you.

(CONTINUED)

KEVIN

Why doesn't he just give me a list
of names?

YVETTE

He doesn't roll that way.
(points)
Right here. That's good.

EXT. COUNTRY ROAD - DAY

Kevin pulls the BMW over on the side of the road, next to a
dead cornfield -- the brown stalks blow in the breeze. They
get out of the car. She walks a few steps away, he follows.

YVETTE

Lesson one is mostly about
preparation. You have spent so
much of your life focused on
yourself. Want for material
things. Want for external
approval. But those things never
make you happy. If you can let go
of that, you will experience a
peace you've never known.

KEVIN

Okay. That sounds pretty good.

YVETTE

There is one more thing I have to
tell you, and it's important: you
can never reveal to anyone that you
are one of the righteous.

KEVIN

Why not?

YVETTE

I don't make the rules.
(then)
Alright. Face this way.

She arranges him so that he's looking up the road, and stands
beside him.

YVETTE (CONT'D)

Now inhale.
(he does)
And exhale. Let go of the things
in your life that have no spiritual
value.

(CONTINUED)

Kevin breathes. And without warning a GIGANTIC COMBINE HARVESTER comes out of the cornfield and DRIVES UP AND OVER THE BMW, monster truck crushing it.

Kevin silent screams, hands extended.

YVETTE (CONT'D)
Great. Lesson over.

And she walks off into the corn. Kevin is frozen in shock. The COMBINE DRIVER has stopped the machine, runs over to the pulverized BMW.

COMBINE DRIVER
Oh my god! I'm so sorry, I didn't see it.
(then)
Wait -- Kevin?

EXT. COUNTRY ROAD - LATER

The aftermath. A flatbed tow truck is hauling away the demolished BMW, a Will County Sheriff radio car is parked on the side of the road. A Sheriff's Deputy, NATHAN PURCELL, takes a report from the Combine Driver.

Kevin is standing near the crash site, looking at the tiny pieces of his BMW on the ground. Deputy Purcell approaches.

DEPUTY PURCELL
Kevin. Good to see you. Sorry about your vehicle.

KEVIN
Thanks Nate.

DEPUTY PURCELL
What were you doing out here?

KEVIN
Uh, just thinking. Thinking about things.

Purcell gives him the side-eye, but doesn't press.

DEPUTY PURCELL
I'm gonna write this up as no liability. Charlie feels awful.

(CONTINUED)

KEVIN
Not his fault.
(to the corn)
We all know whose fault it is!

DEPUTY PURCELL
(beat)
Alright, then.

Purcell makes a few more notes on his report. Then, trying to act casual about it --

DEPUTY PURCELL (CONT'D)
You here helping your sister out?

KEVIN
Uh, yeah, that's one of the reasons. She's got this tax thing I'm trying to work out for her.

DEPUTY PURCELL
How is she?

KEVIN
She's okay. Good.
(then)
Wait. You had a thing for her in high school, didn't you?

Purcell looks up at Kevin -- really, man? -- then gives Kevin a copy of the report.

DEPUTY PURCELL
Give that to your insurance.

KEVIN
Thanks.

DEPUTY PURCELL
(beat)
I check in on them couple times a week. Make sure they're doing alright.

KEVIN
Oh. That's nice of you.

DEPUTY PURCELL
Wayne Redlinski's working up in the IRS Chicago bureau. You remember him.

(CONTINUED)

KEVIN
I remember him. He hates my guts.

DEPUTY PURCELL
Well, I was gonna say maybe he
could help your sister out, as a
friend. But maybe not.

Kevin thinks about this, looks into the cornfield again -- is
this why he's here?

KEVIN
Yeah. I could probably turn him
around.

EXT. HIGH SCHOOL - PARKING LOT - DAY

Reese comes out of the school, puzzled to see that Kevin is
now driving Amy's mid-sized SUV. She goes to the car and
opens the door, leaning in.

REESE
Where's your car?

KEVIN
Dead.

REESE
What?

KEVIN
Long story. Get in. Want to go to
Chicago?

REESE
No.

KEVIN
Cool. We're gonna go anyway.

REESE
Why?

KEVIN
There's a guy I know from high
school. I'm gonna see if he can
help fix your mom's tax stuff.

