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TITLE CARD: "14 Days From Now"

FADE IN:

EXT. SMALL TOWN USA - DAY

A crash site. A Boeing 747 has torn through a town, cutting down buildings, parks, cars.

A REPORTER stands in the middle of the carnage. A jagged section of fuselage behind her the only identifiable remains of the smoldering aircraft.

Around her, PARAMEDICS, RESCUE WORKERS, shouting, running. SHAPES wheeled away on gurneys.

REPORTER

--are still investigating, Tom, but it appears that all two hundred twenty-five passengers survived the crash.

INT. TV STUDIO - SAME

TOM anchors the desk on air.

TOM

Could you repeat, please?

INTERCUT - CRASH SITE / STUDIO

Behind the reporter, the people on the gurneys are still moving. More people sit among the debris, in shock. Clothes torn, dusty, drinking from water bottles.

REPORTER

All two hundred twenty-five passengers are accounted for, Tom. No deaths among the towns people, either. I have never seen anything like this.

TOM

Surely that's impossible.

In the b.g., more people are carried and led away for examination.

GARY (V.O.)

It WAS impossible, more or less. And I'll do whatever I can to stop them finding out exactly how it happened.

EXT. SKYSCRAPER - ROOFTOP - NIGHT

A storm rages over the city.

GARY (27), dark T-shirt and jeans, stands on the edge of the roof. He looks confident, relaxed, his hair slicked back.

GARY (V.O.)
For some discoveries, the
disadvantages just outweigh the
benefits.

He looks down at the street below.

Cars and people like toys in the rain.

He raises his hands overhead.

GARY (V.O.)
Perhaps for most. Think of the atom
bomb, gun powder, leaded petrol...
All we needed was for one scientist
to swallow his pride and keep his
mouth shut.

The wind catches him and he almost loses his footing. He regains his balance and turns to face the roof.

GARY (V.O.)
But I'm getting ahead of myself...
First, I have these two guys to
deal with.

WIDE SHOT. Two PRIVATE SECURITY GUARDS advancing on Gary. Dark suits, crew cuts, guns drawn, silencers attached.

One of the Security guards moves to grab Gary. Gary side-steps cleverly, but he loses his footing. The wind doesn't help. He goes over the edge.

EXT. CITY - CONTINUOUS

Gary's falling. Arms flailing ineffectually, T-shirt flapping in the wind. His eyes start to water as he reaches terminal velocity.

Then he HITS the ground.

EXT. ALLEY - CONTINUOUS

Gary lies motionless on the pavement. He looks peaceful rather than hurt. There's no damage to the surrounding area.

GARY
 (mumbling)
 Sonnova...!

He opens his eyes and picks himself up. Groggy but undamaged. He dusts himself off.

The alley is deserted. Gary looks up. Through the rain he can't see the top of the skyscraper. No one seems to have noticed his impossible survival.

Gary starts to walk, then jog, out of the alley.

A BLACK SUV at the end of the alley. Its door opens and one more PRIVATE SECURITY GUARD (ZANE) steps out, gun drawn. He follows Gary out of the alley.

INT. OFFICE - CUBICLE GARDEN - DAY

SUPER: "Today"

GARY (V.O.)
 Actually, my story starts even
 earlier...

Gary peers over his cubicle wall at SANDY (24, nerdy but cute), who's getting a cup of tea at the coffee corner.

Gary looks different today. Awkward, shoulders hunched, wearing glasses. He takes his coffee mug and leaves his cubicle.

INT. OFFICE - COFFEE CORNER - CONTINUOUS

Sandy removes a tea bag from her cup and turns to go. Gary almost crashes into her. He pretends he didn't run all the way over just to meet up with her.

GARY
 (fake casual)
 Oh, hi Sandy.

SANDY
 Hey.

An awkward beat as Sandy waits for Gary to say something, then they start speaking simultaneously.

GARY
 I like your--

SANDY
 (at the same time)
 It's, Gary, right?

GARY
Sorry, you first.

SANDY
No, you go first.

GARY
Well, I just wanted to say that I
like your T-shirt.

Sandy's T-shirt carries the legend: "Nerds do it 0x45 style."

SANDY
(embarrassed)
It's hexadecimal.

GARY
(at same time)
Hexadecimal.
(beat)
Yeah, I know.

SANDY
I couldn't find anything else. My
room mate used all my T-shirts to
clean the floor, we had a leak.

GARY
Nice room mate.

SANDY
Well, she pays most of the rent,
so...

GARY
Ah.

Beat as Gary searches for thing to say.

SANDY
(smiling politely)
Well.. I should probably go.

GARY
Sure... Yeah.

Sandy returns to her own department on the other side of the
coffee corner. Gary kicks himself for being so deeply uncool.

INT. OFFICE - GARY'S CUBICLE - DAY

Gary sits at his desk. It's littered with mobile devices and
print outs. Some of the devices are connected to his computer
via little development kits (open circuit boards).

GINO (32) peers over the cubicle wall. Gino considers himself a cool guy. His carefully grafted style tells us he's probably trying a little too hard.

GINO
Man, that was really smooth.

GARY
What was?

Gary clears up his desk, stacking print outs.

GINO
I saw the whole thing, man. You, over at the coffee machine, doing your little... cyborg flirt thing.

GARY
Don't know what you're talking about.

GINO
I'm talking about you flirting like a machine that's read about flirting but doesn't really get it. That looked pitiful.

GARY
It looked pitiful because that's not what I was doing. I wasn't flirting.

GINO
You sure weren't.

Gary winches as he gets a paper cut. A drop of blood spills from his finger.

GINO
Man, you're such a sissy. That's why they keep passing you over for the project manager positions. You got to start manning-up.

GARY
Let's not have that discussion again.

GINO
Look, all I'm saying is, you have a friend who is a veritable *Casanueva*, so use me man!

GARY

(sucking his finger)

I'm pretty sure Casa Nueva means 'new house' in Spanish. I think you mean Casanova. Look, if I ever need your help, I'll ask for it.

GINO

(walking away)

Alright, man. We'll just have to do this the hard way.

GARY

Sure, bye.

(returns to his papers,
then looks up)

Wait, what?

INT. GARY'S CUBICLE - LATER

End of the day. Main lights dim. Gary turns off his monitor and gets his coat. He's the last to leave the office.

INT. PHIL'S ROOM - NIGHT

Phil's room is like a tidy version of a bachelor pad. The furniture is old but perfectly preserved. TV, table, chairs, couch, bed. The walls sport posters of classic movies and a cupboard houses a large collection of nick nacks.

Gary sits next to PHIL on the couch. They watchg TV with the sound off. Phil is around 30 with curly hair and a beard. He's dressed in sweats.

PHIL

Remember when you were six and you tried to ride my bike to school?

GARY

You remember that?

PHIL

Of course. It was hilarious!

GARY

Mom didn't think it was funny.

PHIL

Well, you ended up in the ditch and the bike was never really the same.

GARY

Man.. I haven't thought about that in years.

Beat as they watch TV.

PHIL
Will you tell me one thing, though?

GARY
Sure.

Phil's tone changes. He becomes serious.

PHIL
Do you really think I wouldn't notice?

GARY
Notice what?

PHIL
What you did yesterday!

GARY
I wasn't here yesterday, remember?

PHIL
You were. You came while I was sleeping and bugged my room.

Gary looks dejected. He was hoping it wouldn't happen this time.

GARY
I didn't bug your room, Phil.

PHIL
(getting agitated)
My fucking walls, man! Crawling with all your secret electronics. Do you think that's normal? Huh?

Gary remains calm.

GARY
Okay, you got me, Phil. I tell you what, I'll have it removed, alright? Tomorrow we'll clean out your walls, make them as new. How's that?

Phil isn't listening, he's stuck in his own cruel version of reality.

PHIL
Are you even here?

GARY
I'm here, Phil. I came here to see
you.

PHIL
Yeah, but is it you? How can I be
sure?

Phil pokes Gary, distraught.

GARY
I'm here. I'm real. Sit down. Let's
talk more about mom, okay? Remember
the banana bread she used to make?

PHIL
Are you a clone?

Phil gets more agitated, raising his voice and hitting his
brother. Gary gets up to hold Phil off.

PHIL
Where's my real brother? What did
you do to him?

Two orderlies, JOHN and PEDRO, rush into the room. Through
the open door a white clinic hallway is visible.

The orderlies step between the brothers.

PEDRO
It's alright, Phil. He's going now.
We'll find your real brother, don't
worry.

John walks Gary to the door.

JOHN
It's okay, we'll calm him down.

INT. GARY'S APARTMENT - NIGHT

Gary has a modest two bedroom apartment with sparse
furniture. He's only splurged on the TV and a number of
gaming consoles that line the wall beneath the TV.

As Gary enters his apartment, the phone rings.

INT. GINO'S APARTMENT - NIGHT

Gino has a lavishly furnished apartment. Italian art-deco.

Gino's in his kitchen, cooking dinner.

INTERCUT BETWEEN GARY AND GINO

GINO

Hey man, we're going to Coco's tonight.

GARY

I don't really feel like going out. I think I'm gonna turn in early.

GINO

No way. You *have* to come. Robert McClusky will be there.

GARY

Who?

GINO

You know, the guy from my Alma mater, he's an editor for Discover magazine now. You can pitch him an article or something. It'll help you get that project management job.

GARY

I don't have anything prepped, okay? I'll see you tomorrow at work.

GINO

Nope. You're coming. Sandy will be there, so you have to come.

GARY

Sandy? The blonde from reception?

GINO

You know exactly who Sandy is. You like her and, for reasons I'll never understand, she doesn't seem to mind your.. weirdness. You guys should totally sleep together already.

GARY

What?

GINO

You should at least dry hump her a little. Girl like that, all repressed and nerdy, I bet she's freaky as hell!

GARY

Look, I don't *like* her, but if I did, I wouldn't try to dry hump her in a bar, okay? I'd take my time. Woo her.

GINO

Woo her? Did you just say you'd *Woo her*? Women haven't been wooed since the late eighteen hundreds! It's no longer in their genetic code to expect it. It was bred out of the species centuries ago.

GARY

Look, I just need to get to know her better, find out what she likes. Find some common ground.

GINO

Ah, so you *do* like her!

GARY

I meant; if I liked her, that's what I'd do.

GINO

What is this, high school? *If I liked her*? Come on. If you like her, show up tonight and bang her, if not, I'll do the banging for you, how's that?

GARY

You're insane and I'm not going to dignify that with a response.

GINO

So you'll be there?

GARY

I'll be there.

EXT. ALLEY - NIGHT - FLASH FORWARD

A storm rages over the city. Gary jogs confidently down an alley in the rain. Hair slicked back, no glasses.

Zane chases after him.

A POP. Zane fires a shot muffled by a silencer. Shards of brick and mortar shred from a wall near Gary's head. He ducks in surprise, spots the guard, starts running. He turns the next corner.

EXT. STREET - CONTINUOUS

A two lane street, moderate late night traffic. All-night stores and bars on both sides.

Gary keeps up the pace, weaving effortlessly through pedestrian traffic.

Zane puts this gun away but shoves people aside to gain on Gary.

Gary dashes across traffic to the other side, weaving and bobbing between moving vehicles with confidence and ease.

Zane follows close behind, but has more trouble. Cars come to a screeching halt, horns honking. Eventually he makes it across.

Running out of breath, Gary decides to slip into a 24 hour convenience store.

Zane notices the grey metal detectors at either side of the door and hides his weapon in a nearby trash can, then enters.

INT. CONVENIENCE STORE - CONTINUOUS

Gary catches his breath while browsing the aisles. His pursuer enters and checks out the security cameras. There are three, covering the store at every angle. Dismayed, he pretends to browse, keeping an eye on Gary.

Gary takes some sunglasses and tries them on. The security tag makes them difficult to balance on his nose. He takes them off again.

Walking down the aisle, Gary finds a bottle of shampoo and reads the label.

Zane stays close to the door, never letting Gary out of his sight.

The STORE CLERK tracks both men on a small monitor behind the counter. His hand rests on a shot gun under the counter.

Gary passes a group of girls and gives them a confident smile, rolling his eyes towards the 'grumpy looking' private security guard. The girls giggle.

Gary strolls up to his pursuer and brushes something from Zane's shoulders, then presses the shampoo bottle into his hand.

GARY

If you insist on wearing black, you should try this.

Zane gives Gary a menacing look.

GARY

I know, I know. You're thinking, this'll never work. But this stuff is different. It's the real deal.

Gary taps the bottle.

GARY

It has Ketoconazole. That's the only ingredient that does a thing against dandruff.

Another menacing look. Gary pats Zane on the back and walks away.

GARY

Stop living in the shadows, man!

Gary exits the store. Zane drops the shampoo and hurries after Gary.

EXT. STREET - NIGHT

Gary jogs down the street. Behind him a LOUD SCREECHING SOUND. Gary smiles as rain runs down his face.

INT. CONVENIENCE STORE - CONTINUOUS

Zane stands in the door opening between two SCREECHING metal detectors, his hands raised. The store clerk has a shotgun trained on him.

The clerk motions Zane to step up to the counter. He complies and empties his pockets. He takes out a set of bright pink sunglasses, security tag still attached.

EXT. STREET - CONTINUOUS

Gary turns a corner and the smile disappears from his face.

A BLACK SUV rounds the corner on the other side.

Gary finds a dark doorway and quickly steps inside. He hides until the SUV moves past.

