THE SEER

By Virginia K.

Copyright©2019 Virginia K.

FADE IN

EXT. ANCIENT TEMPLE - DAY

A view of a single structure nestled in the middle of a thick forest.

From afar, it resembles an ancient Egyptian temple.

A statue of a man with a diamond in hand sets near the front entrance.

SUPER: TEMPLE OF ASTRAL BROTHERWOOD, 1880.

INT. TEMPLE OF ASTRAL BROTHERHOOD - DAY

A hall full of MEN in white robes.

An alter sets on a raised stage in the front of the hall.

On the altar, a violet diamond, the size of a cherry fruit.

It shimmers in the dimly lit hall.

MASTER HUTHER, 60, short grey hair, intense blue eyes, stands beside the diamond. All eyes in the hall focused on him.

A YOUNG MAN, 25, clean shaven, nervous, stands behind Master Huther.

MASTER HUTHER
My brothers, here comes your freedom!

The crowd cheers.

MASTER HUTHER (CONT'D)
No more fate! No more fucking reality! We'll decide who we are, when and how to die. Because from now, we're our own gods!

CROWD
Hail Master! Hail Master!

Master Huther steps away from the diamond, signals the young man to step forward.
The crowd is now silent, anxious.
The young man steps closer to the diamond, his hands shake.

      MASTER HUTHER
      Here comes our salvation!

Crowd cheers.

      MASTER HUTHER (CONT'D)
      (To the young man)
      Be brave, son!

The young man raises his hand, his palm rests on the diamond, his eyes close.

A blinding ray of violet light eminates from the diamond, lands on the young man's forehead.

The crowd gape.

The violet light intensifies, the young man screams.

The ray bores a hole into his forehead, continues to consume the rest of his head.

His hand lets go of the diamond, he falls on the floor, upper half of his head gone!

The crowd screams.

Master Huther glares down at the dead body. He marches forward, picks the diamond and walks out.

INT. CLASSROOM - DAY

PROFESSOR ZAIN, 50s, defined jaw, intense blue eyes, stands in front of rows of desks, STUDENTS fill every one.

SUPER: SCHOOL OF METAPHYSICAL SCIENCES, PRESENT DAY

      PROFESSOR ZAIN
      Astral projection is the powerful and most mystic form of Out of Body Experience. During astral projection, one's astral body exteriorizes from the physical body and the two remains connected by what is called a silver cord.

      He writes the words 'silver cord' on the board.
PROFESSOR ZAIN (CONT'D)
When you experience astral projection in sleep, you may experience symptoms of astral projection like sleep paralysis...

A FEMALE STUDENT, 20s, curly hair, raises her hand.

PROFESSOR ZAIN (CONT'D)
I hate to see hands in the air before I am done with my explanation. Your question better be good.

FEMALE STUDENT
Sorry if it isn't!

PROFESSOR ZAIN
I thought so. What's the question?

FEMALE STUDENT
Have you ever seen an astral body? Does it look like a ghost?

PROFESSOR ZAIN
More or less. Astral body is like a medium between your physical and spiritual bodies. So technically, astral body is something between the two.

Now a MALE STUDENT, 25, raises a hand.

MALE STUDENT
Is it possible to travel in time in an astral body? I'm guessing since it is not bound by time or space...

PROFESSOR ZAIN
You guess wrong. Astral time travel require very strong psychic abilities. There has never been a record of such an event in history. But that doesn't mean it can not happen.

FEMALE STUDENT
So it's possible.

PROFESSOR ZAIN
With impossible psychic powers, yes, it's possible.

MALE STUDENT
Which one is it, possible or impossible?
PROFESSOR ZAIN
My spirit keeps telling me it's possible, however my mind disagree.

MALE STUDENT
Have you ever tried it?

PROFESSOR ZAIN
I don't have impossible psychic powers. I'm hopeful that someone out there have.

FEMALE STUDENT
Hopeful? Why?

PROFESSOR ZAIN
Because that person has the power to free human race. To redefine reality. You're too young to understand this.
(Beat)
But has the years pass, you'll watch yourself grow old, you'll watch some of your loved ones die, and there is nothing you can do about it. Then you'll understand.

FEMALE STUDENT
Everyone grows old and dies. It's called reality.

PROFESSOR ZAIN
And you like it that way?

FEMALE STUDENT
It doesn't matter what I like. It's out of my control.

PROFESSOR ZAIN
What if it's under your control?

FEMALE STUDENT
You're overly dreaming. It can't be under anyone's control.

PROFESSOR ZAIN
(To the class)
In Metaphysical science we learn what the rest of the world believe isn't real. That's because we know more than they do. There is no limits for what we can achieve!
INT. COLLEGE DORM ROOM - DAY

Two beds, a dresser between them. A single closet sets at the far end of the room.

A full length mirror beside it.

CLOSE IN ON one of the beds, RAY DONSON, 23, good looking, pitch black hair.

BEGIN DREAM SEQUENCE:

EXT. ROAD - NIGHT

Amid a heavy traffic, a yellow college bus weaves it's way through a curving road.

INT. SCHOOL BUS - NIGHT

Loud music blasts, college STUDENTS shout lyrics.

The BUS DRIVER, 45, sways his head to the beat of the music.

A cheery group in the back chat and sip drinks. Among them, BRIAN MILESTONE, 24, gorgeous with a well built body.

His clothes sleek, expensive - a deep blue official coat over a white V-neck shirt.

A GIRL, blonde hair, tinny skirt, flirts with him.

EXT. ROAD - DAY

A LITTLE BOY rides a bicycle.

Across the road, TWO KIDS play with a ball.

The ball slips off one kid's fingers, rolls across the road.

The little boy hops off his bike, runs to the ball.

He reaches it just as the Starlight College bus comes into view.

INT. SCHOOL BUS - DAY

In front of the bus, the kid dribbles the ball in the center of the lane.
The bus driver swerves to avoid hitting the kid, winds up on the wrong lane. Meets a speeding truck.

The two hit head-on.

END DREAM SEQUENCE.

INT. COLLEGE DORM ROOM - DAY

Two hands shake Ray awake.

He gasps in air as his eyes flutter open.

BRIAN (O.S)
Nightmares again?

Ray stares up at his roommate, Brian Milestone.

Brian sits on Ray's bed. Wears a deep blue official coat over a white V-Neck shirt.

BRIAN
Want to talk about it? I have few minutes before the bus leaves.

RAY
The bus. I have a bad feeling about that.

Brian rises, strolls across the room.

BRIAN
Whatever you see in a nightmare is an illusion. It ends the moment you open your eyes.

Ray lies back on his bed, stares up at the ceiling.

BRIAN (CONT'D)
You should see a psychiatrist. I can..

RAY
Hire the best for me? Yeah I know. You're spoiled!

BRIAN
No. My father's rich. He gives me money in exchange with not being there.
RAY
Good deal!
(Beat)
Fathers are jerks even when they're penniless. Be glad you're getting money in exchange.

BRIAN
I wasn't complaining.

Brian walks to the mirror on the wall.
He adjusts his hair as he stands watching his image.

RAY
Have you brushed your stinky teeth?

BRIAN
Oh! Yeah, My mouth needs a little tidying. It's been three days since I last tasted Colgate.

RAY
That explains why there're a lots of flies in here.

Ray swaps at a fly.

BRIAN
They seem more interested in your mouth than mine.

He goes into the bathroom, shuts the door behind him.

RAY
Don't forget to scrub your tongue!

Ray gets up, moves to the dresser.
He opens a drawer, picks up a wallet.
He walks to Brian's bed, buries the wallet under a pillow. He moves away.

Brian walks out of the bathroom to find Ray dressing.
He opens the same drawer and delves for his wallet.

BRIAN
Where the fuck is my wallet? I'm gonna miss the bus!

RAY
I don't remember seeing you put it in there.
BRIAN
I did.

He continues to search other drawers.

Ray walks to a window, draws a curtain and peers outside.

Brian smacks his fist against the dresser.

BRIAN (CONT'D)
I can't find the damn thing!

RAY
Relax! Try to remember where you put it.

EXT. DRIVEWAY - DAY

STUDENTS, all in their twenties, hurry inside a College bus.

A Girl, blonde hair, tinny skirt, drops her bag. A black BOY in a sleeveless shirt picks it.