Well, that's somewhat surprising for Reese. She gets in the
car and shuts the door.

(CONTINUED)

REESE
He's a friend?

KEVIN
Um, yeah. Kind of. Little history
there. But he's probably forgotten
about all that.

Reese narrows her eyes, suspicious. Kevin pulls out of the parking lot.

EXT. CORNFIELD - AT THE CRATER - DAY

A good-sized team is investigating the area. Amy and Diebolt are getting a report from the TEAM LEADER.

TEAM LEADER
...we're analyzing the crater and
the surrounding area for high
levels of nickel or iridium. No
fusion crust, no impact
metamorphism, no obvious fragments.
If it's a meteor it's the weirdest
one I've ever seen.

The Team Leader heads back as Amy and Diebolt walk.

DIEBOLT
How's your kinetic orbital strike
theory holding up?

AMY
It's not. The impact crater is too
small.

DIEBOLT
So then what the hell is it?

Amy stops, looking at something on the ground. She crouches for a better look.

DIEBOLT (CONT'D)
What's wrong?

AMY
The site was secured before we
arrived, yes?

DIEBOLT
Less than an hour after impact.

She points -- fresh tire tracks.

(CONTINUED)

DIEBOLT (CONT'D)
Could've been here before.

AMY
I guess. But this land hasn't been
touched in over a decade. No
reason for anyone to out here.
(then)
Footprints. Look.

Diebolt does. There are two sets, one larger, one smaller.

DIEBOLT
Somebody beat us here.

He strides off, shouting to nearby investigators. Amy
stands, looking out over the field, an unnamed suspicion
starting to creep into her head.

EXT. DOWNTOWN CHICAGO - DAY

Looking upwards at a black, modern skyscraper in the middle
of downtown.

LEGEND: JOHN C. KLUCZINSKY FEDERAL BUILDING, CHICAGO.

INT. INTERNAL REVENUE SERVICE, CHICAGO - DAY

About as bland as you would expect an IRS office to be.
Kevin and Reese wait in a small, cluttered office. The
nameplate on the door says WAYNE REDLINSKI - SENIOR AUDITOR.

A small bowl of hard candies is on the table. Kevin picks
one up, offers it to Reese. She declines. He picks up a
different one and offers it again.

REESE
Stop it. Put it down.

WAYNE enters, head in a file, barely sparing Kevin and Reese
a glance. He's officious, abuses what little power he has.

KEVIN
Hey Wayne. Good to see you. Nice
office. I like your candy --

WAYNE REDLINSKI
(interrupting)
I looked into your sister's case.
Nothing we can do. Sorry.
(MORE)

(CONTINUED)

WAYNE REDLINSKI (CONT'D)
Hope you parked on the street, they
don't validate.

KEVIN
Wait. Let's start over --

WAYNE REDLINSKI
I don't have the time, Kevin. Good
luck.

Kevin settles in -- for the first time, we begin to see
shades of who he was before. He likes to negotiate, he likes
a good fight, and he is really smart.

KEVIN
Sure, I get it, you're busy. How
about this -- give us form 656,
we'll flip that right back to you,
get an OIC and everybody's happy.

WAYNE REDLINSKI
Yeah. That's not gonna happen.
She doesn't qualify.

KEVIN
She's nine hundred grand in the
hole, that's economic hardship.

WAYNE REDLINSKI
Yeah, no. Anyway, good to see you.

KEVIN
Fine. What do we need to do to get
you guys to forgive the whole debt?

Wayne's breezy, dickish attitude gives way to a palpable,
pent-up anger.

WAYNE REDLINSKI
How about a football scholarship to
Ball State?

KEVIN
I can't really... no, I don't have
that.

WAYNE REDLINSKI
That's what I lost, Kevin! Your
stunt got me suspended and I lost
my one shot at the NFL!

KEVIN

Look, Wayne, I understand you're upset. But let's be honest, there was no pro play for you. You were not good.

WAYNE REDLINSKI

(to Reese)

He tell you what he did? Threw an M-80 into the boys' toilet and the whole thing exploded! I got blamed, he stood by and let it happen.

KEVIN

Wayne -- I'm sorry. That was a dick move on my part. But I'm trying a new thing here, and I want to start by helping my sister. Don't punish her for my mistakes.