EXT. APARTMENT BUILDING - NIGHT

Gary arrives at his apartment building. He looks around to make sure he wasn't followed, then enters the building.

INT. GARY'S APARTMENT - BEDROOM - NIGHT

Gary takes a broken cell phone from his pocket. Even though it's encased in a sturdy off-road casing, there isn't much left of the cell.

He opens a drawer filled with cell phones and selects a new one. He switches out the battery, the sim card, and the off-road casing. He takes the cell and some clean clothes into the

BATHROOM

He turns on the water. Burns himself. Turns up the cold. He steps in and takes a shower. There isn't a mark on his body.

A CRASHING SOUND. VOICES from the living room. Gary turns off the water to listen.

EXT. COCO'S BAR - NIGHT - BACK TO PRESENT

A warm, clear night. Gary's dressed smart-casual in jeans and a shirt. He looks nervous, ill at ease. He adjusts his shirt, then his glasses.

He's about to enter CoCo's when Gino comes up. Gino looks Gary over.

GINO

Is that what you're wearing?
 Seriously? I guess you were telling
 the truth; you really *don't* like
 Sandy.

GARY

What's wrong with this?

GINO

Nothing, man. I'm just messing with
 you.

INT. COCO'S BAR - LATER

Music. A small dance floor. Booths along the wall.

Three people in Gary's booth. Sandy, Robert McClusky (25, @@), and Gary. Robert's [he's an ecgariated, more annoying version of gino] telling them about his exciting new job.

ROBERT

-- just did this article on a guy working on micro wormholes. That's the kind of cutting edge stuff they pay big bucks for. Wouldn't be surprised if I got an award for that one.

Gary and Sandy share a silent eye-roll.

ROBERT

(to Gary)

So, Gino said you had something you wanted to pitch? I can't make any promises, though. Got a lot of hot stuff on my plate.

GARY

Well, how about an App that--

Robert doesn't let Gary finish, he spots someone and gets up.

ROBERT

(to Gary and Sandy)

Hold on, that girl is dying for my number.

(in the direction of the dance floor)

Hey girl, wait up!

Gary and Sandy watch Robert go, then Sandy scoots in closer to Gary.

SANDY

What a blow hole. So, you're in mobile development, right?

GARY

Yeah. I'm working on Apps that connect to our company databases.

Gary takes out his cell and starts an App that shows a big green bar.

GARY

This test App reads data from our entry badge system. See this bar? It turns red when my boss enters the building.

SANDY

(genuine)

That's pretty cool!

GARY

Yeah, especially when you don't want to get caught browsing My Little Pony web sites.

SANDY

(disappointed)
My Little Pony?

GARY

Joking! I'm only joking! I could make you an App if you like. I can set it up to tell you when your boss comes in.

Sandy takes his cell and plays with the App.

SANDY

You're so lucky, designing cool stuff like that. I'm just working with data all day. Right now I'm connecting all these medical databases for one of our insurance clients.

GARY

That's not so bad.

SANDY

(dropping false modesty)
Actually, we have access to information on times of births and deaths from all over the world. It's really amazing. It's like... looking at life [a tapestry of life on the planet.]

GARY

You should show me sometime.

Gino returns from the bar with a tray of beers. He places it on the table and scoots in beside Gary.

GINO

Oh no, is he telling you about his App?

SANDY

Yup. It's fun!

GINO

Compared to what? Getting a hole drilled in your head? Losing a limb in a non-sex related accident?

GARY

Are you saying you wouldn't mind losing a limb, as long as it happened in a sex related accident?

GINO

Depends on the type of accident. If it's a really hot, once in a lifetime event? Definitely.

SANDY

What could ever be worth losing a limb ove--

GINO

(already cutting Sandy off)

Threesome with alien triplets in a synthetic mud bath. Of course.

SANDY

Of course.

GINO

After which I'd just get a bionic arm, which is better anyway.

Beat as they take their beers.

GINO

So, Sandy, where do you stand on the whole Wooing thing?

SANDY

Wooing?

GINO

(To Gary)

See? She's never even heard of it.

(To Sandy)

Wooing. The whole flower giving, letter writing, no hand holding until well after the wedding night thing. Wooing. You into all that?

SANDY

(shrugging)

I dunno. I like flowers, I guess.

(looking at Gary)

They're romantic.

INT. COCO'S BAR - DANCE FLOOR - NIGHT

Gary dances awkwardly, Gino dances way too confidently for his skill level, and Sandy looks pretty natural, forgetting the world around her.

A SPORTY guy in a silk shirt dances close to Sandy and says something to her. Sandy turns towards him to answer. They continue dancing together.

Gary dances on halfheartedly.

EXT. COCO'S BAR - NIGHT

Gino and Gary file out of the bar. Gary looks dejected.

GARY

I don't know what happened. I really thought we made a connection.

GINO

Come on, man. You had *one* good conversation with her. About work. What did you think was going to happen?

GARY

I dunno. We had fun. I made her laugh...

GINO

So does her sister... Look, you laid the ground work, now you come up with a good follow up.

EXT. PARK - DAY

Gary and Phil fly a kite. They take turns holding the kite-strings until the kite finally comes down.

They cross over to a bench near a pond. The kite sits on Phil's lap. It has a large number 27 on it.

PHIL

Thanks for the present, Gary.

GARY

I have one more.

Gary takes a small gift wrapped square from his pocket. He hands it to Phil.

PHIL
It's not my birthday...

GARY
I know.

Phil opens the package and finds a little book of poems. He frowns. Then his eye falls on something and face clears up.

PHIL
Ah! This is a great book!

GARY
I thought you'd like it.

Phil puts the book in his pocket carefully. A family of ducks waddles by. Father, mother, four ducklings.

PHIL
I get weird sometimes, don't I Gary?

Gary shrugs noncommittally.

PHIL
That's why.. I'm in that place.

GARY
You're just a little... different, that's all. Things are more difficult for you than they are for other people.

Beat as Phil thinks this over.

PHIL
So, where do you go? When you're not with me, what happens to you?

INT. PHIL'S ROOM - DAY

Gary and Phil enter Phil's room. Phil makes space on the cupboard for the kite and the book.

The cupboard houses an assortment of unrelated objects which all sport the number 27. Cups/ stickers/ coasters/ road signs/ chocolates/ novelty billiard pool balls.

Phil opens the book and breaks its spine before giving it a special place in the cupboard. The pages facing out both sport page number 27 - a rare misprint.

Phil steps back to take in his Wall of Obsession, sees that all is well, and turns to Gary to give him a big hug.

INT. CLINIC HALLWAY - OUTSIDE PHIL'S ROOM - DAY

As Gary leaves Phil's room, John the orderly comes up to him.

JOHN

Hey Gary. Look, I'm sure it's just an oversight, but we still didn't receive this month's cheque.

GARY

Ah. Okay. Let me look into that.

JOHN

I'm sure it's fine, but, you know...

GARY

Don't worry, I'll straighten it out.

INT. OFFICE - CUBICLE GARDEN - DAY

Gary's working on his computer, writing some code for an App. His cell gives a distinct little chime and Gary perks up; the signal he's been waiting for. He hurries from his cubicle, taking his cell with him.

INT. OFFICE - COFFEE CORNER - CONTINUOUS

Gary uses his security badge to move past the busy coffee corner to Sandy's department.

INT. OFFICE - SANDY'S CUBICLE - CONTINUOUS

Sandy's behind her computer, watching a Youtube clip: the final scene of Thelma and Louise. When she hears someone coming, she alt-tabs her screen to a beautiful 3D graph with random peaks along the Y axis and dates along the X axis.

Gary peers over her cubicle wall.

GARY

(loudly)

Oh my god, I can't believe you're looking at porn!

Sandy looks up, shocked.

GARY

I'm so disappointed. You're a girl. Girls aren't supposed to look at porn, you know that, right? I mean, that's not what porn is for.

Sandy stands, angry, embarrassed. She looking around the cubicle garden.

SANDY
(hissing)
What the hell's wrong with you?

GARY
(grinning)
Don't worry.

Gary holds up his cell. There are a large number of bars on screen, all are green.

GARY
You're the only one here. Your colleagues are all either late or getting coffee.

Sandy scans the cubicle garden more carefully. They are indeed alone. She relaxes and punches Gary's shoulder.

SANDY
You updated your App.

Sandy takes out her own cell.

SANDY
Can put it on here?

GARY
I could. I suppose. But the question is whether I should. This is a pretty big favor we're talking about here.

Sandy mock-bats her eyelashes at him.

SANDY
(fake pouty/sexy voice)
Oh please, mister. I'd be ever so grateful.

GARY
Oh, man, that was terrible.

SANDY
(laughing)
Yeah, I know. I'm sorry.

GARY
No, I mean, that was really, really awful!

SANDY

Hey! At least I tried, right?

INT. OFFICE - SANDY'S CUBICLE - LATER

Gary and Sandy sit side by side behind her computer. Sandy explains her work, using her mouse to run the X axis of the graph over dates ranging from 1950 to the present. The Y axis always shows random peaks.

Their cells lie side by side, transferring data.

SANDY

The unique thing here is that we get data in real time, directly from hospitals all over the world. If I wanted to, I could compare premature births in India with people dying of heart disease in Sweden, right at this very second.

GARY

Is that legal, though? What about privacy?

SANDY

That's the thing. We've set up these special contracts where we get the data stripped of names and addresses. It's just faceless information.

Sandy makes some adjustments and the graph changes, zooming in on a single day.

SANDY

With these special contracts, this is the first time anyone in history has been able to look at this kind of data. It's pretty exciting!

GARY

And you're hoping to find conditions that the insurance company can charge more for?

SANDY

Hey, I'm just the analyst. They could just as easily use it for medical advice, or health and safety warnings, I don't know.

Gary takes the mouse and plays around with the application, moving a slider along the x axis. The sea moves back in time to 1972.

GARY

So how far back does it go?

SANDY

Pretty far. We've included all kinds of archive sources. There are digitized paper records from as far back as the old west.

Sandy makes a few key strokes and the graph slides all the way back to 1887. This graph is choppy, it has large holes where there is no data.

SANDY

The data is less precise, less dense, but still good enough for rudimentary analysis.

Their cells beep simultaneously. On both displays the top green bar turns red.

GARY

Guess your boss has finished her coffee..

INT. GARY'S APARTMENT - BATH ROOM - NIGHT - FLASH FORWARD

Shower water running. SOUNDS from the living room. A turn of the bathroom doorhandle. It's locked from the inside. A second of silence, then the door crashes open.

Two private security guards burst into the bath room. It's empty.

EXT. FIRE ESCAPE - CONTINUOUS

A storm rages over the city. Gary struggles into his pants, then runs down the stairs while he pockets his new cell and puts on his jacket.

Above, the security guards climb out the bathroom window onto the fire escape.

The POP of silenced shots. The CLANK of bullets hitting metal.

Gary makes big jumps trying to get down faster. He burns his palms sliding along the rusty banisters.

EXT. STREETS - CONTINUOUS

Gary runs out of the alley and turns a corner.

There's a BEAT COP writing out a parking ticket.

Gary runs up and grabs his arm. Explains in halted breaths.

GARY

Quick! They're after me!

The cop steps back and removes Gary's hand from his arm.

BEAT COP

Sir, step back!

GARY

You don't--

A POP. The windshield of the car next to the cop EXPLODES.

GARY

Fuck!

The cop un-clips his side arm, but, before he can take it out, another POP. He goes down.

Gary's already running. He reaches the end of the alley and turns a corner.

But Zane is there, waiting for him. He KNOCKS Gary out with the butt of his gun.

INT. ABANDONED OFFICE BUILDING - NIGHT

An abandoned office building. Dust, grime, broken windows and holes in the floor that go all the way down to the parking levels.

Gary's tied to a chair, his jacket open. Two leads affixed to his chest connect to an old fashioned polygraph machine. It sits in a suitcase on a table.

The private security guards block the room's exits. KALE paces before Gary. At forty-five, Kale looks like a legitimate business man; suit, tie, shiny cuff links. But there's something cold and menacing about him.

KALE

These days there's always the temptation to start a new relationship off on a lie. It comes very natural to us.

Gary looks up, groggy, trying to focus.

Kale gestures at the polygraph.

KALE

This machine is here to help you fight that temptation. Just answer truthfully and we can have an uneventful, friendly relationship. If, on the other hand, you decide to lie, we will have a very short but highly eventful relationship. Clear?

Gary nods.

KALE

Okay then. My name is Kale, and I'm going to start with a simple question. What do you know about flight GP256?

GARY

(confused)

You want to talk about a plane?

KALE

Not just a plane, a phenomenon. Flight GP256 falls from 30,000 feet, cuts through an entire town. One of the worst crashes in history. Yet, there's not a single fatality.

GARY

I heard. It's a hell of a thing.

Beat as Kale glances at the polygraph.

KALE

Were you on that flight?

GARY

Me? No.

The needle of the polygraph hardly moves; the truth.

KALE

But you were involved with the people who brought it down.

GARY

I'm not aware of anybody *bringing* it down.

The needle hardly moves.

KALE

Interesting. But you do know what happened. You know why no one died.

Gary doesn't answer, but the needle moves erratically.

KALE

Ah, we're getting somewhere.

Kale moves in close.

KALE

Tell me what happened...

Gary's expression turns dark. He speaks slowly.