The girl smiles at him as she takes back her bag.

She reaches inside and pulls out a bottle of whisky.

BOY
This is why I love you!

She puts the bottle back in the bag.

GIRL
Where is the Billionaire's boy?

BOY
Don't know. Probably still sleep.

They walk into the bus, settles in the back.

The bus takes off.

INT. COLLEGE DORM ROOM - DAY

Ray moves from the window.

RAY
The bus has already left.

An angry Brian grabs a pillow, throws it across the room, see's his wallet on the bed.
RAY (CONT'D)
Looks like you found your wallet.

BRIAN
You hid it!?

RAY
Why would I do that?

Ray bites his lower lip.

BRIAN
Yeah! You always bite your lip when you lie.
(Beat)
You quit this nonsense or I swear I'm going to leave.

EXT. OFFICE OF THE VICE PRESIDENT - DAY

Vice President HALLEN MATTHEWS, 55, a little plump, walks down the steps outside his office.

His SECRETARY and two secret service AGENTS, follow him.

SECRETARY
Mr. Vice President, I think it's important that you speak with Ferguson. The last time he called, he warned that he has argent information.

MATTHEWS
With Ferguson everything is urgent, even missing pants.

A Limo stands right after the steps. Two more cars behind it.

Another AGENT holds the Limo's door open for MATTHEWS.

Matthews settles inside, followed by one agent.

Other agents gets into the car behind the limo.

EXT. ROAD - DAY

A disheartening wreckage of a school bus and a lory, shattered glass and crshed metal scattered about.

A sight of a violent collision.

EMTs rush around with stretchers and first aid kits.
A COP in uniform approaches TWO MEN. One zips up a body bag.

COP
Did that bus driver survive or is he dead?

FIRST MAN
Dead and packed.

The man pats the body bag.

EXT. IMPRESSIVE APARTMENT BUILDING - NIGHT

Vice President Matthews motorcade pulls up in a parking lot.

Across the street stands an old building, the LOYAL STATE t.v headquarters.

INT. LIMO - NIGHT

Matthews stares out through the window.

MATTHEWS
Days like this, I like to lie nakef in a bathtub while I watch a good movie.

He and his bodyguard laugh.

AGENT #1
Is that what you and Lisa are going to be doing the whole night?

MATTHEWS
I don't know. She is a mysterious woman.

AGENT
You're a lucky man, Sir. I wish you the best night!

Door opens, Agent #2 stands by it as Matthews slips out.

AGENT #2
Have a good night, Sir!

Matthews nod, walks away.

The agent settles inside the limo opposite his counterpart.

AGENT #1
There is nothing unusual about the day you die.

(MORE)
AGENT #1 (CONT'D)
There isn't a dark cloud over your head. Or a black cat behind you.

AGENT #2
Where do you plan on disappearing to?

AGENT #1
Russia, Mexico, may be Africa. Hell! There is no boundaries for a man with a million dollars.

AGENT #2
You should keep a low profile for a while. What we are doing is high treason.

AGENT #1
Pays better than protecting an asshole, right? High treason, I mean.
(Beat)
I only get a couple of dollars a month for following him like a dog!

He flips a finger, a YOUNG DRIVER behind the wheel nods, drives off.

INT. APARTMENT - NIGHT

Luxurious furnishings, artistic drawings on walls.
Everything seems perfectly clean except for a deep blood stain on the floor.

Matthews enters.

MATTHEWS
Lisa! I made it early tonight.

No answer.

He takes off his coat, tosses it on a couch.

MATTHEWS (CONT'D)
Lisa! I am too tired to play hide and seek right now!

He notices a thick blood stain on the floor, moves closer.
The stain run across the room to next.

MATTHEWS (CONT'D)
Lisa! Lisa!
He hurries towards the next room.

INT. BEDROOM - DAY

Lavishly furnished.

Matthews steps inside.

A massive bed sets in the middle of the room where a body of a dead YOUNG MAN lies.

Matthews freezes.

Bruises cover the Young Man's shirtless upper body.

His neck is slit, blood oozes from the wound and seeps into the pillows beneath.

Despite the cuts and bruises, his face still retains some attraction.

A DARK FIGURE closes in on Matthews, strikes him with a wooden rod on the back of the head.

Matthews falls, grunts in pain.

Dark Figure turns to face his counterparts, EVAN and GARY, stands a few steps away, all in masks.

EVAN

Impress me.

Dark Figure puts a gag on Matthews mouth.

Evan takes the rod from his partner.

Matthews cowers. He struggles to his feet with the help of the bed.

Evan sweeps his feet with the rod, Matthews falls back on the floor.

Evan brings the rod down on Matthews back, again and again until Matthews glows still.

GARY

You're good at this!

EVAN

The pay is good. Help me get his clothes off.

They strip Matthews shirt and trousers off.
Evan takes out a switch blade, slits Matthews throat. Blood gushes out.

With Gary's help, he lifts Matthews body from the floor and dumps it next to that of the young man.

Evan tosses some items on the bed, among them, lube, restraints, and a condom.

DARK FIGURE
Work well done!

EXT. APARTMENT BUILDING - NIGHT
An almost empty parking lot.
Evan, Gary and An ASIAN GUY trudge their way towards a car parked close to one end of the parking lot.
They have their masks off, look decent in designer suits.
Evan carries with him three artistic drawing.

GARY
That was easier than I thought.

EVAN
Wait until the whole thing hits the news, your heart will be racing every minute. Take us the hell out of here!

Gary digs into his pockets, takes out car keys.
A pass slips out as he pulls out his hand.
They all settle inside the car, Gary drives off.

INT. COLLEGE DORM ROOM - NIGHT
Ray sits on the floor, his hand scribbles notes on a pad.
Two Starlight College magazines lay on the floor beside him.

BRIAN (O.S)
Twenty died! Did that bus collide with a tanker?

Ray continues writing.

BRIAN (O.S) (CONT'D)
My wallet went missing, I missed the bus. Kind of was lucky.
Ray looks up at Brian who lies on his bed with a cellphone to his ear.

Brian tosses the phone aside, gets up, walks to Ray.

He playfully takes him by the front of his shirt.

BRIAN
How the fuck did you know about the accident?

RAY
(smiling)
You're choking me!

BRIAN
Twenty. People. Died!

Ray's smile fades.

BRIAN (CONT'D)
Thankyou for hiding my wallet, you saved my life!
(Beat)
But I need to know how you knew.

Ray shrugs.

Brian looks down at what Ray had been writing, and the magazines on the floor.

BRIAN (CONT'D)
Your dreams, they are real? Christ! Ray, what the fuck!

He let's go of Ray and steps away.

BRIAN (CONT'D)
You saw the accident?

Ray nods.

BRIAN (CONT'D)
You should have said something!

RAY
I didn't?

BRIAN
Sorry, I thought you're loosing your mind.

RAY
There is no one to tell. They all call me mad!
Brian sits on the floor beside Ray.
He picks up one of the magazines, opens an article.

**TITLE: MAN MURDERS HIS DAUGHTER.**

**BRIAN**
(Smiling)
I do think you're mad. Normal people
don't dream about future events.
(Beat)
They don't dream about people they
have never met.

**RAY**
I don't feel mad.

**BRIAN**
No one does.

Brian reads the article.

**RAY**
You will leave? You don't wanna stay
with a freak?

**BRIAN**
You're a cool freak. I like your
company!

Ray smiles.

**RAY**
Thank you!

**INT. MATTHEWS APARTMENT - DAY**

Police have secured the crime scene.
A yellow police line runs across the front door.
Three OFFICERS guard the scene.
The two bodies still lie on the bed, untouched.

**INT. F.B.I HEADQUARTERS - DAY**

A busy field office, files and computers on desks.
AGENTS, most in suits, go about their work like every normal
day.

**SUPER: F.B.I HQ, WASHINGTON D.C**
INT. FIELD OFFICE - DAY

ROBY, 35, stylish brown hair, watches a football match on a nine inch television fixed on the wall in front of him.

It is ungraciously interrupted by breaking news.

Roby growls loud.

TIGHT ON the screen, a news REPORTER stands outside Matthews apartment building.

A curious crowd of people around him.

REPORTER
It's a gruesome scene we have here!
Vice President Hallen Matthews has been brutally murdered in his apartment alongside a beautiful young man...