WAYNE REDLINSKI

She's being punished for her dumb tax choices. And I am not lifting a finger for you or your family.

Reese sets her jaw. Kevin sees the moment before she rockets out of her chair and grabs the candy dish, ready to fire it at his face. Kevin grabs her and wrenches it out of her hand, holding her back from Wayne, who can't help but flinch.

KEVIN

Whoa, whoa, okay tiger, let's get out of here without a federal indictment.

He shoves her out the door as she glares daggers.

EXT. DOWNTOWN CHICAGO - DAY

Kevin and Reese walk to the car. He's beating himself up.

KEVIN

This is what they mean when they say you reap what you sow. The dicks are all coming home to roost.

Reese looks at him, earnest.

REESE

Thanks. For trying.

(CONTINUED)

Kevin smiles a little, touched.

KEVIN

Wish I could've done more.

As they reach their car, they pass by a BUDDHIST MONK, bald and in bright orange robes. The monk smiles and then and bows slightly. He looks totally at peace with the world.

Kevin slows, then stops, looking over his shoulder at the monk, who has stopped at a fruit stall on the street.

REESE

What's wrong?

Kevin thinks about it -- maybe this is why he's here?

KEVIN

Get in the car. Be right back.

He chases after the monk up the sidewalk. We stay with Reese, who gets in the passenger seat and watches as Kevin taps the monk on the shoulder, exchanges a few words.

Kevin then reaches around the monk in the most awkward, weird hug ever. The monk looks disturbed.

Kevin steps back. The monk takes a canister of mace out of his pocket and sprays Kevin in the mouth, then runs away.

REESE

Oh my god -- what are you doing?

Reese gets out of the car and goes to Kevin, who is crouched on the sidewalk, gagging.

EXT. AMY'S HOUSE - NIGHT

Amy's SUV pulls up in front of the house -- but it's Reese behind the wheel as Kevin hangs out the passenger window like a dog, spitting mace out.

There is a military vehicle out front. Reese gets out of the car as Amy, Diebolt and two Air Force Security Force officers come out of the house (these are the equivalent of Army MPs).

AMY

Reese -- are you driving my car?!

REESE

Uh, yeah, Kevin was a little bit... sick. What is this?

(CONTINUED)

Kevin is out of the car too, trying to wipe his tongue on his sleeve. He slows down when he sees all the guys in uniform, and Amy looking at him, angry.

KEVIN
Hey. What's up?

AMY
Just cooperate with them, Kevin.

The Security Force officers approach him with handcuffs, their hands on their sidearms.

SECURITY FORCE OFFICER
Mr. Flynn, you are under arrest for interfering with a federal investigation.

KEVIN
Wait -- what?

REESE
Why?

AMY
Tell them what happened. It's the only way you can fix this.

Off Kevin being loaded into the military vehicle --

END OF ACT THREE

ACT FOUR

INT. SCOTT AIR FORCE BASE - INTERVIEW ROOM - NIGHT

Kevin sits at a table. Standing near the door is one of the Security Force officers. Lt. Colonel O'Donnell enters, sits across from Kevin and sets down a laptop. A LEGEND reads SCOTT AIR FORCE BASE, ST. CLAIR COUNTY, ILLINOIS.

O'DONNELL

I don't know about you, but I'm not real interested in spending hours interrogating you tonight. It's getting late. Everybody's tired. You agree?

KEVIN

Totally.

O'DONNELL

Good. So maybe you could just tell me one thing. What kind of car do you drive?

KEVIN

That's... kind of a funny question right now.

O'Donnell opens the lid of the laptop.

O'DONNELL

Is it a 2016 black BMW 7 series?

KEVIN

It was at one time.

O'DONNELL

Was it last night?

Kevin is looking at the laptop. O'Donnell is pulling up something, but he can't see what.

KEVIN

Yeah.

O'Donnell turns the screen around. On it, grainy, black-and-white security footage. It shows the parking lot of a 7-11. Kevin's car pulls in and parks diagonally across two spaces.

O'DONNELL

That your car?

(CONTINUED)

KEVIN
Could be. Hard to tell.

On screen, we see Kevin getting out of the car and running into the store.

KEVIN (CONT'D)
Uh, yeah. Guess that's my car.

O'DONNELL
This video was taken last night around two a.m.

Now that is a surprise for Kevin.