GARY

If I thought I was dealing with someone who could cheat death, I'd be more humble. Maybe even a little worried.

Kale's expression reveals nothing, but he steps back anyway. He exchanges a quick look with his security guards.

KALE

Not necessarily. Not if such a person would let himself be captured and strapped to a chair... To be honest, I expected a bit more... resistance.

Kale comes in closer again, but not as close as before.

KALE

I think you're just a normal kid. Flesh and blood like the rest of us. But... you know something we don't. And you're going to tell me what that is.

INT. OFFICE - GARY'S CUBICLE - DAY - BACK TO PRESENT

Gary's working on his computer. Glasses, unruly hair, hunched shoulders.

His cell gives a little chime and a moment later his DEPARTMENT HEAD (tall, well groomed, early fifties) walks by. Gary gets up and follows him.

GARY

Sir, I was wondering if you'd thought about.. moving me up?

DEPARTMENT HEAD

Up?

GARY

Yeah, you were going to consider me for one of the project management positions. I've been here a while now and I know a lot about our internal--

DEPARTMENT HEAD

Gary, is it? Look, I'm just not sure you're management material.

GARY

But I've taken the courses and--

DEPARTMENT HEAD

Look, why don't you do what you do best

(gesturing at Gary's PC and cell phones.)

and we'll see again next year, okay?

The department head moves on without waiting for an answer.

INT. COCO'S BAR - NIGHT

Gino sits at the bar, drinking a beer. Gary enters, looking around selfconsciously until he spots Gino.

LATER

Gino and Gary drink a beer.

GARY

I don't think they're ever going to make me a project manager.

GINO

I don't know, man. Do you really want to be a project manager? I just don't see it.

GARY

I need the cash. I've spent the inheritance on Phil's clinic. My salary isn't going to cut it.

GINO

If I were you I'd find another way to make some extra cash. Did you pitch something to McClusky?

GARY

Pitch what? I'm writing Apps, there's nothing ground breaking about that...

GINO

I don't know. We'll think of something. In the meantime, how's it going with Sandy, did you make a move on her yet?

GARY

Things are going great with Sandy.

GINO

So you slept together?

GARY

No! It's way too earl--

GINO

Right. So what you're telling me, in your inept, robotic way, is that you're on your way to becoming her best friend.

GARY

You don't know what you're talking about.

GINO

Let me guess. You have lunch together, but you don't kiss. You talk endlessly, but always about work. Am I close?

GARY

That's just what we like to do...

GINO

No, you're becoming her friend. That's what's happening here. I'm telling you, if you don't make a move soon, a *real* move, someone else will.

INT. GARY'S APARTMENT - NIGHT

Gary's going through a stack of bills. One of the bills is from Phil's clinic. He runs his fingers through his hair as he looks at the amount. After a pause he puts the bill in a boxed marked 'Later'.

His cell chimes. A text message from Sandy. 'Come over! Urgent!!' An address follows.

Gary takes his coat and keys and leaves his apartment.

INT. SANDY'S HOME - NIGHT

Sandy shares a semi-detached with her roommate. She has her own room. It's filled to the brim with nerdy stuff, from Japanese comics and posters to old gaming systems. Her bed's hidden under an Adventure Time bedspread.

Sandy looks exhausted but excited. Empty around, suggesting she's been working hours on end.

Gary peers over her shoulder at her screen.

SANDY

You need to tell me I'm not insane.

At the end of her graph of random births and deaths on her screen, Sandy has located a patch that follows a clean, repeating pattern. It's a sine wave that slowly increases in frequency.

GARY

What's going on?

SANDY

I was running some averaging algorithms and found this weird symmetrical patch in the data.

GARY

Ok.. Well, it looks pretty.

SANDY

I know. That's the problem.

Sandy uses her mouse to move the graph eleven years back in time. In the midst of a sea of random peaks, the pattern emerges again. This time it is complete. The sine wave increases in frequency until it ends in a sudden high frequency burst. After this, the random distribution of births and deaths resumes.

SANDY

At any given second of any day the number of births and deaths should be random. Instead, I'm finding this predictable pattern every eleven years or so.

GARY

Okay, back it up a bit. What exactly am I looking at here?

Sandy highlights the pattern. It's 15 days from start to finish. She traces her mouse over the first peak of the pattern.

SANDY

Well, the pattern starts when the number of deaths per minute starts increasing at a predictable rate. It reaches a clean summit, then drops off again.

GARY

You probably made a mistake somewhere.

Gary takes the keyboard and calls up Sandy's code.

SANDY

That's what I thought. I triple checked my algorithm. I even ran it over a random noise data set to make sure my code wasn't generating the pattern. It's not. It's definitely in the data.

GARY

Hmm.. Yeah, this is a very simple averaging algorithm.

SANDY

That's what I'm saying. This is really freaky. It's like.. watching the universe breathe...

GARY

Could somebody be messing with you? Feeding you fake data?

Sandy shakes her head.

SANDY

No way. They'd have to find a way of feeding terra bytes of fake data right into our secure servers, in real time.

GARY

Can you mail me your URLs so I can take a look at this at home?

SERIES OF SHOTS

-- Gary works on his computer at home. He manages to reproduce the pattern. He writes a little script that tracks it back in time. It pops up every eleven years like clockwork, all the way back to the late 19th century.

-- Pizza boxes stack up around his desk.

-- At night, he doesn't sleep.

-- Gary creates an App that leaches the data from the servers and shows the pattern on his cell and on a tablet.

-- The phone rings, he doesn't answer. He closes the drapes against daylight and continues working.

-- On his monitor, Gary zooms in on a single day of data within the mysterious pattern. He tracks his mouse along the graph on a downward slope.

A newly created pop-up now shows the exact number of deaths per minute: 200, 150, 125, etc.

Suddenly he notices something odd.

GARY

(mumbling)

Holy shit!

INT. OFFICE - GINO'S CUBICLE - DAY

Gino's cubicle is sparsely decorated. Not a trace of a personal touch. He's completely internalized his fandom.

Gino works with a headset and jumps when Sandy enters his cubicle and taps him on the shoulder.

GINO

Oh, hey, Sandy.

Gino removes his headset and Loud CLASSICAL MUSIC is heard for a second as he puts it away.

SANDY
Have you seen Gary?

GINO
Nah, I thought you two were playing
hooky.

SANDY
(shakes her head)
I haven't heard from him for days,
and he doesn't answer any of his
messages.

GINO
Hold on...

Gino takes out his cell and tries to track Gary through some portals (Skype/What's App/Viber). Gary's offline on all of them.

GINO
That's weird...

EXT. EMERGENCY ROOM - NIGHT

Ambulances rush up to the emergency room entrance. Doctors and residents pour out. The aftermath of a big accident. Patients are wheeled from into the emergency room.

In the commotion Gary slips inside unnoticed.

INT. EMERGENCY ROOM - CONTINUOUS

Gary moves around the room, staying clear of staff members. From time to time he peers at his cell. He looks haunted, tired. His eyes flit about the room in search of something.

An INCESSANT BEEPING. Someone is coding. Gary moves towards the sound. It STOPS before he reaches it. An orderly wheels the bed away.

BEEPING from the other side of the room.

Gary moves further into to the room, checking his cell.

INT. GARY'S APARTMENT BUILDING - HALLWAY - NIGHT

Sandy makes her way down the hallway. She knocks on Gary's door.

It takes a while for the door to open. When Gary finally emerges, he looks exhausted. Wild hair, hollow eyes, but there's an excited, manic energy about him.

SANDY

My god, look at you. What have you been doing, did you sleep at all?

GARY

I have something to show you.

SANDY

What?

Gary grabs a tablet from his desk.

On his computer a Youtube clip plays in a loop: a hillbilly grinning toothlessly, walking around his back yard with an axe buried in his skull. His friends try to get him into a car.

Gary closes the door and leads Sandy back to the elevators.

SANDY

Where are we going? You should get some sleep!

EXT. STREET - NIGHT

Sandy's beaten up Volvo weaves through nighttime traffic.

INT. CAR - CONTINUOUS

Sandy watches Gary at the wheel. He's zipping in and out of lanes but appears focussed and in control. He doesn't behave as exhausted as he looks.

SANDY

At least let me drive!

GARY

No, you have to look at this.

Gary takes the tablet from the back seat and hands it to Sandy.

ON SCREEN: a pre-ordered Youtube playlist.

The car swerves around a bus pulling away from a stop. Sandy almost grabs the wheel, but Gary swerves around the sloth-like vehicle effortlessly.

GARY

Play those, now.

Sandy scrolls through the clips, plays a few.

SHOTS of viral videos showing people miraculously surviving falls and accidents that should be lethal.

A parachute jumper, his chute fails and he falls to the ground. People rush up. The jumper gets up on his own.

GARY (V.O.)

There are tons of stories of people falling out of buildings unharmed. People walking around with bullets in their heads, surviving failing parachutes.

A BMX bike racer loses his bike during a cliff jump and crashes to the ground on the other side. The impact looks devastating, yet he rolls into the fall and then gets up.

GARY (V.O.)

We chuck it up to coincidence, dumb luck.

The toothless hillbilly with the axe in his head is put in a car to be driven to hospital.

BACK TO SCENE:

GARY

But what if it's not? What if there's something fundamental at work here?

Gary presses another tab on the tablet's browser. It shows Sandy's graph. Gary swerves around a slowing car. Sandy bats his hand away.

SANDY

I'll do it.

GARY

The data they gave you, it's something we've never seen before. We're looking at new territory. It's like seeing... the unexplored depths of the oceans. We have no idea what we'll find.

EXT. DORINT HOTEL - CONTINUOUS

The Volvo stops in front of the Dorint hotel. The street is deserted except for a Metro that glides by on it's tracks, empty.

Sandy and Gary get out of the car. Sandy carries the tablet.

GARY

Your pattern is definitely in the data, every eleven years. It's some kind of natural phenomenon. I had no idea what it meant so I went looking for things outside the data that we do know about.

Gary walks along the street at a brisk pace. Sandy struggles to keep up.

GARY

Guess what I found?

SANDY

What?

Gary follows the metro tracks around a corner into a new street. He taps the next browser tab on the tablet.

ON TABLET SCREEN: a graphic of the solar cycle. Eleven pictures of the sun laid out in a circle. A different year above each sun. The suns increase in heat and intensity up until the middle sun, then goes back down again. The first and the last sun are the same; low level solar activity.

EXT. STREET - NIGHT

This street is deserted.

GARY

I found the same pattern in our solar cycle. The number of solar flares peaks every eleven years.

They keep walking. Faster now. Gary speaks excitedly. He checks his cell before tapping the next browser tab.

ON TABLET SCREEN: a graphic of the geomagnetic cycle. A set of pictures of earth, each with slightly differently positioned lines denoting Earth's magnetic field.

GARY

Earth's geomagnetic cycle. Want to guess how long it is?

SANDY

Eleven years?

GARY

Close.. Twenty two. Two sets of eleven!

Gary stops at a seemingly random point in the street.

GARY

It all correlates! Our pattern kicks in about two weeks before the summit of the solar flares. It keeps climbing in frequency until it bursts into a storm of peaks at the summit of the solar cycle. Then... everything resets, and our pattern disappears for another 11 years.

Gary looks around. He hands Sandy his cell.

GARY

Here, hold this for a second. I want to show you something.

Sandy takes the cell and is about to ask an explanation when Gary takes a small step back, onto the metro tracks, and is killed by an oncoming tram.

Sandy shrieks as Gary's body disappears from sight.

EXT. STREET - CONTINUOUS

The metro moves on and out of sight.

A few hundred yards down the tracks, a dark shape disentangles itself from the ground. It's Gary. He straightens himself out and slowly jogs back to Sandy.

GARY

So, what do you think?

Sandy, dumbstruck, checks Gary for marks. Apart from some dirt on his clothes, he seems okay.

SANDY

(incredulously)

What the hell is wrong with you?

GARY

Okay, that was a bit dramatic, but how else were you going to believe me?

Gary takes the tablet and presses the browser tab back to Sandy's graph. He selects a peak in her mysterious pattern. A pop-up shows: 0 deaths per minute.

Sandy looks at him incredulously.

Gary scrolls through the graph, jumping back eleven years at a time (2004, 1993, 1982..) each time showing the number of deaths for a peak in the pattern. They all state: 0 deaths per minute.

GARY

There are these... blind spots at the peaks of our pattern. I went to the emergency room to confirm. For some reason, no one has ever died during a peak in the pattern. It's like it's... not allowed.

Long beat as Sandy processes this information. Then she gives Gary a shove.

SANDY

Idiot! How could you do that to me? I thought you were dead. You could've just told me!

GARY

Right. If I'd told you I found... wrinkles in the fabric of the universe, you'd just have believed me?

SANDY

I might. Probably. I've seen the data, I know there's something weird going on.

GARY

You sure?

Sandy shrugs noncommittally. Gary takes his cell back and checks a running App. A legend states: 20 seconds remaining.

GARY

Okay then, next metro is yours.

Sandy turns and walks away.

INT. ABANDONED OFFICE BUILDING - NIGHT - FLASH FORWARD

Gary strapped to a chair by his wrists. Leads connect him to a polygraph. Kale continues his interrogation.

KALE

Who else knows about this?

The polygraph needle jumps, but Gary remains silent. Kale moves in close.

KALE

It's someone important... Are you going to tell me?

(beat)

No?

(to one of the guards)

We may have to shoot out his knees for this one.