Roby turns up the volume, more agents gather around the T.V.

REPORTER (CONT'D)
According to witnesses, the two were found dead in the same bed with a number of sex items...

Special agent RACHEAL SUMMERS, 34, wavy hair, walks forward, eyes wide.

RACHEAL
Fuckin' media! Do they have to air that live?

ROBY
Dinner is best served while still warm.

RACHEAL
What they are airing is speculation.

REPORTER
Is it possible that Mr. Matthews had a gay affair with a young man that could have led to the death of both? Is it possible...

Racheal switches off the t.v.

ROBY
Matthews is the man of the year! He knows how to enjoy life.
RACHEAL
That's why he's dead.
(Beat)
You're coming with me to the crime scene.

ROBY
With pleasure!

INT. MATTHEWS APARTMENT - DAY
Racheal, Roby and two more AGENTS study the crime scene.
Roby picks up the lube from the bed. He drops it into a evidence bag.

ROBY
Why are these things not used. All are new, even the cuffs.

He picks up the restraints, studies them curiously.

ROBY (CONT'D)
Something is not adding up here.

RACHEAL
What do you mean?

ROBY
If the two were murdered here, on the bed. Why is there blood all the way from the living room? Like the murder took place there then a body was drugged in here.

RACHEAL
What's your theory?

ROBY
This isn't the work of a jealous lover. The items were planted.

RACHEAL
And the cute young guy?

ROBY
Him too.

EXT. V.P MATTHEWS HOME - DAY
A three storey mansion with a line of pillars at the front.
A walk down the front steps takes us to a super elegant front yard.

Several sculptures dominate most of the space.

At the top of the steps, a stage is set for a press conference.

Reporters wait with bated breath as LISA Matthews, 40's, beautiful despite age, walks to the set stage.

Three BODYGUARDS stand behind her.

LISA
Today...I, my family....and the citizens of this country. We have lost someone dear to us. The Vice president of this country, my loving husband and friend. A father to my young daughter.

She blows her nose, wipes tears.

LISA (CONT'D)
I have always known Matthews as a faithful, devoted husband. A man who loved his family, his country, and art. Today's news made me doubt his love for me and our lovely daughter.
(Beat)
Matthews may not have been the man we thought he was. He made mistakes we didn't know about. But he doesn't deserve such a cruel murder!

INT. V.P MATTHEWS HOME - LIVING ROOM - DAY

Lavish and spacious.

About a dozen artistic drawings hang on the walls.

FERGUSON, white suit, 50's, strolls around the room. He checks out the art on walls.

Door opens, Lisa enters.

FERGUSON
He really loved art, didn't he?

LISA
(Smiling)
Ferguson! Wasn't expecting you so early. What did you think of my speech?
FERGUSON
It's a stupid thing you did!

LISA
There can never be good business with Matthews alive. You said so yourself.

FERGUSON
I never said you kill him! The F.B.I gonna figure it out. And believe me their suspect won't be a jealous lover.

LISA
It will be an angry political enemy.

FERGUSON
(looks thoughtful)
Yeah, they may think that.

LISA
So, business. Where do we start?

FERGUSON
First you have to prove you're trustworthy, ....

LISA
That word again! I just killed my husband for this! How else do you want me....

FERGUSON
What you need to understand is in drug business no one likes liabilities.

LISA
I am not a liability!

FERGUSON
I know that. But our partners don't.

INT. RACHEAL SUMMERS OFFICE - DAY

Racheal and Roby examine photographs of the murder scene.

RACHEAL
Matthews had political enemies?

ROBY
Politicians rub shoulders all the time.
RACHEAL
Whose shoulder was rubbed in this case?

Door opens. Agent MARTIN WELLS, 39, square jaw, walks in.

He has a starlight college magazine in hand, one similar to the ones we saw with Ray.

ROBY
(Smiling)
The jerk is back!

MARTIN
I have a lead.

RACHEAL
You are supposed to be on vacation.
(Beat)
But since you're here already, let's see what you have.

Martin lays the magazine open on the desk.

RACHEAL (CONT'D)
A school mag?! 

ROBY
He hasn't lost his sense of humor.

MARTIN
Nice to see you too, Roby! Last time I checked you liked conspiracies. You gonna love this one.

He points at an article on the open mag.

TITLE: MURDER OF THE VICE PRESIDENT.

MARTIN (CONT'D)
Give it a read.

Roby lowers his eyes on the mag, reads silently.

ROBY
We have a witness?!

MARTIN
That's what I thought too. But the article was written three months ago. Check the dates.

Roby checks dates.
ROBY
Could be a mistake the writer made.
Being a witness to a Vice President's murder ain't easy.

MARTIN
The dates are collet. I read that article three months ago.

ROBY
Really?

Racheal snatches the magazine away, reads the same article for a few seconds.

MARTIN
I have been reading those articles for years. The stories are incredibly realistic. Then today I see the news and....

RACHEAL
You realise you have been reading murder scenes?

MARTIN
They are not always murder scenes.

RACHEAL
If this article speaks the truth, we should be able to find a pass somewhere around the parking lot.

ROBY
Whoever wrote that had a God's eye view of the murder. He never missed a step.

MARTIN
It's like he was with the killers. But his article was written months ago. Doesn't make sense.

ROBY
Or he was the killer.

MARTIN
He wouldn't incriminate himself.

Racheal picks up a cellphone, dials.

ROBY
(To Racheal)
Who are you calling?
RACHEAL
The officers at the murder scene.

ROBY
You believe the article?

RACHEAL
If they find the pass, yes.

INT. MATTHEWS APARTMENT - NIGHT

Two OFFICERS guard the murder scene. They chat as they stand outside the crossed door.

FIRST OFFICER
You saw them make out?

SECOND OFFICER
A day before our marriage. I found them in a swimming pool.

FIRST OFFICER
And you didn't beat the hell out of the guy?

SECOND OFFICER
It's not like he was forcing her.

His cellphone rings. He excuses himself, listens.

He returns to his partner.

SECOND OFFICER (CONT'D)
The feds wants us to search for a pass in the parking lot.

FIRST OFFICER
Whose pass?

SECOND OFFICER
Don't know. I guess anyone's.

FIRST OFFICER
You go look for it, my legs are feeling a little numb.

SECOND OFFICER
Were you born this lazy or did your momma feed you chameleon milk?

FIRST OFFICER
Chameleons are slow but calculative?
(MORE)
FIRST OFFICER (CONT'D)
One day you'll realise being
workaholic isn't as good as being
smart.

SECOND OFFICER
Standing there is your smart idea?

He walks off.

FIRST OFFICER
(Shouting)
Why not just tell them we can't find
it?

EXT. PARKING LOT - DAY
Second officer searches the parking lot for a pass.
He kneels and checks under parked cars.
He finds it under a SUV.

SECOND OFFICER
(To himself)
Gary Owen, what business do you have
with feds?

INT. RACHEAL SUMMERS OFFICE - DAY
Rachael listens to her cell phone.

RACHEAL
You found it?...read me the names.
Gary?...can you describe
him?...Black..

She hangs up.

RACHEAL (CONT'D)
They found the pass.

ROBY
So we have the killer.

RACHEAL
It belongs to someone named Gary
Owen.

(Beat)
The pass wasn't within the murder
scene. We will bring Gary in for
questioning. And the author of that
article.
Roby looks down at the article once more.

ROBY
He doesn't have a real name.

RACHEAL
What?

ROBY
He calls himself, 'The Seer'.

RACHEAL
A prophet?

ROBY
No, a foreseer.... Don't know.

MARTIN
My sister sometimes writes boring articles about "keeping fit" for the college mag. I think she will know his real name.

ROBY
I thought she graduated?

MARTIN
She wanted a masters too.

ROBY
Smart girl! She has a boyfriend?

RACHEAL
Roby, I want you to bring in Gary. Martin, get The Seer.

Roby nods. He pats Martin on the shoulder as he walks out.

RACHEAL (CONT'D)
It's good to have you back!

MARTIN
What can you do without me?

RACHEAL
I always have my dinner without you.

MARTIN
Sorry about that! After this case is solved, we will visit that classy Chinese restaurant in my neighborhood.

RACHEAL
Looking forward to it.
They smile.