KEVIN
Really?

O'DONNELL
You don't remember?

KEVIN
I... do not.

In the video, Kevin reemerges from the store holding a shopping bag. He hops in the car and pulls away, just as another vehicle pulls into the parking lot. O'Donnell freeze frames the video at the very moment when Kevin's back seat is illuminated by the headlights from the other car.

And there it is. Plain as day. A meteor in his back seat.

O'DONNELL
Wanna tell me what's in your back seat?

O'Donnell's pleasant demeanor is gone. Kevin is stumped.

KEVIN
Huh. That's uh... huh.

O'DONNELL
What was the object? Where is it now?

KEVIN
That is very difficult to answer --

O'DONNELL
You are in very serious trouble, Mr. Flynn. This is a matter of national security.

(CONTINUED)

KEVIN

It looks bad, I get it. But it's not what you think.

O'DONNELL

You're not grasping the full picture here. We are talking criminal charges. Federal prison.

KEVIN

No, no, we don't need to talk about that. That's not a thing we need to say.

O'DONNELL

You will disgrace your family. Your sister will lose her security clearance.

That, more than anything, gets to Kevin.

KEVIN

Look, you're not gonna believe me anyway.

O'DONNELL

Try me.

Kevin takes a breath. He's going to tell him everything.

That's when there is a knock on the door. Diebolt enters.

DIEBOLT

Colonel. We're finished here.

O'DONNELL

Sir, I need two minutes --

DIEBOLT

Mr. Flynn is being released.

Off Kevin, stunned at this development --

INT. SCOTT AIR FORCE BASE - CORRIDOR - NIGHT

Diebolt leads Kevin to a waiting Amy and Reese. Amy looks upset, furious.

AMY

Thank you, Colonel. Thank you so much.

(CONTINUED)

DIEBOLT
(to Kevin)
I hope you get your mental issues
figured out, Mr. Flynn.

KEVIN
(confused)
Uh... yeah. Me too.

Kevin follows Reese up the hall, Amy hangs back for a moment.

DIEBOLT
This looks bad.

AMY
I know. I have no explanation.

DIEBOLT
Better have one soon.

He walks off.

WITH Kevin and Reese up the hallway --

REESE
You can just say 'thank you.'

KEVIN
Yeah, thanks. Thanks for making me
seem insane.

REESE
You did that all by yourself. You
talk to invisible people, you hug
strangers on the street like a
weirdo. You let me drive the car.

KEVIN
The car was your idea!
(then)
What'd you tell them about the
meteor?

REESE
(quietly)
That we never went to the site.
You picked up a rock on the side of
the road.

KEVIN
Oh. Well, that was very kind of
you.
(then)
(MORE)

(CONTINUED)

KEVIN (CONT'D)

Hey, by the way, 7-11? You left out that little detail. Would've been helpful information to have.

REESE

You wanted Slim Jims and Gatorade.

KEVIN

That is disgusting.

Amy is approaching fast behind them.

KEVIN (CONT'D)

Hey, Aim, thanks --

AMY

When we get home.

She strides ahead of them. Kevin winces. This is gonna be bad.

INT. AMY'S HOUSE - DEN - NIGHT

Amy enters, followed by Reese and Kevin.

REESE

Going to bed. Don't kill each other.

AMY

You are not exempt from this! We will speak in the morning.

Reese goes upstairs.

KEVIN

Listen --

Amy turns to Kevin, her voice shaking with anger.

AMY

No! No. You listen. I don't want to hear anything from you other than you telling me, right now, what the hell is happening. I don't want jokes, I don't want any of your usual garbage.

KEVIN

Amy, come on --

(CONTINUED)

AMY

You are lying to me! You are
putting my job in jeopardy, you are
putting my daughter in jeopardy!

You get the sense that Kevin has rarely, if ever, seen her
this angry.

KEVIN

(beat)

Alright. Sit down.

She does. He sits next to her and takes her hands in his.
He takes a deep breath. He is very serious.

AMY

You're scaring me.

KEVIN

I'm going to tell you something.
And it's going to sound insane.
Legitimately crazy. But you know
how we have that weird twin thing
where we can read each other's
minds?

AMY

We don't have that, Kevin.

KEVIN

Yes we do! You can always tell
when I'm lying!