A BUZZ from Gary's cell in his jacket pocket. At the same time, the needle jumps to maximum.

Kale looks at the polygraph in surprise, then back at Gary, who moves his head forward with striking speed, connecting with Kale's nose. Kale cries out and stumbles back.

Then Gary is up, bent over with the chair still strapped to his back. He backs away from Kale and the polygraph leads pop loose.

The private security guards take out their guns. A few angry POPs that rip through Gary's jacket, snap one of the legs off the chair. Then Gary throws himself backwards into one of the holes in the floor.

SHOT of Gary landing on his back, several floors below. The chair shatters beneath him.

Kale and the security guards run up to the edge of the hole, but Gary has crawled out of sight.

KALE

Go! Get him!

The guards head for the stairwell.

SERIES OF SHOTS

-- Gary escapes the building from its ground floor. It's a broken down carcass at the edge of town. He starts running. A bad neighborhood.

-- Empty streets, broken street lights. The SOUND OF THE SUV revving up.

-- Up ahead, finally, light from a store. Gary races towards it. It's a pawnshop that has seen better days.

INT. PAWN SHOP - CONTINUOUS

Dusty, broken shelves sporting uninteresting objects. A Large Russian behind the counter, reading a comic book. He sizes Gary up without putting down his book.

Gary checks the door, there are magnetic locks on the inside.

GARY

Lock the door and call the police!

Gary checks his cell, the App shows a red bar. A legend beneath: "Ten minutes till blind spot."

He looks up, the Russian hasn't moved.

GARY

I'm not kidding, man! These are very bad people!

The SUV stops in front of the store. Its doors open.

GARY

Now!

RUSSIAN

(casually)

No Police...

Panicking, Gary spots a push button on the counter. He slams down on it and the magnetic locks clamp the door shut.

Gary backs away from the door, dialing the police on his cell. AN ELECTRONIC CLICK. The door unlocks, just as Kale's private security guards approach.

Before the door opens, Gary's already running. He jumps the counter and knocks over the pawnbroker, then runs down a corridor to a back room.

A POP and the door frame explodes as Gary passes.

BACK ROOM

A storage area. Shelving units crammed with pawned junk. No back door.

A COMMOTION from the hallway as the security guards climb the counter. The pawn broker protesting, then going eerily silent.

Gary scurries around the room like a rat in a cage. He's out of time.

HALLWAY

The security guards run down the hallway, past the shattered door frame. They enter the

BACK ROOM

It's empty. They check behind the shelving units.

A SOUND from above. A foot disappears through the skylight. The security guards climb the shelving units.

SERIES OF SHOTS - BACK ALLEYS

-- Gary sprints through a maze of alleys. Every time he turns a corner, his pursuers round the previous one.

-- Gary speeds up, lungs bursting. Then, a pile of rubble. Gary stops to check it out. Too small to hide in.

-- He runs on. A doorway into an old building. The door is rusted shut. Valuable seconds lost.

-- Another bullet. Shards of brick and mortar fly as Gary rounds the next corner.

EXT. STREET - CONTINUOUS

Gary's running. A [[construction site up ahead. He tries to wave down the workers. They're too far away.]]

The street is wide and open. Another POP. It tears a hole in Gary's jacket.

He gives it all he's got. A final, desperate sprint. Legs pumping, no longer even breathing. Seconds from the [[building site.]] Another POP.

Gary goes limp. He hits the pavement like a rag doll.

INT. CAR - NIGHT - BACK TO PRESENT

Gary and Sandy drive across town. Sandy's still studying the tablet. She clicks more peaks in their mysterious pattern, each peak states the same thing: zero deaths per [second].

SANDY

Okay, so you can't die, but doesn't it hurt?

GARY

It stings a bit, yeah, but it's a weird kind of pain.

SANDY

How so?

GARY

Well, you don't actually feel the impact, it's like it never happens, but your brain is still convinced you should be dead, so it tries to convince your body.

(grins)

It wears off pretty quickly, though.

INT. GARY'S APARTMENT - NIGHT

Sandy sits at Gary's computer, holding his cell. She plays with his new algorithms and the App. She's confused but excited.

SANDY

So this App tells you when the next blind spot is?

GARY

And how long it lasts. Because of the rising frequency, the spots keep moving closer together.

SANDY

So you use the previous patterns to predict when the next blind spot will be.

GARY

Yup.

Gary sits next to her and calls up some code.

GARY

As long as you have a connection to the company database, you'll get updates on the next spot. Give me your cell...

INT. GARY'S APARTMENT - DAY

Sandy wakes up in Gary's bed. The space next to her is empty.

PAN OUT. Gary is passed out on the sofa.

The PHONE RINGS and Gary pulls himself from sleep to pick up. SHOUTS in the b.g. of the call.

JOHN THE ORDERLY (V.O.)

You need to come down here, right now!

INT. CLINIC HALLWAY - DAY

Gary walks the halls of the clinic. SHOUTS greet him. He follows the noise.

He turns a corner just as Phil breaks free from John and Pedro. Dressed in nothing but his underwear, his hair stuck to his face, Phil runs down the corridor, screaming incoherently.

PHIL

They can't do that. It's all wrong!

GARY

Phil! Calm down. I'm here.

Phil doesn't recognize Gary. He runs past, almost knocking Gary over. Gary recovers and runs after Phil. They swerve around an OLD LADY in a wheel chair. The Lady curses most foul.

PHIL

They don't know! Get Gary! Gary will stop them!

Finally Gary manages to grab Phil, slow him down.

John and Pedro are close behind. John helps hold Phil while Pedro gives him a sedative. Groggy, mumbling, Phil lets the men lead him away.

INT. CLINIC - ANOTHER CORRIDOR - DAY

Pedro and John carry Phil into a room that Gary doesn't recognise.

GARY

Wait, this isn't Phil's room.

INT. CLINIC - PHIL'S NEW ROOM - CONTINUOUS

This room is smaller than Phil's previous room. The staff is still moving Phil's stuff in. All his furniture is crammed in there, but Phil's collection of No. 27 objects sits in a pile on his cupboard.

John and Pedro strap Phil to his bed.

PHIL

(groggy, heart broken)
They can't do that. I told them
they can't... Get Gary...

Gary looks around the room, appalled, angry. He picks up the book he gave Phil.

GARY

What is wrong with you people? You know you can't touch his stuff!

JOHN THE ORDERLY

They've been trying to reach you for days. He was going to be transferred to a state facility this morning, I convinced them to move him to this empty room for now.

Beat as Gary realizes he's been missing a lot of calls.

JOHN THE ORDERLY

Look, man. I don't know what your situation is, but sooner or later this room is going to get allocated...

John and Pedro move to the door.

GARY

I...

JOHN THE ORDERLY

You don't need to explain to us. Things are tough, we get that. Just work something out, okay? We all care about your brother...

INT. CLINIC - PHIL'S NEW ROOM - LATER

Gary finds a cloth and dries his brother's forehead.

GARY

I'm sorry, man. It's all my fault...

PHIL

(to himself)

It's not right, not at all. They don't see it--

GARY

It's okay. I'm going to figure something out. Leave it to your little brother...

Phil is oblivious to Gary's presence, mumbling on.

GARY

Remember when we used to skip stones on the lake behind grandma's house? You'd always skip them twice as far as I did.

Beat as Phil mumbles on.

GARY

And Vernon, remember him? The neighborhood bully? No one would touch me after you put 'em straight.

(beat)

I wanted to be like you so badly.

Gary wipes away a new strand of perspiration. Phil keeps mumbling.

GARY

I really miss you, man...
What am I going to do if one day you decide to disappear completely?

SERIES OF SHOTS

-- Gary hurries to work.

-- Spends some time working on boring Apps as his colleagues are busy around his cubicle.

-- When it's more quiet, he alt-tabs to the data with the pattern, and clicks around in it.

A message appears ON SCREEN: "Gino: Coffee. Now!"

INT. OFFICE - COFFEE CORNER - DAY

Gino and Gary having a coffee. From where they're standing, they can see into Sandy's department.

GINO

So where have you been the last few days, man? I had to cover for you. If anybody asks, you had an emergency penile appointment, at the penis doctor, okay?

GARY

You didn't....

GINO

(grinning)

Relax.

(MORE)

GINO (CONT'D)

I told them you had a migraine.
It's a bit of a sissy excuse, so
everyone believed it right away...
So, what *did* happen?

GARY

I had a migraine.

GINO

Fine, don't tell me. All I want to
know is how last night went. Sandy
asked for your address...

GARY

Last night was pretty cool.

Beat as they watch Sandy work. Sandy is oblivious.

GINO

Wait, is that the same outfit she
wore yesterday? You dog!

GARY

How can you tell?

GINO

Don't insult your only Italian
friend, of course I can tell. So,
you two..?

GARY

(raising a hand for a
high five)

Yup! She totally slept in my bed
last night.

Gino is about to reciprocate the high five, then

GINO

Wait, *she*? Where did *you* sleep?

GARY

... On my sofa.

GINO

(pulls Gary's arm down)

Oh, man... You're sending her all
the wrong signals! In fact, you
probably just killed your last
chance with her.

GARY

Come on, I was being a gentleman...

GINO

You're practically forcing her to think of you as a friend. Look, you've got to ask her on a real date and you have to do it today! And better make this the most amazing date she's ever been on!

EXT. STREET - ATM - DAY

Gary takes money from an ATM. His balance is only \$1200.

A THIN, HAUNTED guy in a hoodie and trainers watches him from a nearby bus stop. He looks away when Gary notices him.

Gary takes his money and leaves. The guy follows him, even when he turns a corner.

Gary's cell [beeps]. He smiles and turns into an small, empty alley.

EXT. ALLEY - CONTINUOUS

The guy follows Gary into the alley. He quickly catches up and corners Gary behind a dumpster. He takes out a gun and shoots a nervously glance at the street behind them.

MUGGER

(in a hurry)

Gimme your wallet!

GARY

(smiling)

My Wallet? (beat) Nah, I don't think so. Sorry, man.

Gary is about to walk on but the Mugger moves to block his path again.

MUGGER

I ain't messing around. Toss it over and you won't get hurt.

GARY

(takes out his wallet)

It has all my personal stuff in it, see? Photos, sticky notes, not to mention my money. It'd be a huge inconvenience. So, no thanks.

MUGGER

Hand it over!

GARY

Do you know how hard it is to find the right size wallet? You need one large enough to fit all your stuff, yet compact enough so it won't cause an embarrassing bulge. You'll just have to go find your own.

The Mugger scans nervously for onlookers. He waves the gun in Gary's face.

MUGGER

Hurry up, man. I'm gonna shoot you!

GARY

Look, I'll tell you what I'll do. I'll give you ten dollars, how's that?

MUGGER

Ten dollars? Are you nuts? Don't you see the gun?

GARY

(counting out some bills)
Okay, okay, I see what you're saying. You put in the time, brought special tools, I can go as high as.. 15. That's it, though. Take it or leave it.

MUGGER

What do you think this is, fucking pawn stars? I'm not haggling with you!

The mugger reaches for the wallet. Gary pulls it back and then reaches for the gun. He wrestles the gun away from the mugger. It's not a smooth move, but Gary succeeds eventually.

The mugger is dumbfounded.

MUGGER

Crazy asshole! I could've shot you!

GARY

(taking the safety off)
Please, you still had the safety on.

GARY

(chambering first round)
And you didn't even chamber the first round.

MUGGER
Careful, man! You can hurt someone
with that!

GARY
What, like this?

Gary puts the gun to his head, smiles.

MUGGER
What are you doing, are you nuts?

ON the mugger. A GUNSHOT. A horrified look on the Mugger's
face.

ON Gary, smoking gun to his temple.

GARY
Ouch! Stings a bit!

He hands the gun back.

GARY
I guess it misfired... Your turn.

INT. OFFICE - COFFEE CORNER - DAY

Gary's on his way to the coffee corner. He slides his glasses
further up his nose. A DELIVERY MAN walks past carrying a
bouquet of heart shaped balloons.

The balloons are for Sandy. She takes them with excited
surprise. The envy of her female colleagues. She checks the
card and is all smiles.

She takes her cell and calls someone. It's clear she's
thanking someone for the flowers.

Standing at the coffee corner, looking on, Gary curses.

GARY
What, still? Come on!

INT. OFFICE - GARY'S CUBICLE - DAY

Gary's stalking Sandy on Facebook. He clicks around, looking
for something useful.

Favorite food: chocolates. Favorite movie: Thelma and Louise.
Favorite animal: database bugs...

Gary smiles. He stares off into space. Finally, a thought. He
picks up his cell and looks up a number.

GARY
Hi, do you sell convertibles?
(beat)
No problem, the older and
scrappier, the better...

EXT. SANDY'S PLACE - DAY

Gary pulls up at Sandy's place in a vintage convertible, top down. It's held together by rust and duct tape. A patch of pale blue hints at it's original color.

Gary honks the horn and Sandy opens her window.

SANDY
Gary. What are you doing here?

GARY
Come down, I'm taking you on an
adventure.

Sandy smiles. She disappears back into her room.

INT./EXT. VINTAGE CONVERTIBLE - DESERT ROAD - DAY

Sandy finds flowers and chocolates on the back seat.

SANDY
Is this a date?

GARY
Well, I just thought it would be
nice to--

SANDY
Flowers, chocolates, you're *wooing*
me!