EXT. COLLEGE - BASKETBALL PITCH - DAY

Martin and his PARTNER stands away from cheering STUDENTS.

JOAN, tall, read head, walks to them.

JOAN
Does this mean the vacation is over?

MARTIN
Can we talk about that later?

JOAN
And talking about it is supposed to solve everything?
You never change, do you?

MARTIN
Sorry! We have a big case. You already know that, right?

JOAN
What's there to investigate about that jerk's murder? He played his wife with a man thirty years younger than him. You should be looking for that young man's real lover.

MARTIN
It's more twisted than that. We're looking for The Seer. You know his real name?

JOAN
Your best author? Came to meet him in person?
(Beat)
Wait! You idiots don't think Ray could do that. Because I know him, he is a good person.

MARTIN
I can't share that information with you..I just can't......rules.

JOAN
His name his Ray Donson. You'll find him in the library. Look for a gorgeous guy with pitch black hair, cute blue eyes. He always wears long sleeved T-shirts.
MARTIN'S PARTNER
That's one hell of a description.
Have a crash on him?

JOAN
None of your business!

Martin and his partner walks off.

JOAN (CONT'D)
Ray is no killer! You hear me?

INT. LIBRARY - SECOND FLOOR - DAY
Ray and Brian sit on a table, books all over.
Ray is in a white, long sleeved T-shirt.

BRIAN
You knew about Matthews murder, never did anything, never said anything.
(Beat)
People think he was gay homo! That he cheated on his wife with man.

RAY
I wrote about it.

BRIAN
On a school mag? Less than a quarter of the college read those things!

RAY
Have you found something?

BRIAN
No, I don't think we can find an explanation from this books. You're sick, man! May be we should find a professor in psychology.

RAY
Always looking for a chance to spend money.

BRIAN
What can I say? My parents got enough.

INT. LIBRARY - FIRST FLOOR - DAY
Martin and his Partner enter.
A young LIBRARIAN sits near the entrance.

Martin and his PARTNER walks in.

MARTIN
Ray Donson, he is here right?

LIBRARIAN
He's always here.
(Beat)
You don't look like a student, why are you looking for Ray?

MARTIN
A lot, where is he exactly?

LIBRARIAN
He's innocent. Ray's a good kid.

MARTIN
Where is he!?

The Librarian points her pen upwards.

LIBRARIAN
Second floor.

Martin nods. He signals his counterpart to stay at the exit door.

He walks off.

The Librarian takes out her phone, writes a message.

INT. LIBRARY - SECOND FLOOR - DAY

Ray and Brian, Ray reads a message on his phone.

RAY
Feds are coming for me!

BRIAN
What?

RAY
Kelly says feds are coming for me.

BRIAN
Fuck! Come with me, now!

Brian stands, runs. Ray hesitates for a second, then follows.
They move past shelves, bumb into STUDENTS before they get to the staircase leading to first floor.

Brian spots Martin hurrying up the stairs.

BRIAN (CONT'D)
That one looks like FBI. Go back!
Back!

Martin looks up, spots Ray. He splints up the staircase.

Brian and Ray turns around, races back.

Ray bumps on another STUDENT, tall and masculine. The Student jerks Ray around, pins him on the floor.

Brian intervenes, knocks the big student out with a heavy punch on the side of his head.

Ray pulls himself up, they run.

Martin turns a corner, spots them. He speeds up.

Brian and Ray runs around shelves, trying to lose Martin.

Ray isn't a good runner, Martin keeps on gaining.

Brian grabs one edge of a shelf, pulls it down.

It crashes on Martin and knocks down the whole line of shelves ahead of them. Each taking down the next.

Martin fights to get the heavy shelf and the heap of spilled books off him.

Ray and Brian pelts away. They take the stairs to the first floor.

Martin pushes the shelf up a little and crawls out. He gives chase.

INT. LIBRARY - FIRST FLOOR - DAY

Ray and Brian gets to the exit. The Librarian still sits behind her desk.

RAY
(Breathing hard)
Thanks, Kelly!

LIBRARIAN
You're not free yet.

She points at the agent who stands by the exit door.
The agent notices Ray and Brian. He matches forward.

He is knocked down with a trophy by a JONATHAN, skinny, black.

STUDENT
Come with me!

Ray and Brian shares baffled looks, then follows Jonathan out of the Library.

EXT. DRIVEWAY - DAY

Brian and Ray stops.

BRIAN
Jonathan, where are we going?

JONATHAN/STUDENT
To my car. I am a fantastic racer! Trust me, they won't know where you disappeared to.

BRIAN
Wait! My car will get us away faster.

JONATHAN
No, mine's better. Fuck! Will you stop wasting time?

RAY
Let's take Brian's.

Jonathan shakes his head, pulls out a.... gun!

JONATHAN
No, you are coming with me! It's not a request!

He points his gun at Ray.

BRIAN
You got a gun?!

JONATHAN
You've never seen one?

RAY
What is it you want?

JONATHAN
Come with me and you will find out.

A bullet hits Jonathan on the chest, he falls.
MARTIN (O.S)
Stay where you are or you will get one too!

He walks fast towards Ray, pulls out handcuffs.

BRIAN
What has he done?

MARTIN
Murdered the Vice President.

RAY
What? No! Do I look like some ninja assassin to you?

MARTIN
You are the Seer, right?

BRIAN
But he didn't kill! I thought you agents got some brain between your deaf ears!
He is just a student, what business would he have with a Vice President?

Martin cuffs Ray's hands behind him.

MARTIN
That's what he's going to tell us.

Martin's PARTNER joins them, a huge bruise on the side of his head.

PARTNER
That skinny thing knocked me out!

He points at Jonathan on the ground.

MARTIN
Seems The Seer has a lot going on.

BRIAN
He was about to kill us you idiots!

BRIAN (CONT'D)
(To Ray)
Don't tell this assholes anything until I get you a lawyer. Do you hear?

Ray nods. Brian walks off.
INT. ASTRAL UNION LOUNGE, SAFE ROOM - DAY

An altar stands in the centre of an otherwise empty, dimly lit room.

A glass case is securely fixed on the altar.

A huge, violet diamond, the size of a cherry fruit, is locked in the case.

MASTER FANG, 60's, baldhead, stern look, stolls towards the case. He halts near it.

His white, long robe has a red collar, a sign of leadership.

His hand stretches to touch the case.

    VOICE (O.S)
    Master.

Fang turns around, faces a young lady.

LORI, 26, in a similar white robe, but with a blue collar.

She slightly bows as she faces Fang.

    LORI
    Jonathan failed his mission! The FBI has Ray Donson.

    MASTER FANG
    Contact our agents.

    LORI
    Yes, Master.

She steps out of the room.

EXT. FBI HQ - DAY

Martin and his partner struggle to push Ray through a milling mass of REPORTERS and CAMERAMEN.

    MARTIN
    (To reporters)
    Fuckin' get out of the way!

    REPORTER # 1
    (To Ray)
    What else do you know about Matthews murder?
REPORTER #2
(To Ray)
Where do you get the stories you write?

INT. RACHEAL SUMMERS OFFICE - NIGHT

Rachael sits behind her desk, she studies the photos taken from Matthews crime scene.

MISS JEREMY, tall, wavy dark hair, walks in.

She carries a bundle of eight open Starlight College magazines.

MISS JEREMY
Just when we thought we have learned to figure out all twists and mysteries, guess what? We gonna need Indiana Jonnes to help us figure this out.

She lays the magazines on the desk before Rachael.

MISS JEREMY (CONT'D)
All this articles speaks of different events or rather... tragedies, crimes.

(BEAT)
They have all taken place in real life. Each of the articles was written months or days before the real event occurred. All by the Seer.

RACHEAL
Fuck!

MISS JEREMY
Yeah, fuck! How do we explain this to the media? They're already calling him a prophet.

RACHEAL
We will know once we talk to him.

MISS JEREMY
He's not talking. Except to his lawyer.

INT. INTERROGATION ROOM - NIGHT

Ray sits behind a metal table, across from him, Martin.
RAY
I will only speak to my lawyer.

Martin leans forward.

MARTIN
Billionaire Milestone's son may get you a good lawyer. But no lawyer is good enough to get you out of this.

RAY
I will take my chances.

INT. HOTEL ROOM - NIGHT

Gary sits on a bed, a whisky bottle in hand and a cellphone to his ear.