AMY

Because you're not a good liar.

KEVIN

Fine. Then you'll be able to
figure out if I'm telling the
truth.

She practically holds her breath as he works up the courage
to speak. Then, after a long moment --

KEVIN (CONT'D)

When we were in eighth grade I sold
your underwear to Mikey DeFalco.

Amy's jaw drops. Then she stands, furious.

AMY

Son of a bitch...

(CONTINUED)

Kevin is still staring at the spot she just occupied, replaying the tape in his head.

KEVIN
Wait. What'd I just say?

AMY
Do you like doing this to people?
Do you like making people feel dumb
for trusting you?

KEVIN
Wait, hold on. Alright.

He takes another breath and focuses hard.

KEVIN (CONT'D)
Sophomore year I stole your band
camp money to buy weed dammit what
did I say dammit!

AMY
I can't believe you. I cannot
believe you have turned into this.

Kevin stands suddenly, desperate. He puts up a finger -- wait -- goes to a nearby table, rifles through things until he finds a pen and a piece of paper. He quickly scribbles down his thoughts and hands it to her.

Against her better judgment, Amy takes the paper and reads:

AMY (CONT'D)
'I slept with Jenny Boccabella at
your wedding.' You are seriously
the worst person I know.

KEVIN
What? I wrote what?

He grabs the paper from Amy and reads it in disbelief.

AMY
Jenny Boccabella was married!

KEVIN
(absently)
Jenny Boccabella was pregnant.

Amy sits hard on the couch and puts her face in her hands.

AMY

I can't. I can't do this, Kevin.
I can't be the only one who cares
about this relationship anymore.

KEVIN

You're not. I wish I could explain --

She looks at him. There are tears streaming down her face.

AMY

You and Reese are the only things I
have left. And when you...

She gulps for breath. She can hardly get the words out.

AMY (CONT'D)

When you did what you did... when
you tried to end your life... it
almost killed me. Do you even
understand that? Because it meant
you didn't care. About me or about
anybody.

KEVIN

Aim... no.

AMY

I wanted a family more than
anything else. I wanted to have
what we had as kids. It's why I
still live in the house where we
grew up. And then Jon gets killed
in a car accident. And I'm gonna
lose the house. And you obviously
don't care. Nothing matters.

KEVIN

That isn't true, Amy. Everything
matters.

AMY

I can't have this. I can't have
this around me, and I can't have
this around Reese. I love you,
Kevin. We're part of each other.
But if you're going to be like
this...

She leaves the sentence unfinished. Kevin nods slowly.

(CONTINUED)

KEVIN
I agree with you. I totally agree.
(beat)
I'll go. I'll go right now.

AMY
I'm not saying that.

KEVIN
(gently)
Yeah. You are.

He bends down and kisses her forehead, then heads upstairs.

INT. AMY'S HOUSE - UPSTAIRS HALLWAY - NIGHT

Kevin reaches the landing. Reese's door is open. She's lying on the bed, facing the wall. Kevin goes to her door -- she conducts the entire conversation not looking at him.

KEVIN
Hey. Did you hear all that?

REESE
Yep.

KEVIN
I, uh... I'm sorry. I screwed everything up.

REESE
Whatever.

KEVIN
Okay. Bye, Reese.

REESE
Bye.

He hesitates, then walks away. ANGLE on Reese's face. She wipes away tears.

INT. AMY'S HOUSE - GUEST ROOM - NIGHT

Kevin enters and shuts the door. He looks around, as if expecting someone to be there.

KEVIN
Well are you gonna show up or what?

(CONTINUED)

No answer. Great. He grabs his duffle and starts packing stuff into it when his cell rings. [Note: throughout this phone call, we never see the person on the other end.]

KEVIN (CONT'D)
(into cell)
Yeah.

DR. SLOANE (O.S.)
(through phone)
Kevin? It's Dr. Sloane. Are you alright?

KEVIN
Oh. Yeah. Great.

Kevin sits on the edge of the bed.

DR. SLOANE (O.S.)
My office said you were in crisis.

KEVIN
I was. I thought I was hallucinating. But then I thought I wasn't.
(looks around the room)
I don't know. Maybe none of it was real.

DR. SLOANE (O.S.)
Are you coming back to New York?