GARY
Ah.. that's.. no. That's just
something Gino made up.

SANDY
Look, if this is a date, just say
it's a date.

The car kicks up dust as it turns onto a dirt road.

GARY
.... It's a date..?

SANDY
 (smiling)
 Alright. So it's a date. That
 wasn't so hard, was it?

Sandy pops a chocolate in her mouth and looks out the passenger window. A smile crosses her face.

INT./EXT. VINTAGE CONVERTIBLE - DIRT ROAD - DAY

The convertible turns off the dirt road and stops. It's pointed towards the edge of a cliff.

Gary checks his cell - no green bar yet. He takes an old Polaroid camera from the glove box and holds it up for a selfie. Sandy scoots in close and makes a face.

They wait for the Polaroid to develop and Gary puts it on the armrest between them. The bar on his cell turns green. Gary smiles.

He nods at the cliff. Sandy frowns.

GARY
 (overly dramatic)
 Let's not get caught...

SANDY
 (confused)
 What?

GARY
 Let's keep going.

Sandy follows his gaze to the cliff. Recognition crosses her face. She's excited, but nervous. She mimics Gary's dramatic tone.

SANDY
 You sure?

GARY
 Yeah.

SANDY
 (normal voice)
 Okay, okay. Wait. Wait. Wait.
 (deep breath)
 Are we really doing this? Yeah,
 okay, let's do it.

GARY
 Sure?

Sandy leans in and gives Gary a quick kiss on the lips.

SANDY

Yes, go! Before I change my mind!

Gary floors the gas pedal and the convertible speeds towards the cliff. Angry dust clouds form behind the car.

Sandy grabs Gary's hand and holds it up in the air. The Polaroid flies off into the wind.

GARY

Oh man, you're such a girl.

SANDY

You know *you're* Louise, right?

GARY

Me? You're Louise! Thelma was much more butch *and* she was driving.

SANDY

But 'Sandy and Louise' sounds much better than 'Gary and Louise'!

The car runs off the edge of the cliff.

INT./EXT. VINTAGE CONVERTIBLE - IN THE AIR - CONTINUOUS

The car plummets towards the canyon floor, wind rushing past. Sandy shrieks with pleasure, fear, excitement. She's still holding Gary's hand.

EXT. DIRT ROAD - EDGE OF A CLIFF - CONTINUOUS

SOUND OF A CRASH. AN EXPLOSION. Smoke rises over the precipice.

EXT. CANYON FLOOR - CONTINUOUS

Sandy and Gary lie on the canyon floor, thrown clear of the wreck.

SANDY

WOW! That was incredible!

They sit up and watch the convertible burn.

SANDY

This is the craziest first date I've ever been on.

They help each other up and Gary finds his cell, or what's left of it.

SANDY

So, now what? Is someone picking us up?

Beat.

GARY

Oh.. I didn't...

They start laughing.

EXT. DESERT ROAD - DAY

Gary and Sandy walk back along the desert road. The sun beats down on them, dust and sweat is caked to their faces.

SANDY

So, how does it work? I mean, I know why it works, sort of. We're not allowed to die in this part of the pattern, it's not part of the... eb and flow of reality. But how do we... not die?

GARY

I've been wondering about that myself. I think it either makes us incredibly lucky, making sure we get hit in just the right way, the right angle, or it adjusts things so that we--

A car pulls up alongside. The window rolls down.

DRIVER

You kids need a lift?

INT. KALE'S DRY CLEANERS - DAY

A small dry cleaning facility. A bored teen behind the counter. Behind him, a few racks of plastic covered clothing. The place looks more like a front than a legitimate business.

The door opens and the Mugger enters.

MUGGER

Need to talk to Kale.

The teen looks the Mugger up and down.

TEEN

Kale doesn't need to talk to you.

MUGGER

Got some information for him.

TEEN

What could you possibly tell him he doesn't already know?

MUGGER

You don't want to be responsible for this information going to Tony instead.

Beat as the teen considers this, then he nods and lets the Mugger pass to the back.

INT. KALE'S DRY CLEANER'S - BACK ROOM - DAY

A lavish office. Oak desk, paintings on the wall, leather couch. Kale sits behind his desk, drinking a scotch. He's dressed in a three piece suit as always. His private security guards stand by the door.

The Mugger sits across from Kale, clearly intimidated.

KALE

So you're telling me this guy can't die...

MUGGER

He put the gun right to his head.

KALE

And your crappy gun misfired.

MUGGER

It didn't, I checked. The bullet left the barrel.

KALE

Do you know who I am? What I do to people?

MUGGER

Yes sir.

KALE

Then you should realize this is your lucky day.

At Kale's gesture, the guards pick the Mugger up and carry him to the door.

KALE

Oh, and do me a favor. On your way out, tell the kid if he sees you again, he's to shoot you.

INT. GOVERNMENT FUNDED CLINIC - DAY

The facility has seen better days. Paint that used to be white chips from the walls. Gary gets a tour from an overworked STAFF MEMBER, an older woman with grey hair and mean looking glasses. She takes him through several locations.

COMMON AREA

A zoo-like cacophony. Patients running and screaming. Others catatonic in their chairs. Two exhausted STAFF MEMBERS try to stop one of the patients from eating the blackened curtains.

EMPTY PATIENT ROOM

Smaller even than Phil's new room, these narrow spaces with small, high windows resemble prison cells more than anything else.

INNER OFFICE

Stacks of patient files on the desk, still not digitized, still not put away. The Staff member moves some papers around to find the registration forms. She hands them to Gary without making eye-contact. Instead, she's already getting back to work.

HALLWAY

On his way out, Gary drops the registration forms in a trash can by the door.

INT. ROBERT MCCLUSKY'S APARTMENT - DAY

Robert's apartment is small, but it's dressed up for a much larger ego. Framed awards, some not very notable, take up large sections of the wall, an overpriced TV is the living area's center piece.

Robert's working on his laptop on the dining room table. The phone rings, he picks up.

ROBERT

McClusky.

GARY (V.O.)

Hey, it's Gary, Gino's friend.

INT. FLO'S DINER - SAME TIME

Flo's diner has a 50's feel to it. Red and white plastic, a jukebox, pictures of Elvis and Buddy Holly on the walls.

Gary sits in a booth by the window, a large Coke in front of him.

GARY

I was wondering, say you found something big, like a new natural phenomenon, would Discover do an article on that?

INTERCUT - TELEPHONE CONVERSATION

ROBERT

A new natural phenomenon?

GARY

Well, newly discovered, like... The solar cycle, but bigger.

ROBERT

Bigger how?

GARY

Like not just interesting, but something with the potential to effect people's lives.

ROBERT

Do you have something like that?

GARY

If I did, would Discover be interested?

ROBERT

Of course we would. We'd really make it worth your while. I've seen really big stories run up to tens of thousands of dollars... So, what have you got?

GARY

I'll get back to you soon.

INT. HOSPITAL - OPERATING THEATRE - BALCONY - DAY

Sandy watches an operation from the balcony of an operating theatre. The female surgeon (IRIS, 41, dark eyes) steps back and lets a resident close up her patient.

Iris takes off her face mask and looks up at the balcony. She exchanges a nod with Sandy. Sandy smiles and leaves the balcony.

INT. HOSPITAL - CAFETERIA - DAY

Iris and Sandy have lunch together. Iris has the chicken salad, Sandy's plate is filled with colorful empty carbs. Iris looks like an older, more serious version of Sandy.

Sandy's beaming; she has a big secret but she can't tell.

IRIS

So what's new with you?

SANDY

Well... Actually, I met a guy.

IRIS

(joking)

Oh no, not again.

SANDY

No, this time it's different.

IRIS

Yeah?

SANDY

Yes! For one thing, this one likes me back. We actually went on a date yesterday.

IRIS

Enlighten me. Was this one of those dates where a guy meets you at a convention and you have to bring a large rubber sword to get in?

SANDY

No, this was a real date. He picked me up at my place, brought me chocolates and flowers. It was really cool.

IRIS

Good for you... My little sister is growing up!

SANDY

Yeah, he's really smart, and he's a real gentleman.

IRIS

Uh-oh...

SANDY

No.. It's not like that. This one
is definitely not gay.

EXT. LARGE STREET - DAY - FLASH FORWARD

Gary goes limp. Hits the pavement like a rag doll. Only a few yards from a construction site.

SOUND of a RICOCHETING bullet.

Gary lies motionless. The cell in his hands shows a green bar. Another blind spot.

Gary coughs, the ricocheting bullet knocked the wind out of him.

He sits up, gets his bearings. The security guards are closing in. He jumps back to his feet and starts running.

EXT. BUSY INTERSECTION - CONTINUOUS

Gary passes the construction site and arrives at a busy intersection. He tries to hail Taxi cabs but none will slow for him.

A bus pulls away from a bus stop, heading towards Gary. Gary tries to wave it down but the BUS DRIVER ignores him; Gary's not at an official stop.

As the bus passes, Gary makes a split second decision, he throws himself in front of it. Shocked, the driver stops and opens the doors to go check Gary out.

Gary jumps up and slips inside. He shows the driver he's okay.

The guards come up just as the doors close and the bus pulls away again.

EXT. BUS DEPOT - DAY

Empty, the bus pulls up at the depot. Gary jars awake.

The driver gets up and leaves the bus.

DRIVER

End of the line.

Gary looks out the window. The coast looks clear. Carefully, he leaves the bus, walks across the depot.

ON KALE AND HIS MEN as they walk the depot, checking the busses.

Gary, thinking he's safe now, relaxes as he leaves the depot. A last glance over his shoulder and he makes eye contact with Kale.

A beat as they stare at each other. Then Kale starts to smile and Gary starts to run.

EXT. BLIND ALLEY - DAY

Gary rounds a corner and ends up in a blind alley. It's blocked off by an old, rusty gate.

SOUNDS of Kale and his men approaching. No time to double back.

INT. PIER - DAY - BACK TO PRESENT

Sandy and Gary are on a date on the pier. SOUNDS OF GAMES AND FUN. It's a busy Saturday afternoon.

Gary looks more confident, more at ease in Sandy's company. His hair is slicked back but he still wears his glasses.

INT. ARCADE - DAY

Sandy and Gary play each other on a variety of arcade games. Sandy tries to cheat by pushing Gary away from the machines.

EXT. PIER - DAY

Sandy and Gary walk along the pier, eating ice cream.

SANDY

By the way... happy 'second date'.

GARY

(joking)

It's our second date already? How time flies!

SANDY

I know it's nothing like throwing your date off a cliff into a burning wreck, but I hope you like it anyway.

GARY
Actually, it's nice not to
literally have to die to go out
with you for a change.

INT. RESTAURANT - DAY

Gary and Sandy having drinks.

SANDY
You have a brother? You never told
me that. What's he like?

GARY
He's great. He collects the number
27.

SANDY
The number 27?

GARY
Yeah. He's special.

SANDY
Oh.
(beat as realization sets
in)
Ooh.

EXT. PIER - DAY

Walking hand in hand.

GARY
So, have you thought about what we
should do with these blind spots?

SANDY
Yes.. A lot, actually.

GARY
Me too. I mean, apart from all the
good we can do, which is important,
don't get me wrong, but they can
really help me out. Soon as we
publish and rake in some serious
money, I can move Phil back to his
old room. And I can quit this
shitty job and write my own ticket.

SANDY
Publish?

GARY

Of course.

SANDY

Gary, have you thought about what the world will look like if this gets out?

GARY

Sure... We can schedule all sorts of dangerous jobs and research at exactly the right time. We'll save a lot of lives.

SANDY

Don't you think it would be utter chaos? Let's say we... create some kind of death clock, so everyone knows when they're invincible, it's going to be a disaster, you know what people will end up doing. And if we just publish but keep the timing of the spots a secret, what do you think people will do to find the spots themselves?

GARY

Well...

SANDY

You've seen what happens when we lose electricity for even a few hours... I'm not sure the world is ready for... this kind of thing.

GARY

You don't seriously want to keep this a secret?

SANDY

I... I don't know. That's not what I'm saying. I just don't want to do anything really stupid, start something we can't stop. Let's just think about this very carefully, okay? Work out all the scenarios.

Beat as Gary and Sandy walk on in an awkward silence.

EXT. SKY - DAY

A Being 747 in trouble. It's engines stalling. It's going down.

INT. COCKPIT - CONTINUOUS

Panic in the cockpit. Warning lights. Pilot and co-pilot working feverishly.

PILOT
Dumping fuel.

CO-PILOT
No airstrip. We have to set her
down in a field!

The craft suddenly pitches forward, another bank of warning lights flashes on.

CO-PILOT
Glide! Glide!

The pilot tries to pull up with all his might.

PILOT
We've just lost hydraulics!

EXT. SMALL TOWN USA - CONTINUOUS

A sleepy farming community. Nothing ever happens. Until today.

A 747 breaks through low hanging clouds, looming large, coming in fast.

People in shock, staring. Then screams, chaos.

INT. PLANE - ECONOMY CLASS - CONTINUOUS

The fuselage at a weird angle. The sound of the plane not quite right. Too much wind, not enough engine. Passenger scream, children cry. Many hunched forward in crash positions, a few struggling to get out of their seats. A JOLT. They're thrown across the cabin.

TWO STEWARDESSES, their eyes closed, tensed up. They know there's no way to survive this angle, this speed.

Nails digging into arm rests.