GARY
It just fell off. Fucking stop insulting me! You know what happens if I get arrested? We are all fucked up!

A knock on the door.

Gary puts the phone and whisky bottle aside.

He picks up a pistol from underneath a pillow, walks to the door.

GARY (CONT'D)
Shout your name!

ROBY (O.S)
Room service!

Gary turks his gun under his jacket. He opens the door.

He meets Roby and his PARTNER, female. Their guns point at him.

Gary panics, hastily tries to reach his gun.

Both agents fire, bullets tear into Gary's chest, he falls forward, dead.

ROBY
We needed him!

ROBY'S PARTNER
You shot him.
ROBY
So did you.

INT. ASTRAL UNION LOUNGE, PRISONERS HALL - NIGHT

The dimly lit hall is divided into small cells of steel bars.

In the cells, men and women of various ages, their clothes dirty and worn out.

About five GUARDS stroll around with pieces of bread on trays.

They throw the pieces into the cells as they walk by. Prisoners scramble for the food.

INT. ASTRAL UNION LOUNGE, WORKERS HALL - NIGHT

Dimly lit. About three hundred people in white robes sit on mats, yoga style.

All face a curtain in front of the hall.

Door opens, Master Fang enters, flanked by Lori.

LORI
Your master is here!

Everyone stands, takes a bow.

MASTER FANG
My brothers, today our salvation comes to us! This time I say this without doubt. We have someone able to use the diamond.
(Beat)
Be ready to welcome your freedom!

They take another bow, happily embrace each other.

INT. FBI HQ - WASHROOM - NIGHT

Agent SNART, tall, wrestler's masculinity, loads a gun. He hands it to a CLEANER in uniform.

The Cleaner hides the gun under his unbuttoned overalls.

SNART
This is your chance to be part of the revolution.
CLEANER
The kingdom of the free world belongs to those who died for it. Yeah I know.

SNART
It's fought for it.
(Beat)
I promise to get Ray home. I won't forget to let Master know the big sacrifice you made.

INT. RACHEAL SUMMERS OFFICE - DAY
Racheal reads one of the magazines.

Behind her, Martin paces.

MARTIN
A good writer, isn't he?

RACHEAL
Yeah. It's like reading a professional forensic report.

MARTIN
How does he see it all?

RACHEAL
You think he sees it?

MARTIN
Don't know. He's a mystery.

Miss Jeremy enters.

MISS JEREMY
I don't know if it's a good idea, but we have someone who may have answers.

She steps back as Professor Zain steps into the office. A briefcase in hand.

RACHEAL
Who is he?

PROFESSOR ZAIN
Professor Zain. I'm an expert in matters of astral projection.

MARTIN
Astral what?!
PROFESSOR ZAIN
It's a form of Out Of Body Experience. When one is able to separate their metaphysical body from physical body...

MARTIN
What does it have to do with this case?

PROFESSOR ZAIN
Ray Donson is somehow able to astral travel through time.

Martin chuckles.

MARTIN
Travel through time, huh?! Miss Jeremy, show this lunatic the way out.

PROFESSOR ZAIN
I guess you need time to realize who you are up against. Maybe then you will need me.

He starts walking out, then halts.

PROFESSOR ZAIN (CONT'D)
My apartment is three blocks away.

He steps out.

INT. INTERROGATION ROOM - DAY
Door opens, Snart walks in.

RAY
Are you people deaf or what? I told you, I am only speaking to my lawyer.

Snart takes out a key, uncuffs Ray's hands.

SNART
Come with me, now!

RAY
Where to?

Snart takes hold of Ray by the arm, drags him towards the door.
SNART
I'm taking you home. Your destiny
awaits you.

RAY
What do you mean, destiny?

INT. FIELD OFFICE - DAY

Miss Jeremy sits on her desk, faces a laptop. Martin and Racheal stand behind her.

Miss Jeremy nods at a photo of one of V.P. Matthews bodyguards on her computer screen.

MISS JEREMY
Isn't he gorgeous?

RACHEAL
Who is he?

MISS JEREMY
Secret Service agent Daniel Antonis. One of Matthews bodyguards.
(Beat)
He bought a plane ticket to Moscow the day before the murder. He had eight hundred thousand grand wired to an offshore account yesterday.

MARTIN
Only a deal to set up Matthews could have earned him that much.

RACHEAL
Who could have wanted Matthews dead that bad?

MISS JEREMY
Definitely not a college kid.

The cleaner walks in, a mop stick in hand.

He hauls the stick at the light bulbs hanging from the ceiling.

They shatter and fall on desks.

MARTIN
The idiot just gone mad! Get him outta here!

Ted takes out the gun, shoots up twice. Agents cower.
ROBY
(To Cleaner)
That's not a vacuum cleaner, Ted!

CLEANER/TED
I know. But I'm cleaning a different kind of dirt today.

He shoots at Miss Jeremy's computer. Screen shatters.

Agents dive for cover behind their desks.

CLEANER/TED (CONT'D)
Move away from the desks! Now or I will start blowing heads!

Agents move away from the desks.

Door opens, Snart enters. He is still grasping Ray by the arm. Has a gun in his other hand.

RAY
Wait! What's going on?

He tries to free his arm. Snart points his gun at his head.

He pushes Ray towards the door.

CLEANER/TED
(To agents)
Hands where I can see them!

Agents raise their hands. Roby reaches a hand on his desk, grabs a bread knife.

RACHEAL
(To Snart)
Where are you taking a fucking murder suspect?!

SNART
Get yourself a new one!

MARTIN
His brain crashed down again!

Roby throws the knife with incredible precision.

It hits Cleaner/Ted in the eye.
He drops to his knees, gun falls.

Snart turns around, sprays bullets around the huge room.

Agents duck, one is shot on the shoulder. Racheal puts pressure on the wound with her bare hands.
Snart pulls Ray out of the room.
Martin grabs Ted's gun,
follows him.

EXT./INT. F.B.I HQ - DAY
Snart drags Ray down the steps. Martin appears behind them.
Snart fires at him. Martin retreats inside.
Roby joins him at the door, a gun in hand.

ROBY
Be careful not to shoot the prophet!
Snart shoots at them, they jump back.
Ray sweeps Snart's feet off the ground.
Snart rolls down the steps, his gun still in hand.
Martin and Roby comes running. Roby secures Ray, while
Martin heads for Snart.

ROBY (CONT'D)
Arrest the son of a bitch!
Snart raises is gun to his head, he smirks at Martin before
blowing his brains off.

MARTIN
Why did he ....? He shot himself!

ROBY
Guess he didn't want to talk.
Something big is going on.

INT. INTERROGATION ROOM - DAY
Ray sits behind the metal table facing Martin and Racheal.

RACHEAL
Where was he taking you?

RAY
I don't know, I don't know him.

MARTIN
He was breaking you out, right?
RAY
That's what it seemed like. Like I said, I didn't know him.

MARTIN
We know you didn't kill Matthews. But we want answers.

RAY
I will only talk to my lawyer.

INT. OPEN OFFICE - DAY
Miss Jeremy searches Snart's desk, files, drawers.
She picks an object from a drawer, stares at it curiously.

INT. INTERROGATION ROOM - DAY

RACHEAL
What did Snart say to you when..

RAY
I said I'll speak to my lawyer.

Door opens, Roby enters. Brian and a short Guy in a suit behind him.

ROBY
His lawyer is here. None other than the famous Christian Sanders!

RACHEAL
Wait outside for a few more minutes.

Christian walks forward.

CHRISTIAN SANDERS
(To RACHEAL and Martin)
Do I need to remind you that it's his right to be represented by a lawyer and not taunted into confession?

Racheal rises from her seat.

RACHEAL
This would be a lot easier for your client if you chose to cooperate with us.

She nods at Martin to follow her out.
RACHEAL (CONT'D)
You have ten minutes.

She and Martin leave the room.

Brian walks forward, hugs Ray.

BRIAN
They didn't torture you, right?

RAY
As if this isn't torturous enough?

BRIAN
I'll use every penny I can get to prove you're innocent. You'll be free and famous.

RAY
Famous!?

BRIAN
Your pretty face is all over the news. Fox, BBC, CNN, all of them! Thank God you're goodlooking.