KEVIN
Yep. Definitely. They're better off without me in their lives. Everybody is.
(beat)
Dr. Sloane? Dr. Sloane, you there?

The call has dropped. Kevin almost laughs.

KEVIN (CONT'D)
Perfect.

Kevin leans his elbows on his knees and blows out a sigh, when WHAAAAM! Yvette RABBIT PUNCHES him in the back of the skull, driving him into the floor.

KEVIN (CONT'D)
Agghagah!

Yvette bends down in his face. She is pissed.

YVETTE

Am I real enough for you now?! Am
I real enough for you Kevin?

Kevin cradles his head, trying to stand.

KEVIN

What the hell is wrong with you?

YVETTE

What's wrong with me? I leave for
a few hours and you get your ass
arrested and you're packing to go?
I do not have a problem. You do.

Kevin makes it to his feet, still rubbing his head.

KEVIN

Where the hell have you been?

YVETTE

I had a conference with my
colleagues --

KEVIN

-- what the hell colleagues?

YVETTE

The other thirty-five like myself
who were sent to protect the
righteous. And by the way I do not
work for you so I do not have to
report on my whereabouts.

KEVIN

Well. Whatever.

And he continues to pack.

YVETTE

Put that away.

KEVIN

Nope.

YVETTE

You are safest here with people who
care about you.

KEVIN

They don't want me here.

(CONTINUED)

YVETTE

They do if you stop acting like a jackass. It's my job to keep you safe --

KEVIN

Hey, let me ask you about that. Seriously. God wants to keep me safe. Why?

YVETTE

I have told you --

KEVIN

God wants to keep a jerk like me safe, but he's totally cool with people flying airplanes into buildings. That makes no sense.

YVETTE

It isn't for you to understand.

KEVIN

You're right about that.

He zips his duffle.

KEVIN (CONT'D)

You should just go back to wherever it is you came from, because I am not doing any training, I am not doing any mission, I am not doing anything for anybody.

YVETTE

I can't.

KEVIN

Can't what?

YVETTE

Can't go back. Coming here to protect you was a one-way ticket. For all of us. We have sacrificed paradise for you.

Though she is reporting this matter-of-factly, there is a great sorrow underneath. It almost works, it almost gets to him. But after a beat, he picks up his duffle and goes.

END OF ACT FOUR

ACT FIVE

INT. O'HARE INTERNATIONAL AIRPORT - DAY

A typical busy morning. Kevin gets a ticket from the counter and makes his way through the throng toward the gates.

He's not looking good. Hasn't slept, his body seems leaden, a heavy burden.

But above the din, above the gate announcements, he hears something that seems to bounce around inside his head:

VOICE

Transform yourself...

Kevin freezes -- it is the same voice he heard in his post-meteor vision. He looks around, hearing it again.

VOICE (CONT'D)

Transform yourself...

Kevin turns in a circle, and we turn with him, until we face a wall-sized digital billboard. On it, a beautiful woman dissolves from pose to pose, and she speaks directly to us.

WOMAN ON THE BILLBOARD

Confidence. Beauty. Renewal.

And then a card with the name and address of:

WOMAN ON THE BILLBOARD (V.O.) (CONT'D)

*Pearson Plastic Surgery Center.
Call now for a free consultation.*

And at that very moment, a MAN accidentally bumps into Kevin.

WOMAN ON THE BILLBOARD (O.S.) (CONT'D)

*Transform yourself... into
something new.*

They lock eyes for an intense beat. A moment of clarity.

But the moment is broken when the crowd surges, and suddenly he's gone. Kevin looks around -- where the hell did he go? Kevin stands on tiptoes -- there he is, about 20 yards away.

KEVIN

Sir! Wait, sir!

Kevin tries to push through the crowd towards him, but it has intensified, bottleneaking around a woman on a scooter.

(CONTINUED)

The man is getting further and further away, Kevin sees an opening to get closer. But then --

VOICE (O.S.)

Kevin!

He turns -- it's Reese. Standing there in the middle of the crowd. She's part upset, part determined.

KEVIN

Reese? What are you doing here?

REESE

You can't just leave!

Kevin is torn -- he's trying to keep an eye on the Man, while still have a meaningful conversation with Reese.

KEVIN

Honey, you guys don't want me around --

REESE

You don't get to decide that. You can't just drop in and blow everything up and then abandon us, and what are you even looking for?