EXT. SMALL TOWN USA - CONTINUOUS

Cars racing to get out of the way. The plane is impossible large now. Way too low.

Impact is unavoidable.

A church spire is cut in half. It crashes down in the parking lot. Phone lines snap and lasso across the street.

A devastating CRASH.

The 747 tears through the town, cutting through buildings. Breaking apart.

The nose digs deep into the tarmac, throwing up cars.

INT. KALE'S DRY CLEANER'S - BACKROOM - DAY

Kale's watching the news on the computer in his office.

SHOT ON SCREEN: A REPORTER stands among the carnage. A jagged section of fuselage behind her the only identifiable remains of the aircraft.

Around her, PARAMEDICS, RESCUE WORKERS, shouting, running. SHAPES ON GURNEYS.

REPORTER
- are still investigating, Tom--

END OF SHOT

EXT. STREET - SAME TIME

Gary and Sandy walk back to the car, hand in hand. Still in awkward silence.

People run past. Excited shouts. A crowd forms up ahead at an electronics store.

Around them, people check their cells.

SANDY
What's going on?

They follow the next group that runs past, up to the electronics store.

EXT. ELECTRONICS STORE - CONTINUOUS

All the TVs tuned to CNN. Coverage of the plane crash. The sound linked into the store's PA system.

SHOT: ON SCREEN a reporter among the rubble.

REPORTER
--- but it appears all two hundred twenty-five passengers survived the crash.

TOM
Could you repeat, please?

Behind the reporter, the people on the gurneys are still moving. More people sit among the debris, in shock. Clothes torn, dusty, drinking from water bottles.

REPORTER
All two hundred twenty-five passengers are accounted for, Tom. No deaths among the towns people, either. I have never seen anything like this.

TOM
Surely that's impossible.

END SHOT

Gary and Sandy at the back of the crowd, looking into the store.

SANDY
Oh shit!

GARY
Blind spot. They must've hit the ground exactly at the right time.

SANDY
How's that even possible?

GARY
Something like this was bound to happen somewhere sometime...

INT. DRY CLEANERS - BACK ROOM - SAME TIME

Kale watching the newscast on his computer.

SHOT: ON SCREEN.

REPORTER
--searching for the black box. Hopefully we'll find out more in the coming days.

TOM
This really is incredible. I mean, I've heard of people surviving a crash, but nothing like this...

END OF SHOT

Kale turns to Zane.

KALE

Get that junky back in here.

EXT. STREET - DAY

Sandy and Gary leave the crowd at the electronics store and walk on.

GARY

We have to publish now. It's out.

SANDY

What's out? Just because they've seen it, that doesn't mean they'll figure it out.

GARY

But this is too big. They'll hound this, someone will end up taking the credit.

SANDY

They'll chuck this up to luck, just like all the other times. No one is going to start searching for blind spots.

(beat)

Look, this thing... It's just so big. What if it gets into the hands of criminals, or a corrupt government? Do you have any idea what world is going to look like then?

EXT. SANDY'S PLACE - DAY

Gary drops Sandy off at her place. Distracted, he kisses her good night and walks home. Sandy stares after him.

INT. ROBERT MCCLUSKY'S APARTMENT - NIGHT

Robert is following the news from the couch. His Phone rings and he picks up, his eyes never leave his giant TV.

ROBERT

Yeah?

GARY (V.O.)

Are you watching the news?

ROBERT

What am I, an amateur? I'm following this step by step.

EXT. STREET - SAME TIME

Gary's walking, talking on his cell.

INTERCUT BETWEEN GARY AND ROBERT

GARY

So, let's say, hypothetically, someone could explain what happened, and they could support it with proof, a demonstration, what would a story like that be worth?

ROBERT

Are you kidding me? This is going to be the mystery of our century. It's our pyramids and Titanic all rolled into one.

GARY

So, you think a couple of hundred thousand?

ROBERT

Not that you'd ever figure it out, but try Millions for an exclusive.

GARY

Millions?

ROBERT

Look, stop dreaming and don't bother me until you actually have something, alright?

Robert hangs up, eyes still glued to the screen.

As Gary puts his cell away, a shadow dislodges itself for an alley in the b.g. It's [the mugger]. He makes a call and then follows Gary.

INT. FLO'S DINER - NIGHT

Gary enters a diner and sits at his booth by the window. When the waitress comes over, he's lost in thought.

GARY

Oh, hey. A Coke please.

The waitress returns with a Coke moments later and sets it down before Gary.

GARY
(thinking out loud)
Would you make your world better if
it meant making everyone else's
worse?

The waitress smiles, thinking it's a bad pick up line.

WAITRESS
I guess that depends... How much
worse and how much better?

Beat before the waitress is called to another table.

EXT. FLO'S DINER - NIGHT

Clouds pack overhead as Gary leaves the diner. It starts to rain.

An SUV pulls up along side Gary and matches his speed.

Gary picks up his pace and the SUV jumps the curb, cuts him off. The door opens and two private security guards are visible, locking eyes with Gary.

Gary slows, confused. The guards get out and Gary turns. He starts to run.

SERIES OF SHOTS - GARY CHASED THROUGH STREETS

-- Gary turns a corner, now running for his life. The SUV rounds the corner seconds later, tires screeching. It's headlights catching Gary for a second.

-- He turns the next corner, then the next.

-- The streets get narrow. The SUV tries to side swipe Gary into the wall but he jumps onto the hood at the last second. The SUV scrapes along the wall as Gary slides off the other side, landing awkwardly.

-- He's running again. Another attempt but Gary ducks into a doorway. The SUV skids past, coming to a halt. Gary's already running in the opposite direction, back where he came from.

-- The SUV tries to back into him. At the last moment Gary passes a dumpster and pulls it in the SUV's path. The dumpster EXPLODES its contents over the street as it's hit.

-- Rain comes down hard. Gary's running, his lungs burning.

-- Security guards #1 and #2 get out of the SUV and chase Gary on foot. The SUV turns in the narrow alley and then brings up the rear.

-- POPS of silenced gun shots. A window BURSTS INTO PIECES as Gary passes.

EXT. BUSINESS DISTRICT - NIGHT

Gary's out of breath, faltering, cramp in his leg. An office building up ahead, he hobbles inside.

INT. OFFICE BUILDING - CONTINUOUS

An old, fat NIGHT WATCHMAN asleep at a bank of monitors. He's no match for the security guards. Gary leaves him be, hobbles to the elevators instead. He presses the call button frantically.

Through the outer glass wall he spots security guards #1 and #2, looking for him. Gary presses himself flat against the wall. He curses the elevator for being so slow.

A DING, the doors open.

Gary slips inside, just as security guard #1 peers into the building.

INT. ELEVATOR - CONTINUOUS

Finally, but slowly, the doors slide closed. The elevator rises.

A second of rest. Gary takes a deep breath. Elevator MUSAK.

INT. TOP FLOOR - HALLWAY - NIGHT

A DING. The elevator stops and Gary steps off.

An office corridor. A cleaning lady giving him an odd look. He smiles apologetically as he tries a number of doors. Everything is locked. The indicator above the second elevator shows it's on it's way up.

Gary looks around, heads into the stairwell.

INT. STAIRWELL - CONTINUOUS

Running down the stairs. One floor. Two.

NOISES.

Gary stops and holds his breath, listens.

SHOT: Security guard #2 running up the stairs.

Gary turns and runs back up the stairs.

At the top floor again, he peers into the hallway.

SHOT: Security guard #1 stepping off the second elevator into the hallway.

Gary closes the door, notices a ladder leading up to a hatch. He starts to climb.

The hatch won't budge. Distraught, Gary bangs away on it, presses his shoulder against it. For an agonizing moment, nothing happens.

SOUND of security guard #2 reaching the level below.

The hatch finally gives way and Gary climbs onto the roof.
[rain comes down hard]

He looks around the roof for a way down, but there isn't any.

Commotion from the hatch.

Gary's cell buzzes; another blind spot. Gary starts to laugh.

GARY

I really thought you were going to
let me die...

EXT. SKYSCRAPER - ROOFTOP - NIGHT

SUPER: "14 Days From Now"

SUPER changes to: "Today"

Two private Security guards arrive on the roof through the hatch. Dark suits, guns drawn.

Gary steps onto the ledge and looks down. He raises his arms overhead.

GARY (V.O.)

So what would it take for you to
keep your wonderful discovery a
secret?

The security guards try to get Gary down but he sidesteps their attempts, then lets himself fall off the roof.

GARY (V.O.)

A discovery that could make you a
million dollars?

SERIES OF SHOTS - FAST FORWARD THROUGH THE FLASH FORWARDS

-- Gary, falling from the skyscraper. Arms flailing, T-shirt flapping in the wind. His eyes water as he reaches terminal velocity.

-- He crashes into the pavement, then gets up and jogs away. Zane, the third private security guard, steps from an SUV parked in the alley.

GARY (V.O.)

Of course, if the wrong people see
you do something impossible...

-- Gary takes a shower in his apartment, there isn't a mark on him. The door to the bathroom crashes open and the security guards rush in, but Gary's already on the fire escape, making his way down.

GARY (V.O.)

Like blowing your brains out to
scare a mugger...

-- Kale interrogates Gary in an abandoned office building.

GARY (V.O.)

They could figure it out on their
own and decide they have a better
use for your discovery...

-- At the next blind spot, Gary head-butts Kale and drops himself into the parking garage below.

-- He escapes the office building, then the pawn shop. It's morning now.

-- He jumps in front of a bus and then gets on when it stops. He rides it to the depot. When he gets out, he's spotted by Kale and his men. Gary starts to run, leaving the depot, rounding a corner and ending up in a blind alley. It's blocked off by an old, rusty gate.

-- SOUNDS of Kale and his men approaching. No time to double back.

EXT. BLIND ALLEY - NIGHT

Panicking, Gary starts to climb, placing a foot on the gate's door handle, pushing himself up. He's almost at the top when the handle breaks off. He falls back.

He tries again. Struggles to the top of the gate, then his cell BUZZES. A sigh of relief.

EXT. BLIND ALLEY - LATER

Kale and his men round the corner.

Gary's still there, waiting on the other side of the gate.

GARY

What took you so long? I have other things to do you know...

Kale and his men approach, hands on weapons, scanning the alley for a trap.

KALE

So.. now you want to talk?

GARY

Well, by the time you climb that gate, I'll be long gone.

KALE

(taking out his own gun)
Unless I shoot you *before* I climb the gate.

GARY

Oh... yeah. Hadn't thought of that. Actually, that makes a lot of sense.

Gary opens his jacket and offers his bare chest.

GARY

I mean, that's what I'd do. If I were a psychopathic killer like yourself. So why don't yo---

Kale doesn't wait for Gary to finish. He shoots him in the arm.

Gary is thrown back against the wall, shocked, bleeding.

GARY

What the...

He looks at the blood on his jacket. With difficulty he takes out his cell with his other hand.

GARY

(panicky)
Something's wrong.. This isn't possible...

ON CELL: Another minute left in the blind spot.

Zane climbs the fence. Gary tries to get away but Zane jumps down and grabs him. He takes Gary's cell away and punches him in the stomach. Gary doubles over in pain.

EXT. STREET - DAY

Sandy's on her way to work. She waits at a pedestrian crossing with a group of people. She talks on her cell.

SANDY

Gary, where are you? (beat) I hate how we left things last night, call me back, please!

EXT. BLIND ALLEY - DAY

Security guards #1 and #2 shoot at the lock and then kick at the rusty gate until it finally breaks open.

GARY

Hold on! Hold on! Something isn't--

Zane pockets Gary's cell and hits him in the face. He goes down.

EXT. STREET - CONTINUOUS

Sandy's halfway across the street when there's a sudden SCREECH OF TIRES, followed by a CRASH.

A BIKE MESSENGER was swiped by a taxi. A crowd forms around the body. Sandy hurries over, checking her cell. Her App indicates there's still 20 seconds left in the blind spot.

Sandy works her way into the crowd and finds the bike messenger in a pool of blood, his limbs at odd angles. He mumbles in shock and pain.

SANDY

(to herself)

That's not possible...

She checks her cell again, refreshes the data of the App. It still counts down the last seconds of the current blind spot.

She calls Gary.

SANDY

Gary! Pick up! Something's wrong with this blind spot. I just saw someone get seriously hurt. Call me!

EXT. BLIND ALLEY - DAY

Kale's security guards hold Gary down. Kale is on top of him, a knife to his throat.

KALE

Didn't I explain, very carefully I might add, what would happen if we started this relationship off on the wrong foot?

Gary can't answer, his throat is pressed closed.

KALE

Now tell me everything you know or we leave you here with the rest of the garbage.

Kale eases up on Gary's throat.

GARY

(panicking)
Micro wormholes!

KALE

What?

Kale steps away and gestures the his men to lift Gary up.

GARY

Look, there's no way to protect the human body from terminal impact, okay? Two objects simply cannot occupy the same space. So either one of them breaks, or..

KALE

..it moves into another space?

GARY

Yes.

KALE

So you want me to believe you have the technology to create micro wormholes?

GARY

Of course not. No one knows how to do that. But I work for an organization that has found a way to detect natural occurring micro wormholes.

EXT. STREET - SAME TIME

Sandy watches as PARAMEDICS place the bike messenger onto a stretcher. He still mumbles in shock and pain, shivering now.

Sandy's cell buzzes. The blind spot has ended. At that same time, the messenger stops moving. The paramedics try to revive him but don't manage. They close his eyes.