INT. RACHEAL SUMMERS OFFICE - DAY

Miss Jeremy sits on Rachael's desk. Racheal and Martin enter.

MISS JEREMY
We should have listened to the Professor.

MARTIN
That guy was nuts!

MISS JEREMY
Not as far as this is concerned.

Miss Jeremy holds out an object that looks similar to a budge.

MISS JEREMY (CONT'D)
I searched Snart's desk, found this in one of the drawers.

MARTIN
Congratulations, you just discovered Snart's budge!

MISS JEREMY
It's not a budge you moron!
She hands Racheal the budge.

MISS JEREMY (CONT'D)
Not his F.B.I budge at least.

Racheal looks at the budge. An image of a diamond and the words "Loyal member of Astral Union" curved on it.

She passes it to Martin.

RACHEAL
Who the hell is Astral Union?

MISS JEREMY
Doesn't it sound like something the professor hinted about? Astral Union, astral projection, sounds connected?

MARTIN
Did that asshole leave a number?

RACHEAL
It's not protocol.

MISS JEREMY
To hell with protocol! We got a fuckin' kid in there who can see the future! You want to tell us how your experience has taught you to handle that?

Racheal remains silent for a moment.

RACHEAL
Okay. But his involvement will be off the books.

EXT. V.P MATTHEWS HOME - DAY

Lisa and Ferguson sits by a pool, three bodyguards behind them.

Evan and a short, Asian man (same man we saw earlier with Evan and Gary), stand in front of Lisa and Ferguson.

LISA
Did you think I paid you to kill my husband so we can entertain the public?

EVAN
No of course!
LISA
Then why leave your pass cards at the crime scene? So you may become popular?

EVAN
Only Gary made a that mistake. He didn't say anything to feds before they put him down.

FERGUSON
I believe you. But just to make sure the mess is cleaned....

He flaps a finger, the bodyguards pull out their guns.

EVAN
Fuck! This was supposed to be a discussion...

He and the Asian guy run.

Guards fire the guns.

Evan gets hit on the back of the head.

His partner gets two bullets on the back, rolls into the pool.

INT. RACHEAL SUMMERS OFFICE - DAY

Professor Zain has the attention of Martin, Racheal, Miss Jeremy and Roby.

PROFESSOR ZAIN
If Ray doesn't know how to leave his body through meditation, he will tell you he saw this things in a dream.

(Beat)
Most people who experience astral projection during sleep never knows they were out of their body. They just wake up with memories of things they saw and assume it was a dream.

RACHEAL
In his dreams he sees the future?

PROFESSOR ZAIN
It appears Ray's abilities are beyond what people think is possible. Travel in time through astral projection.

He walks closer to Racheal.
PROFESSOR ZAIN (CONT'D)
With such powers, there are a lot ambitious people who would like to get their hands on him.

ROBY
You mean evil people.

MARTIN
Astral Union, who are they?

PROFESSOR ZAIN
A secret society, founded back in the eighteenth century.

EXT. MINE - DAY
Barefoot SLAVES line up along the banks of a river, scooping up sand in baskets.

SUPER: Britain, 1865 BC.

GUARDS stand alert away from the water, watching every move.

PROFESSOR ZAIN (O.S)
It began with the discovery of Astral diamond.

TIGHT ON one of the slaves. As water drips down the perpetrated basket, we see tiny fragments of diamond in the sand.

He picks up the fragments, tosses them into one of the bigger basket that lay a step away from the waters.

He bends to scoop up more sand and water.

As the water drains from the basket, we see something strange.

A huge, violet diamond. The size of a cherry fruit.

He hesitates to pick it. Instead lowers the basket back into the water.

He looks around, no one is watching him.

With the busket still beneath the surface of the water, he picks the diamond.

He struggles to hind it under his coat. A GUARD notices, approaches.

The Slave runs, getting deeper into the river.
More guards join in the chase.

The slave is caught just as he is about to dive into the deeper waters.

The guards recover the diamond from his pockets. Then slit his throat.

The group of guards stares at the diamond in awe. The slave's body gets pushed downstream by the water.

**PROFESSOR ZAIN (O.S) (CONT'D)**

A rider was sent to take the diamond to Rome as a treasure for the Queen. But he got robbed on the way.

----

**EXT. DIRT ROAD - NIGHT**

A rider on a horse.

He takes out a bottle of water from a tiny bag, drinks.

As he drinks, someone grabs his foot, pulls him down.

The rider falls to the ground. Three MEN surround him.

One places his sword under the rider's chin. The rider takes out the diamond from his pockets, hands it to one of the men.

**PROFESSOR ZAIN (O.S)**

The Diamond ended in the hands of a man named Huther. People say he was a strong psychic, a famous fortune teller.

----

**INT. HOUSE - DAY**

Drawings on walls, ancient, but attractive.

Two MEN sits on a mat, one of the men is Master Huther. Their legs cross before them, yoga style.

A young lady approaches, abit short, dark skin.

She whispers something in Huther's ear, he nods, rises.

She waves her hand, three MEN step forward, same men that robbed the rider.

One hands Huther a small bag.
Huther digs in a hand, takes out the astral diamond. He nods, smiles.

MASTER HUTHER
This is it! An object of revolution.

He turns, starts walking away. One of the men rushes forward, blocks Huthers path.

MAN
It wasn't free!

The young lady draws a sword. In one shift move, she runs the man through.

Huther walks away as the other two men pull out their blades, attack the young woman.

But their poor fighting skills can't match her ninja like moves.

Blades collide as she blocks their attacks, she kicks, punches and dodges blows.

One of the men gets a deep cut on the neck, his sword drops.

The next attacks, aims for the woman's chest. She dodges, the blade goes into the other mans abdomen, it's stuck, and he falls.

Now unarmed, the last man tries to dodge the woman's attacks. He is poor at it, the blade goes deep into his chest.

INT. RACHEAL SUMMERS OFFICE - DAY

ROBY
Great story!

PROFESSOR ZAIN
Huther started Astral Union in search of someone strong enough to connect with the diamond.

RACHEAL
Sounds to me like an old myth.

MISS JEREMY
Snart and Ted were members of that old myth. It's a secret society, it exists. And it wants Ray.

ROBY
What's unique about this diamond?
PROFESSOR ZAIN
Your astral body is more like a gas than solid. It can change form, move through objects.
(Beat)
But it doesn't have physical strength.

MISS JEREMY
The diamond gives it strength?

PROFESSOR ZAIN
Incredible physical strength.
(Beat)
If Ray uses the diamond, it's a different story.

MARTIN
Yeah. Since you are mad enough to think he can travel in time!

ROBY
That means Ray can go back in time and find out why Matthews was murdered.

MARTIN
Don't believe too much of this shit!

PROFESSOR ZAIN
I can prove it's not shit if you let me speak to Ray.

INT. INTERROGATION ROOM - DAY

Brian and Christian Sanders sit opposite Ray.

CHRISTIAN SANDERS
You need to change your story. We can't base our argument on dreams!

RAY
It's the truth.

CHRISTIAN SANDERS
Sure it is! You either give me something sensible or I walk!

BRIAN
Hey, I am paying you!

Door opens. Martin, Racheal and Professor Zain walk in.
RACHEAL
Ten minutes are over.

CHRISTIAN SANDERS
(To Ray)
We will talk about this later.

He starts to walk out.

RACHEAL
Ray, Professor here wants to speak with you.

CHRISTIAN SANDERS
That's my client! You want answers? You ask me.

Racheal uncuffs Ray.

RACHEAL
He is no longer a suspect.

BRIAN
So you caught the killers?

RACHEAL
No, he will be helping with investigation.

Ray exhales deeply.

RAY
God knew I was innocent.

BRIAN
(To Christian Sanders)
I'm not paying you a penny, Jackass!

Christian Sanders shakes his head, walks out.

Professor zain takes his seat.

PROFESSOR ZAIN
Ray Donson, I'm honoured to meet you!

They shake hands.

PROFESSOR ZAIN (CONT'D)
Call me Zain. I'm a professor in metaphysical sciences.
(Beat)
How much do you know about astral projection?
RAY
Never heard of it.

PROFESSOR ZAIN
Do you mind finding out?

INT. INTERROGATION ROOM - DAY

The Room is dimly lit and empty. Except for Ray and Professor zain, seated on a mat in the center of the room.