In a second, the Man is going to round the corner and be gone forever. Kevin thinks. Then grabs Reese's arm.

KEVIN

Come with me.

REESE

Ow...

And he drags her through the crowds.

INT. O'HARE INTERNATIONAL AIRPORT - SHOPS - DAY

The corridor opens up to a wider area of shops and restaurants. Kevin still grips Reese's arm as he scans for the Man.

KEVIN

Damn. Did I lose him?

REESE

Who?

There he is -- perusing some magazines at a kiosk close by.

(CONTINUED)

Kevin turns to Reese.

KEVIN
I'm about to do something weird.

REESE
You only ever do weird things.

KEVIN
Stay here. I'll be right back.

Kevin approaches the Man, taps him on his shoulder. The Man turns to face him.

KEVIN (CONT'D)
Hi. I'm Kevin. I'm sorry to bother you. I just, uh... I saw you back there, and I know this sounds crazy, but I feel like I'm supposed to...

He trails off. This is going badly. He might be give up. Reese is approaching behind Kevin, but he doesn't see her.

KEVIN (CONT'D)
Three weeks ago I took a bunch of pills and tried to kill myself.

The Man blinks at him, looking puzzled. But it all begins to pour out of Kevin.

KEVIN (CONT'D)
That was after I got fired from my job because I made a bad stock call and lost a rich guy a bunch of money he didn't need... and my girlfriend left me, and I don't even know if I really loved her. I neglected the most important relationship of my life -- my wonderful, crazy twin sister -- and all she ever did was love me, and every time I talked to her I felt guilty about it so I just stopped talking to her.

Kevin doesn't even realize he's crying.

KEVIN (CONT'D)
I'm not a good person. But something has changed.
(MORE)

(CONTINUED)

KEVIN (CONT'D)

And I see the world now, and I see all the people in it, and it is amazing, and even the things that are bad have value. And I feel like maybe there's a point. Maybe there's something to live for.

(then)

I'm getting a second chance. I can't explain why, but you are a part of that. So if you don't mind... can I hug you? Quick hug. No weird stuff. Is that okay?

The Man looks at Kevin, seeming to weigh his words. Then, he reaches into his pocket and puts something in Kevin's hand.

It is a pencil. And a little note is attached to it:

*I am deaf and I am selling this pencil to support myself.
\$1 or whatever you see fit. God Bless!*

Kevin almost can't believe it. He's partially amused, and partially destroyed by this.

KEVIN (CONT'D)

That's... that's perfect. That is a perfect ending to this stupid trip.

Kevin wipes away his tears, angry at himself. The Man points at the pencil hopefully.

KEVIN (CONT'D)

Yeah. Yeah, I'll buy your pencil.

He takes out his wallet, pulling out a dollar. After a second's consideration, takes out all the cash

KEVIN (CONT'D)

Take it all. Sorry to bother you.

The Man is stunned. It's a few hundred dollars. Kevin turns away, but the Man stops him... and hugs him.

For a brief moment, there is nothing else in the world but this hug. Kevin closes his eyes and hugs him back. It is profound.

Angle on Reese, watching. She can feel it too.

(CONTINUED)

REESE (V.O.)

It should've been weird. I mean,
it was weird. But it was also
beautiful.

REESE'S POV

Of Kevin and the deaf Man, still locked in an embrace.
Behind them are windows out onto the tarmac. A JET pulls out
from its gate, allowing the rising sun to pour into the
terminal, turning everything into gold.

And then it is over. They let go, the Man smiles and walks
away. Kevin turns and walks towards Reese. He has a slight
smile on his face. Reese is overwhelmed.

REESE

What was that? What just happened?

Kevin covers his face with his hands, seeming to break down.

KEVIN

That guy...

He looks up, earnest.

KEVIN (CONT'D)

... was wearing so much Drakkar Noir.

Reese punches him in the bicep.

REESE

You are a jerk!

KEVIN

Reese, it was a ton. I can taste it.

REESE

What happened?

KEVIN

I just... I understand now.

He puts an arm around her and they walk out together.

EXT. AMY'S HOUSE - DAY

A cab pulls away, Reese and Kevin head up the porch.

KEVIN

Sorry about that. I gave all my
money to Drakkar Noir.