INT. BLACK SUV - DAY

Zane drives Gary across town. Gary's face is badly bruised and his arm is bandaged, amateurishly.

GARY

Take a left up here.

(beat)

Okay, so we meet the guy with the prototype, he hands it over, then we're good, right?

ZANE

(unsincere)

Sure.

EXT. OVERPASS - DAY

The SUV pulls up on an overpass. The road below is black with traffic, the overpass itself is empty.

Gary and Zane get out of the SUV.

GARY

He should be here any minute... Do you think I could have my cell back now?

Zane taps his suit pocket.

ZANE

Don't worry about your cell, worry about your life. If this guy doesn't show...

GARY

He'll show.

Gary starts pacing, glancing over the guard rail at the traffic below. He seems nervous.

Finally, a BUZZING from Zane's vest. Zane takes out Gary's cell.

ZANE
Your buddy better not have any
excuses.

ON CELL: a green bar with the legend: 2 minutes in blind
spot. Zane frowns and looks at Gary.

ZANE
What's that supposed to mean--

Gary has already stepped back to the guard rail. He closes
his eyes--

GARY
(mumbling)
Please work this time...

-- and jumps into traffic below.

SHOT: Gary's landing looks incredibly lucky. He hits the top
of a truck at just the right angle. He breathes a sigh of
relief. He waves at Zane as the truck speeds off.

SHOT: Zane takes out his gun and shoots at the disappearing
truck.

INT. DRY CLEANERS - BACK OFFICE - DAY

Kale sits behind his desk, holding Gary's cell. There's a
green bar on the display. One minute till the end of a blind
spot. There's a gun on the table.

KALE
That doesn't make sense.

ZANE
I saw it happen. When that bar is
green, you can't die.

KALE
You sure about that?

ZANE
We'll have to find a way to test
it. Maybe make a list of green
spots, check it against obituaries--

Kale shrugs, picks up the gun, and shoots Zane in the face.
He goes down. There's a SOUND of a ricochet.

KALE
You're not thinking outside the
box.

After a moment, Zane gets up. He's not happy, but he's okay.

KALE

Okay, so I guess you did see that kid fall from a building...

INT. SANDY'S PLACE - SANDY'S ROOM - NIGHT

Sandy's working on her computer. On one monitor she has the graph with the blind spots, on another monitor she has newspaper articles. The articles are about people dying in tragic accidents.

Sandy tries to correlate the times of death with the blind spots on the other monitor.

The doorbell RINGS.

HALLWAY

Sandy opens the front door. It's Gary. His face beaten and bruised, his arm bandaged badly.

Sandy pulls him inside and gives him a hug.

SANDY

My god, what happened?

INT. SANDY'S ROOM - NIGHT

Sandy re-bandages Gary's arm. He flinches at each touch.

GARY

-- I got away, but they have my cell now and they know where I live.

SANDY

See? It's starting already.

Gary flinches again as Sandy ties up the bandage.

SANDY

Stop fidgeting. You're lucky it's only a flesh wound.

GARY

There's something else, I think the spots stopped working.

Sandy finishes up Gary's arm, then takes him to her computer, shows him a selection of news articles.

SANDY

I think I figured out what happened to the spots. These articles are all about people who were injured during a blind spot.

GARY

Really?

SANDY

They were able to hang on just long enough for the blind spot to pass, then they died.

GARY

My god.

SANDY

My guess is, you can't die during a blind spot, but you can get injured badly enough that you die right after. So the loophole only works for events that would kill you instantly.

Beat as Gary stares at the data.

SANDY

Which means, you've been incredibly lucky!

SERIES OF FLASHBACKS - GARY REMEMBERS HIS 'DEATHS'. ALL SHOULD HAVE KILLED HIM INSTANTANEOUSLY.

- Falling from a skyscraper.
- Stepping in front of a metro.
- Crashing a convertible into a canyon.
- Shooting himself in the head.
- Falling into traffic from an overpass.

BACK TO SCENE

SANDY

I warned you we had to do more research!

GARY

You're right.

SANDY

Look.

Sandy places the cursor at the end of the graph.

SANDY

This is where we are now, at this point.

She makes the graph jump back 11 years, to the same spot in the previous cycle. The spot is just before the high frequency burst that precedes the reset.

SANDY

And this is what comes next.

GARY

The storm of blind spots.

SANDY

We need to find out what that is, what it means.

INT. WAREHOUSE - NIGHT

A warehouse filled with damaged and unmarked boxes. Three workers going through them. Their boss, PIETRO, looking on. Middle aged, silver-gray, dark suit.

The warehouse doors bursts open and Kale and his private security guards walk in. They carry oddly shaped weapons.

Pietro and his workers pull out their guns and start SHOOTING.

Kale and his men keep coming, their surroundings shattering in a hail of bullets. They get in close, miraculously unscathed, then raise their own weapons.

Zane carries a foam gun. He sprays Pietro and his workers, slowing them down. Security guard #1 fires a bean bag gun, herding them together. Then security guard #2 fires a net gun to pin them down.

INT. WAREHOUSE - LATER

Kale crouches down next to the net. It contains a tangled, foamed up ball of mobsters. Kale holds Gary's cell, waiting for the blind spot to end.

The bar turns green.

KALE

Thank you for playing.

Kale pulls out a real gun and assassinates Pietro and his workers.

INT. GARY'S APARTMENT - NIGHT

Gino and Gary pack up Gary's personal belongings. Gary throws his clothes in a suitcase on the bed, then upends his desk drawers in a cardboard box.

Gino takes a book from the book case and holds it up.

GINO

What about your books?

GARY

Leave 'em. Just grab anything personal. Anything with a name or address on it.

GINO

I don't get it, man. What's the hurry?

GARY

I just... I don't want anyone breaking in while I'm gone and figuring out where I am.

Gino raises an eyebrow.

GINO

Sounds more like you're running from something than moving in with your girlfriend.

GARY

Just... pack up my computer and tablets, okay?

INT. OFFICE - GARY'S CUBICLE - DAY

Gary boots up his computer. He takes a new cell from his desk and slides a rubber protector around it. He connects it to his computer and installs some software.

Sandy comes into his cubicle and types something into the browser on his computer.

SANDY

Did you see his?

ON SCREEN: a NEWSCASTER standing in front of a warehouse. The crime scene behind her is taped off. Bodies are carried out in bags.

NEWSCASTER

-- third warehouse to be hit last night. Police have yet to comment but locals fear an all out war between organized crime king pins.

(beat)

In a bizarre twist, the victims were apparently caught in nets before being shot...

END SHOT.

GARY

It's Kale. He's got my cell and he's figured it out.

SANDY

It's starting already, can you shut his App down from here?

GARY

Not really... But maybe I don't have to.

Gary calls up a dialog with the server and starts typing.

INT. ABANDONED FACTORY FLOOR - DAY

A large abandoned factory. Kale and his men are pinned down behind a metal structure. Bullets fly overhead. They seem unconcerned, it's all part of the plan.

KALE

Get ready!

The Security guards ready their special weapons as Kale checks Gary's cell. But now the SCREEN looks different. Instead of a colored bar and a time indicator, there's a simple text: "connection to database lost..."

KALE

What the...

ON SCREEN a second line appears: "Enter new password..."

INT. OFFICE - COFFEE CORNER - DAY

Gary is getting a coffee. He looks distracted. Gino comes up, all smiles and energy.

GINO

Hey man, Robert tells me you're getting ready to pitch him an article.

GARY

Yeah... I was. I mean, I'm just not sure it's right.. yet.

GINO

Try me. I'll tell you if it's any good or not.

GARY

(smiling apologetically)

If you don't mind, I want to stew on it a bit more before I let the cat out of the bag, okay?

GINO

Suit yourself, but you'd better hurry. They're looking for a guy to set up the new App OS project. A little article to your name would go a long way...

INT. OFFICE - GARY'S CUBICLE - DAY

Gary's staring into space when a window pops up on his monitor. It's an incoming SKYPE call. The caller ID is his own.

Gary looks around to see if he's being watched, then puts on a headset.

INT. CLINIC - PHIL'S NEW ROOM - CONTINUOUS

Kale is on the phone with Gary on Gary's old cell. He sits across from Phil. Phil has made Kale a cup of tea. He sits rapt, watching every move Kale makes.

KALE

Your brother wants a word with you.

Kale hands Phil the cell.

PHIL

Hey, Gary. Your friend Kale is here. He's going to clean out my walls. He says you--

Kale takes the cell back and walks to the window, away from Phil.

KALE

You didn't think I'd be able to find your brother using your cell?
(MORE)

KALE (CONT'D)

You have exactly ten minutes to change that password back, otherwise very bad things are going to happen to everybody you know. Understand?

INT. OFFICE - GARY'S CUBICLE - CONTINUOUS

Gary puts the phone down, dazed. He hesitates, then realizes there's nothing he can do.

He logs back into the system and changes his password back.

SERIES OF SHOTS

-- GARY'S APARTMENT: Gary visits his old place. He finds a photo frame that's fallen behind the couch during his rush to move out. It contains a picture of his parents, his brother, and himself on vacation ten years earlier. Simpler times.

-- OFFICE: One of Gary's colleagues is made the new project manager. There's cake and a speech under a congratulatory banner. Gary looks on, forlorn.

-- CLINIC: Gary drives Phil to the government funded clinic. Phil looks excited at first, but his face falls when he goes inside. He clings to Gary when he sees his new, cell-like room. He doesn't want to be left alone at the clinic.

-- EXT CLINIC: As Gary drives away from the clinic, he spots a black SUV pulling away.

-- SANDY'S PLACE: Gary and Sandy watch news reports of brazen criminal activities. There's a helicopter clip of a shoot-out between police and masked criminals. The criminals overtake a transport and break a prisoner free.

-- At night, in Sandy's bed, Gary stares at the ceiling.

INT. OFFICE - GARY'S CUBICLE - DAY

Gary is working on an App when he receives another Skype call from himself. He sighs and puts on his headset.

GARY

(whispering)

What?

KALE (V.O.)

I need the App to show the next three blind spots simultaneously.

GARY

I can't do that. That would increase the server load of the App back-end by two hundred percent!

KALE (V.O.)

Do you think I care? Just do it.

GARY

You don't understand, right now we're flying under the radar. We're only using idle time on the company sever. What you're asking--

KALE (V.O.)

I'm sure I don't have to find a more graphic way of showing you that you work for me now, do I? Get it done.

Kale hangs up. The Skype window disappears.

With a sigh, Gary opens another window and starts working on the code.

INT. GOVERNMENT CLINIC - PHIL'S ROOM - DAY

Phil sits in a wheelchair in his undecorated room. His only personal stuff is his collection of Number 27 items which sits in a box in a corner, still packed. Phil seems distant, unresponsive.

Gary sits on the bed. He tries to get a response from Phil.

GARY

Hey, man... How's it going?

Phil stares past Gary.

GARY

I know this isn't the kind of place you... It just takes a little getting used to, that's all. Let's unpack your stuff, okay?

Gary takes the box from the corner and puts it on the bed. He takes out the top items; the book and the Kite. He places them on a small table against the wall, making sure page 27 is facing outward on the book.

GARY

You'll see, as soon as we decorate this place a little... How's this? Is this okay?

Phil still doesn't respond. He doesn't even care that Phil is touching his collection.

INT. GOVERNMENT CLINIC - HALLWAY - DAY

Gary steps out into the hallway. An orderly rushes by. Gary grabs him by the arm.

GARY

Hey! Hold on! What have you done to him? He was never like this!

ORDERLY

He's on medication. It can make them a little... sleepy at times.

The orderly tries to move on but Gary will not let him go.

GARY

Sleepy? He's basically catatonic!

ORDERLY

Look, he's been acting out. He's not adjusting as well as we'd hoped.

GARY

And your answer is to keep him drugged up?

ORDERLY

For now. I'm sorry, we're doing the best we can. We can't follow him around 24/7 to see what he gets up to. He was bothering the other patients.

The orderly frees himself from Gary's grasp and moves on.

INT. OFFICE - GARY'S CUBICLE - DAY

Gary is working on App code. Sandy pops her head over his cubicle wall. She looks excited.

SANDY

I have something to tell you. Come!

GARY

I'm swamped. I have to fix this insane update for Kale. I have to find some extra cycles to--

SANDY

This is way more important! I think
I know how we can get rid of Kale
for good!

GARY

(dubious)

Really?

A COLLEAGUE walks by.

SANDY

(whispering)

I know somewhere we can talk.

INT. OFFICE - HALLWAY - OUTSIDE OF LADIES ROOM - DAY

As they walk by the ladies' room, Sandy pulls Gary inside.

GARY

Hey! I can't go in there!

INT. OFFICE - LADIES ROOM - CONTINUOUS

A clean, empty ladies room. A large mirror with wash basins,
two stalls with the doors open, both empty.

SANDY

Please, this is a software
department, besides the cleaning
lady and myself, how many people do
you think come in here? (beat) This
is basically my private bathroom...
Welcome.

Beat as Gary looks around.

GARY

Okay, so, what's so urgent?

SANDY

I figured out a way to use the App
against Kale.

GARY

How?

SERIES OF FLASHBACK SHOTS - SANDY EXPLAINS

-- INT. SANDY'S CUBICLE: Sandy works on her computer. There's
an edit box overlay-ed on top of the graph with the pattern.
She types a time: "3:55 pm." A new, red peak appears inside
the pattern.