Racheal, Roby, Martin and Brian stands outside the room, looking in through a glass window.

PROFESSOR ZAIN
Concentrate on your inner self. First be aware of every part of your physical body, then be aware of your astral form.
(Beat)
Try to project your consciousness outside your body.

Ray shuts his eyes. For a while nothing happens. He opens them.

RAY
I don't think I can do it.

PROFESSOR ZAIN
Believe me, you're the most powerful psychic the world has. You are capable of so much more.

Ray takes a deep breath, exhales. He shuts his eyes again.

For a few seconds, he just sits still. Until his astral body appears steps away from them.

It's a perfect copy of Ray, but looks more like a projected image than a physical body.

ROBY
Oh God! That's his soul!

BRIAN
Creepy!

Ray's astral body floats around, from corner to corner. Professor Zains smiles.

RACHEAL
The Professor wasn't lying, it may be true he can time travel.
MARTIN
What? You must be kidding me!

Racheal marches into the room. Ray's astral body disappears. His eyes open.

RAY
God! That needs a lot of concentration.

PROFESSOR ZAIN
Good! Now you will try to leave the physical dimension, this dimension. Travel into astral plane or time dimension.

RACHEAL
Time dimension. I don't know how it works, but if you want to be free, you must find for us who killed Matthews.

RAY
You really think I can travel in time?!

RACHEAL
No, you will travel in time.

Ray sighs, shuts his eyes.

Martin approaches Racheal.

MARTIN
(Whispering)
You know we can't charge anyone with basis of some freak traveling back in time.

RACHEAL
What we need is a lead. It's easier when we know who we should go after.

Ray's astral form appears again, this time it floats upwards, goes right through the ceiling.

MARTIN
Where did he go?

EXT. REALITY DIMENSION - VIOLET SPACE - DAY

Astral Ray floats in an endless violet space.
Infinite white, round dots swirl around as if revolving around an unseen object.

Varying sounds of people talking, traffic, music, are heard as each dot passes.

ASTRAL RAY
Where the hell am I?

He reaches out and touches one dot. It sucks him in!

EXT. MEGA CITY - STREET - NIGHT
Astral Ray finds himself in a magnificent, futuristic city.
He stands in the center of a pedestrian road.
People walk fast by him, most in suits with short collars.
High-tech cars fly above the pedestrian roads like low flying jets.
Very tall skyscrapers set on either side of the street.
SUPER: DIFFERENT REALITY

EXT. STREET - NIGHT
Astral Ray looks around, appearing lost.
A MAN smiles at him as he walks by, Astral Ray smiles back.
A group of teenage GIRLS exits a hotel.

GIRL #1
Look! Isn't that Ray Donson?!
She points at Astral Ray who stands in the center of the road, looking confused.

GIRL #2
Fuck, yes! It's him!
She pulls out a camera, takes several pics of Astral Ray.
Astral Ray signals a middle aged WOMAN in a red skirt and heels to stop.
She runs her eyes all over him as she steps closer.

RAY
What city is this, ma'am?
WOMAN
Good evening, Mister!

ASTRAL RAY
Evening!

WOMAN
You look like....

ASTRAL RAY
Ray Donson.

WOMAN
The model! Yes! yes! yes! It's you.

She points at a huge billboard set on the roof of a three storey building across the street.

Astral Ray gapes at the stunning image of him on the billboard.

On the billboard, he holds a bottle of men's lotion out like a celerity doing a commercial.

ASTRAL RAY
That's not me. I'm no model.
(Beat)
What year is it?

WOMAN

ASTRAL RAY
No. No hospital.

A little BOY, 9, runs to Astral Ray, a paper and pen in hand.

BOY
Ray Donson. You're Ray Donson right?

Astral Ray nods.

BOY (CONT'D)
Will you please sign my autograph?

He holds out the paper and pen for Astral Ray.

Astral Ray shakes his head, squats.

ASTRAL RAY
I can't do it. You see, my hands are a little shaky right now.
BOY
Am sorry! Can I hug you?

ASTRAL RAY
Huh...I guess so.
The boy tries to wrap his hands around Astral Ray. But it's like hugging air.

His hands go right through Astral Ray. Meet in the middle of Astral Ray's chest.

Both the boy and Astral Ray step back, shocked!

BOY
What's wrong with you?!

Astral Ray shuts his eyes.

ASTRAL RAY
(Whispering)
Concentrate, concentrate.

He vanishes.

EXT. FBI HQ - DAY
Astral Ray appears on the roof.

A MAN and a WOMAN stands on a balcony of the neighbouring building, chats.

The man is looking directly at Astral Ray, or so it seems.

Astral Ray waves and smiles at the Man. But it's day and he is invisible.

The man doesn't wave back. Instead, he goes on chatting with the woman.

ASTRAL RAY
Light makes me invisible?!

Astral Ray shuts his eyes.

INT. V.P MATTHEWS APARTMENT - DAY
The room is well lit.

Evan, Gary, a gorgeous YOUNG MAN, and an Asian guy enter.

The rest are in black suits except the Young Man.
The young man carries three, framed artistic pictures.

    YOUNG MAN
    You said she would be here. Did we come to the wrong place?

    EVAN
    No.

Astral Ray floats through the door, then to a sofa at a corner. None of them see him.

    YOUNG MAN
    No? We are waiting for her?

    EVAN
    No.

He steps closer.

    EVAN (CONT'D)
    There was no "her".

    YOUNG MAN
    What? Why then did you bring me here.

Gary elbows the Young Man on the head, he falls.

    EVAN
    It's complicated.

Gary and the Asian guy shower the Young man with kicks and punches.

Astral Ray watches, but keeps shifting his sight away from the gruesome assault.

Blood flows from the Young Man's mouth and nose as he lies helpless on the floor.

A cellphone rings in Evan's pocket. He checks the caller.

    EVAN (CONT'D)
    It's her, Mrs. Matthews. Knock him out!

    GARY
    Sure.

Gary kicks the young man on the back of the head.

Evan picks up the call.

    LISA (V.O)
    How far are we?
Evan
Ready, Ma'am. We are waiting for Matthews arrival.

Lisa
Good! He will be there soon.

Astral Ray floats upwards and disappears.

Int. Racheal Summers Office - Night

Professor Zain, Racheal and Martin stands around Recheal's desk.

Brian sits on the table and Ray on the office chair.

Racheal
If Mrs. Matthews did call the killers at the time the crime was committed, then we have enough evidence to have her arrested. We only need to track the call.

Martin
I'm yet to believe we're doing this!

Roby
It's called metaphysical intelligence.

Martin
Travel in time! Hopefully the director won't ever know about this madness.

Racheal
You're the one who came here with that magazine!

Ray
You made me get arrested!

Martin
Sorry! I didn't know you before.

Roby
Shouldn't we do the same with the rest of the yet to be solved cases?

Brian
He took almost thirty minutes to come back, I was freaking out!
RAY
That's because I kind of got lost at first. Landed in the wrong dimension.

PROFESSOR ZAIN
What dimension?

RAY
Endless violet space with revolving white disks. But I could hear sounds of people talking, traffic.

(Beat)
I touched a dot, it sucked me in!
Then I was in this futuristic world where I'm a model.

PROFESSOR ZAIN
Reality dimension. The white discs are infinite realities that can replace the one we live in.

MARTIN
Seriously?!

PROFESSOR ZAIN
We live in a much cooler reality, we don't have aliens or beings with superpowers, other realities aren't the same.

Door opens. Miss Jeremy peeps inside.

MISS JEREMY
Anyone want to hear what Ted has to say?

RACHEAL
Sure.

She walks out, others follow.

INT. INTERROGATION ROOM - NIGHT

Ted sits behind the metal table, AGENT RICHARDS, defined jaw, steely eyes, sits opposite him.

Racheal, Ray, Professor ZAIN and Martin stands behind the transparent glass, looking inside.

Ted looks straight at them. For a moment his gaze rests on Professor Zain before shifting back to Agent Richards.
TED
You cannot protect Ray. We will get to him. In ways you may never expect.

RICHARDS
How about you cut the crap and tell me who you're working for.

TED
It's classified. But I can assure you, we are everywhere, and everyone. From the guy who sits in the office to the one who picks your trash.