(CONTINUED)

REESE
Whatever.

KEVIN
I'm good for it.

From inside the house, they hear yelling.

AMY (O.S.)
Oh my god! Oh my god!

Kevin and Reese look at each other, then race inside --

INT. AMY'S HOUSE - DEN - DAY

-- where they find Amy standing in the middle of the room, holding a sheet of paper.

REESE
What's wrong? What happened?

Amy is smiling through tears.

AMY
It's the IRS... they said there was an accounting error. We don't owe any money.

KEVIN
Let me see.

Kevin takes the letter and reads it. Amy pulls Reese into a hug, and Reese hugs her back tight.

AMY
I don't believe it. This is a miracle.

KEVIN
Uh, yeah, actually --

AMY
We're gonna be okay. For the first time, I feel like we're really gonna be okay.

She hugs Kevin too. He was inclined to explain what he thinks happened... but then just goes with it.

KEVIN
Yeah. It was a miracle.

INT. PETERSON AFB - O'DONNELL'S OFFICE - DAY

Kovacs enters with a file, hands it to O'Donnell.

KOVACS

That intel you requested, Colonel.

O'DONNELL

Thank you, Major.

Kovacs exits, and O'Donnell opens the file, flipping through the documents. Then he picks up the phone and dials. It goes to voicemail.

DR. SLOANE'S VOICE (O.S.)

(through phone)

You've reached Dr. Eric Sloane.
I'm unavailable at the moment.
Please leave a detailed message and
I'll get back to you.

After the beep --

O'DONNELL

(into phone)

Dr. Sloane, my name is Lt. Colonel
Sean O'Donnell with the United
States Air Force. I'm calling
regarding a patient of yours, Mr.
Kevin Flynn. Please call me at
your earliest convenience. It is a
matter of national security...

INT. AMY'S HOUSE - GUEST BEDROOM - NIGHT

Kevin enters with his duffel, unsurprised to find Yvette waiting for him. She's reclining on his bed.

KEVIN

You know sleeping in somebody
else's bed isn't the coolest thing
you could do.

YVETTE

How's things?

Kevin sits in a chair, tries to find the words.

KEVIN

I found one. At the airport. It
was... I don't even know how to
describe it.

(MORE)

(CONTINUED)

KEVIN (CONT'D)

It was like for one brief moment, I understood the universe, and my place within it.

YVETTE

That's so beautiful, Kevin.

(then)

He wasn't one of the thirty six.

KEVIN

The hell are you talking about? He had to be!

YVETTE

Sorry.

KEVIN

No, that doesn't -- I had feelings! I had a bunch of feelings!

YVETTE

I know. And wasn't it wonderful?

(then)

Baby, really. You think it's gonna be that easy, the righteous are just gonna show up wherever you're at? No. You'll have to work a little harder than that.

KEVIN

I heard a voice. A voice said 'Transform yourself.'

YVETTE

And you did. You are building up that spiritual mojo.

Kevin frowns, disappointed.

KEVIN

Amy thinks that IRS stuff is a miracle.

YVETTE

And?

KEVIN

And we both know it's not.

YVETTE

I know nothing of the sort.

(CONTINUED)

KEVIN

Wayne obviously changed his mind
and decided to help her.

YVETTE

Maybe. Or maybe it was a miracle.
Or maybe you're the miracle.

(rising)

Get a good night's sleep. Real
training starts tomorrow.

KEVIN

Looking forward to you destroying
more of my stuff.

YVETTE

I have to tear you down to build
you back up.

KEVIN

Cool. Build me a car while you're
at it.

As he speaks, REVEAL Reese out in the hallway, watching him.
It seems like he is talking to no one.

REESE (V.O.)

I don't know. I mean, he's crazy.
He's obviously crazy.

KEVIN (O.S.)

A Tesla would be nice. You know
what I like.

Reese quietly slips back into her room.

INT. AMY'S HOUSE - REESE'S ROOM - NIGHT

Reese sits at her desk, pulls out her journal, and begins to
write. On the pages we see sketches she's drawn. Kevin
getting launched by the meteor, the meteor in his car,
Kevin's airport hug.

REESE (V.O.)

But there's something... something
he's figured out about the world.
I want to know what that is.

Off this --

END OF EPISODE