SANDY (V.O.)

We can't generate enough data to create fake blind spots, but we can manually feed a fake spot directly into the App.

-- EXT. SOME WAREHOUSE: Kale and his men stand outside a warehouse door, checking Gary's cell. Kale waits for the bar to turn green.

SANDY (V.O.)

As there's a storm of spots, Kale won't be suspicious when an extra spot pops up.

-- The bar turns green. Kale and his men kick in the warehouse door and step inside. Right into a hail of deadly bullets. They die dramatic deaths.

GARY (V.O.)

So we just feed him fake spots until he gets himself killed.

SANDY (V.O.)

Yup..

-- INT. CLINIC HALLWAY: Gary walks the clinic hallway to Phil's room.

SANDY (V.O.)

But first we need to get Phil safe. Because if our first fake spot doesn't kill Kale...

-- PHIL'S ROOM: Gary takes Phil's coat and the kite with the number 27 on it. He leads Phil out of his room.

SANDY (V.O.)

.. he'll go after Phil. So you get Phil to my place.

-- INT. SANDY'S ROOM: Gary sets Phil on the couch and gives him the TV remote.

GARY (V.O.)

But what if Kale's posted a guard?

-- INT. CLINIC - HALLWAY: Again Gary walks the hallway, but this time he bumps into Zane. Zane unceremoniously breaks Gary's neck.

SANDY (V.O.)

That's why you go during a REAL blind spot.

-- Gary snaps his neck back, it isn't broken. A struggle follows. Gary puts up a hell of a fight, and finally manages to get a lucky shot to Zane's temple. Zane goes down and Gary goes on his way to Phil's room.

GARY (V.O.)
Right, there's no way he can defeat me...

-- But Zane gets up again, and jumps Gary from behind.

SANDY (V.O.)
The guard will be invincible, too.
So you don't try to kill him,
instead, you *hurt* him.

-- Gary gets cornered with Zane's hand around his neck. The FRAME FREEZES.

INT. OFFICE - LADIES ROOM - DAY - BACK TO PRESENT

As before...

GARY
Hold on, how am I going to hurt a big guy like that?

SANDY
With this.

Sandy takes a Tazer from her purse.

GARY
What the hell are you doing with that?

SANDY
Hey! I'm pretty!

GARY
Of course.

SERIES OF FLASHBACK SHOTS - SANDY CONTINUES EXPLAINING

-- INT. CLINIC HALLWAY: The FRAME UNFREEZES with Zane's hand around Gary's neck. Gary fishes in his pocket and takes out the Tazer. Zane can't be killed, but when he gets tazered, he goes down like a bag of potatoes.

SANDY (V.O.)
So you take Phil to my place, then send me a signal...

-- INT. SANDY'S PLACE: Phil's on the couch, zapping channels. Gary takes out his cell and calls Sandy.

GARY
It's a go!

SANDY (V.O.)
.. and then I start feeding the App
fake blind spots. Presto!

INT. OFFICE - LADIES ROOM - DAY - BACK TO PRESENT

As before... Gary pockets the Tazer.

GARY
Actually... that's a pretty good
plan.

SANDY
What do you mean, 'pretty good?'

GARY
How long will it take you to create
the entry box?

SANDY
I don't know... Twenty minutes?

INT. OFFICE BUILDING - MULTI LEVEL PARKING GARAGE - DAY

Gary exist the building through the parking garage, to be on the safe side.

As he walks to the door that marks the pedestrian exit, Kale's SUV pulls out of a bay behind him. The SUV speeds up and Gary looks over his shoulder.

The SUV moves onto a collision course. Gary starts a sprint.

He's almost at the door but he won't have time to open it. Instead, he dives to the side between two parked cars. The SUV scrapes past. Sparks fly. The parked cars lurch.

The SUV stops and reverses.

Gary crawls under the parked cars which have slammed together overhead. He climbs down to the next parking level. As he jumps the last part, he loses his cell.

It falls and skids away. Luckily, the rubber protector keeps it in one piece.

SHOT: The SUV SCREECHING around corners.

Gary runs for his cell but the SUV skids into view. Gary sprints with only seconds before the SUV will run over him and the cell.

Gary reaches down while running, his fingers touch the cell, but fumble it. Gary clears the SUV with mere millimeters. The SUV runs over his cell.

The SUV stops again, but now Gary has reached the exit of the level. He disappears inside the stairwell.

EXT. OFFICE BUILDING - DAY

Gary bursts from a side entrance into the street. He keeps running.

Zane's posted in front of the building. Gary spots him and quickly reverses direction. Zane sees and starts his pursuit.

Up ahead, the SUV speeds from the parking garage.

Gary is trapped between Zane and the SUV. He dives into a side alley.

The SUV is too large for the alley. Kale, Zane, and security guard #1 get out to chase after Gary. The SUV moves on to circle the block.

EXT. CITY STREET - DAY

Gary comes out the other side of the alley and rushes across a six lane street on a green pedestrian light.

Kale arrives just as the light turns red and traffic starts up.

Kale checks Gary's old cell and grins, then steps into traffic.

Gary, from across the street, looks on in horror.

Cars swerve and honk. Kale gets hit by a taxi and goes flying. On his way down, he's hit by a minibus. For a moment he disappears from sight.

Gary backs away from the crossing, finds a pay-phone.

Suddenly Kale jumps up onto a car in the next lane. He jumps from car to car to get across.

Zane follows suit, jumping cars like a super hero.

Security guard #1 hesitates.

The next car Kale jumps onto hits its breaks and Kale loses his balance, falls off. He drops his gun. As he reaches for it, a car in the final lane hits him in the face.

Kale's gun skids into a storm drain.

Gary, out of time, drops the pay phone and takes off into another alley.

Kale gets back up and makes it across the final lane, hot on Gary's tail. Zane is close behind.

Kale signals Security guard #1 to hurry but Security guard #1 still hesitates.

Kale curses and runs after Gary into the alley.

Security guard #1 takes a few steps back and tries to take a running jump onto a passing taxi. He narrowly misses it and he is killed instantly. A pool of blood forms on the tarmac.

Almost immediately the pedestrian light turns green and traffic stops. A crowd forms around Security guard #1's mangled body.

EXT. ALLEY - CONTINUOUS

Gary scoots up a fire escape into an abandoned building. He enters it on its third floor.

Kale checks the cell. They're out of the blind spot. He follows Gary up the fire escape. Zane brings up the rear.

INT. ABANDONED BUILDING - CONTINUOUS

Gary runs through the building. It's partly demolished. Windows and door frames missing. The walls and floors bare save for some graffiti.

Kale and Zane follow close behind.

Gary runs through a maze of rooms, looking for a way out. He finds the stairs to the next level, but they've been demolished. He runs on. He reaches the last room. It's a dead end.

Zane appears in the doorway.

Out of options, Gary runs towards the outer wall and takes a leap of faith out the window.

SERIES OF SHOTS

-- Gary sprints over the roof of a building. Kale and Zane close behind.

-- They jump from roof to roof. Then, a daring jump into a building across an alley. They all make it, barely.

-- A chase through the next building until Gary jumps out a window on the other side.

-- This time he falls all the way down, three stories, into a pile of metal debris. It's a CONSTRUCTION SITE.

EXT. CONSTRUCTION SITE - DAY

A walled off construction site between two buildings. Machinery and building materials scattered about.

Zane jumps after Gary without hesitation. He comes down with a THUD, a rusted piece of metal piercing his skull.

Gary recoils, Zane's blood splattered over his face. A blind spot ended between their jumps.

Kale looks on, he disappears back into the building.

Gary lies on the ground, his leg caught in tangled metal mesh. He works furiously to get it free.

EXT. CONSTRUCTION SITE - LATER

A boarded up window on the ground floor is kicked open. Kale climbs out. He looks around but the site seems deserted.

Kale scouts around construction materials and machinery looking for Gary's hiding place. When he rounds a crate of sheet metal, Gary starts running. Kale is close behind.

Gary runs past a bank of levers and pulls them down. Nothing happens.

Kale gains on Gary, makes a grab for him.

LOUD CRASHING sounds as, behind them, one by one, a set of steel girders comes swinging down. The last one catches Kale and knocks him away as if he's a toy.

Kale crashes into a wall and drops to the ground. It takes him a moment to realize he's unharmed. He gets up and continues his pursuit.

Meanwhile, Gary's climbed some scaffolding. He runs along it.

Kale gets into an excavator and rams the scaffolding. It comes down in sections like a wave. Gary barely keeps ahead of the crest. As the final section falls away from under him, he jumps to the next set of scaffolding.

Kale's excavator gets stuck, some debris has embedded itself inside the track frame. Kale abandons it.

Gary's grabbed a plank. For a moment he hangs on, thinking he's made it, then the plank starts to slide. It's not secured to the scaffolding.

Gary falls in a pit below.

EXT. CONSTRUCTION PIT - CONTINUOUS

Gary only gets a second to catch his breath, then Kale jumps down into the pit. He lands unluckily and his head smashes on a pylon. The deadly jump is what saves him. He advances on Gary, who picks up a piece of pipe.

Kale laughs, thinking he's invincible.

Gary pretends to swing at Kale's head and Kale moves his arms to intercept pipe. But at the last moment Gary swings down and knocks the pipe into Kale's chest, using less than deadly force.

Shocked and in pain, Kale doubles over. Gary moves in and takes his old cell from Kale's pocket.

GARY

You didn't guess all the rules, did you!

Kale grabs Gary's arm, but Gary manages to wriggle free. He runs.

EXT. STREET - CONTINUOUS

Gary climbs the construction site wall. There's a subway station down the street. He runs towards it.

Kale appears moments later. He's hurt, but bearing it. He scans the street for Gary.

A crowd of people spills from the subway entrance. Kale heads towards it.

INT. SUBWAY STATION - DAY

Kale finds Gary. They're standing on parallel platforms. Two sets of tracks run between them.

SCREECHING ECHOES from the tunnels. Trains are approaching.

Gary shows Kale the cell. The screen angled away from Kale. Kale looks at the tracks. Gary shrugs as if to say, 'Give it a try.'

Kale hesitates. He decides not to cross. Instead, he runs for the stairs connecting their platforms.

Over his shoulder, he glimpses movement. Gary's jumped off his platform to cross to the next.

Kale immediately jumps off his own platform. When he's half way across the tracks, Gary suddenly re-appears on the platform ahead.

Kale frowns. Gary shows him his cell, this time with the screen facing him. The bar is red. It was a trick, they're not in a blind spot.

ECHOES getting louder. People on the platforms SCREAM and point.

Kale turns, just in time to see the train that will hit him.

FADE TO BLACK.

GARY (V.O.)

It's easy to pollute your world,
just to make your own life a little
easier.

EXT. CAR PARK - DAY

The car park is busy. People carrying flowers, someone in a wheelchair.

GARY (V.O.)

It's easy to show off your
discovery and let the world worry
about the consequences.

SUPER: "11 years later"

An older Gary and Sandy get out of their car, two kids in tow. Eight and six years old.

GARY (V.O.)

Much easier than swallowing your
pride and letting your idea die a
silent death.

They walk up to a large building.

INT. HOSPITAL OPERATING THEATRE - DAY

Sandy's sister, Iris, is in surgery. She has her hands in the chest cavity of a patient.

Sandy and Gary sit in the vestibule, their kids coloring quietly.

GARY (V.O.)

But sometimes there's a third option. A middle ground between telling everyone and telling no one.

Gary checks his App on a more futuristic mobile device.

As the first blind spot of the new cycle begins, he gives Iris a signal.

Carefully, Iris removes her patient's heart. Another surgeon passes her a mechanical replacement.

SERIES OF SHOTS

-- A surgeon in New Delhi, a resident in Belgium, a radiologist in China, they check their new App as it buzzes to announce the start of the next cycle of blind spots.

GARY (V.O.)

It took almost a decade, but we set up our own company, working closely with trusted, hand selected individuals. People from all walks of life.

-- A war torn town in the middle east. An empty street, a car filled with explosives. A bomb disposal expert suited up like a spaceman, the soldier beside him checking his app. He urges the disposal expert on as a blind spot starts.

GARY (V.O.)

And every eleven years we get together to do great things.

-- In India, a paraplegic sits strapped in an operating chair, his face flaccid and melting, but his eyes wide awake. His skull is open and a neurosurgeon is about to implant a chip in his head. The surgeon checks with his assistant, who has a version of the App on a holographic tablet.

GARY (V.O.)

We've made some money here and there, and set up our own contracts and data center.

-- Gary sits behind a desk in his new office. It's a large room with five work stations set up. Sandy, Gino, and two others are at work, the blind spot pattern on their holographic screens. Along the room's back wall runs a bank of tiny, futuristic looking servers.

EXT. PRIVATE CLINIC - DAY

The grounds of a private clinic. Deep green lawn with a beautiful fountain. Phil sits with a group of other patients. He's thriving in this new environment, acting out tall tales and making the other patients laugh.

Gary, Sandy, and the kids look on. Both kids wear T-shirts with the number 27 on them. Phil spots them and comes over, picks up the kids. They show their T-shirts with pride.

GARY (V.O.)

Of course, Sandy and I won't be
around forever..

Angle on the kids, playing with Phil.

GARY (V.O.)

But someone will be. And they'll
carry this secret into the future,
till the world is finally ready.

FADE OUT.