He takes a brief glance at Professor Zain. Looks back at Richards.

TED (CONT'D)
There is no where to hind him.

MARTIN
(To Racheal)
He's insane.

RACHEAL
I hope so. Let's go get Mrs. Matthews.

INT. WASHROOM - NIGHT
Professor Zain finishes washing his hands.
He walks to a mirror, stares at his image as he dries his hands with a paper towel.
He unbuttons his shirt just a little for us to see the green diamond that rests on his chest.
It is attached to a chain that hangs around his neck.
He briefly shuts his eyes as he fingers the diamond, the diamond glows.

INT. V.P MATTHEWS HOME - DAY
NINE GUARDS, all in black suits, stand around the front yard.
Two FBI vans pull up just metres from them. Agents alight, all in bulletproof vests.
Roby and Martin alight last.
MARTIN
(To Roby)
You think you can talk them into
letting us in?

ROBY
I don't know, just trying my luck.

HENRIK, tall, Russian guard, walks down the steps to meet
Roby and Martin.

ROBY (CONT'D)
We would like to walk in there, mind
stepping out of our way?

HENRIK
You don't think we are here for décor
do you? This isn't a bar!

ROBY
We are FBI if you haven't noticed.

HENRIK
What is it you want?

MARTIN
We have a suspect inside, get out of
the way!

HENRIK
I will go inside and get you your
suspect. Wait here!

Henrik walks up the steps, disappears inside the house.

MARTIN
Time to try my way before he tells
her to run.

He pulls out his gun, takes down one guard.

INT. MATTHEWS STUDY - DAY
Lisa sits on the desk, reading some papers.
Ferguson checks out artistic drawing hanging on the walls.
A single family photo hangs on one of the walls.
On the photo, Lisa hugs a teenage girl affectionately,
Matthews has a hand on each of them.

LISA
Who supplies northern Mexico?
FERGUSON
You make a great Mum!

LISA
I asked who supplies northern Mexico?

Door opens, Henrik peep in.

HENRIK
FBI are here. You need to leave.

LISA
Can you stall them for a while?

HENRIK
I will try.

He shuts the door.

FERGUSON
How the fuck do we leave?!

LISA
Follow me.

She picks up one of the papers and ends for the door.

EXT. V.P MATTHEWS HOME - DAY

It's an intense battle between FBI agents and guards.

Martin pulls Roby by the arm towards a statue of Roman knight.

Henrik steps out, Roby shoots at him, he ducks behind a pillar.

Henrik returns fire, Martin shoots at him, then Roby. Bullets meets the pillar.

Mitres from them, two agents struggle to fit behind a thin statue as bullets fly in their direction.

A guard flings a hand grenade at them. They leap away before it goes off.

The guard takes aim at one of the agents, the other takes him out before he fires.

The saved agent blows the other a kiss, his savior gives him the finger in return.

Back to Martin and Roby, both take turns in shooting at Henrik.
Their bullets still gets deflected by the pillar.

MARTIN
I got only one bullet left, we need
to change tactic.

ROBY
What do you say we do?

MARTIN
Cover me. I will get him from another
angle.

ROBY
Fine, go!

Martin pelts away. Roby shoots at Henrik.

Martin gets to the next statue, halts to take a breath.

Ahead of him, a guard takes cover behind a pillar as he
shoots at agents, his back on Martin.

Martin raises his gun. As if recalling he has a single
bullet left, he lowers it.

He bends and picks up a rock, he throws the stone at the

guard.

It meets the back of his head, knocks him out.

Henrik shoots at Roby. Bullets tears down pieces of the

statue. Roby returns fire, Henrik ducks.

Roby runs out of bullets just as Martin gets to the pillar
strategic to where Henrik stands.

He shoots his last bullet, hits Henrik on the back.

As he falls, Martin runs to him, kicks away the gun.

HENRIK
She is gone. She is miles from here
now!

He laughs insanely. Martin kicks him on the head, knocks him
out.

Roby goes past Martin to kick the front door of the house.

EXT. V.P MATTHEWS HOME - BACKYARD - DAY

Two AGENTS stand beside a door, waits.
AGENT #1
It's beautiful home. What the hell else did she want?

AGENT #2
Some women are complicated.

Sounds of footsteps from the other side of the locked door.

The two agents draw their guns, moves a step away from the door.

FERGUSON (O.S)
You're sure this won't land us in hell?

LISA
No, but it's either this or jail.

Door unlocks, opens, Lisa and Ferguson step out.

AGENT #1
Excuse me, Ma'am! You are under arrest. Both of you.

Lisa and Ferguson stops.

LISA
What are you accusing me of?

AGENT #1
You are running, why?

LISA
It's my right to know why I am being arrested!

AGENT #1
Conspiracy to commit murder, dealing drugs, resisting arrest....

LISA
I want to see my lawyer, immediately.

The agents handcuff Lisa and Ferguson.

INT. RACHEAL SUMMERS OFFICE - DAY

Professor Zain steps inside, has a phone to his ear.

PROFESSOR ZAIN
Yeah, I will be there. Don't dare fail me this time!
He hangs up, puts the phone in his pocket.

He walks to the desk where Martin, Racheal, Roby, Ray and Roby stands.

Racheal hands everyone a drink.

Martin holds up his glass.

**MARTIN**
To nailing the real killer.

They click glasses.

**ROBY**
Those goons put up one hell of a fight.

**MARTIN**
We won. That tells you how good we are.

**RAY**
I need to make a phone call. Everyone still thinks I'm a killer including my family.

**RACHEAL**
We always knew you weren't. All we wanted was answers.

**RAY**
You nearly destroyed my reputation.

**ROBY**
You had one?

INT. FBI HQ - CORRIDOR - DAY

Ray dials a number, listens.

INT. HOME - DAY

A thatched cottage stands at one end of a ten acre potato farm.

INT. HOME - LIVING ROOM - DAY

Two men watches a midsize T.V, ALLEN Bolton and his son, LEONARD Bolton.

Both have short brown hair, slit eyes.
Far from them, HANNA Donson, sits on a stool, stares blankly at the wall in front of her.

A tear escapes her eye, runs down her cheek.

She clenches her fist and she lets out a painful sob.

Allen shifts his gaze from the T.V, looks at his sobbing wife.

LEONARD switches off the T.V.

    ALLEN
    Is this about him again? He is gonna go to prison, there is nothing we can do. We have to move on.

    HANNA
    I forget about my son? He isn't a killer!

    ALLEN
    He is the only suspect arrested.

    HANNA
    You don't care, you are not his father!

    ALLEN
    His real father left him, he left both of you! I gave you a new start.

Leonard leaves the room.

    HANNA
    Do I look like someone with a new start??! You're a selfish jerk! A shameless selfish jerk!

Hanna's phone rings. She picks the call.

    HANNA (CONT'D)
    Ray? Oh God it's you! Are you okay?

INT. FBI HQ - CORRIDOR - DAY

Ray leans on a wall, smiles as he speaks.

    RAY
    (On phone)
    Mum, I'm free. They arrested the real killers so....they let me go.
INT. HOME - LIVING ROOM - DAY

Hanna smiles, wipes away tears.
She lowers the hand holding the phone.

HANNA
(To Allen)
My son is free! I told you, he didn't kill.

ALLEN
Are you sure they let him go?

HANNA
Why not? He's innocent, as always.

She raises the phone back to her ear.

Allen leans back on his seat, sighs heavily.

ALLEN
Thank God!

HANNA
(On phone)
So when are you coming home? I miss you honey.

RAY (V.O)
May be tomorrow.

A knock on the door. Allen goes to answer.

He swings the door open, meets three MEN in masks and guns pointed at him.

Allen raises his hands.

HANNA
Allen? What are you doing?

ALLEN
Hum...there are..men. Men with...

A hand grabs his coat, pulls him out of the room.

HANNA
What?

Two masked men step inside, guns in hand.
HANNA (CONT'D)
Oh fuck! Whatever you want, take.
Just take!

RAY (V.O)
Mum, what's going on?

Hanna raises her hands in the air.

HANNA
Ray! We have...a..

MAN IN MASK
Shhhh!

He signals the second man to check the other rooms.

INT. BEDROOM - DAY
Leonard lays on his bed, types a text on a laptop.
Sounds of approaching footsteps from outside.
He leaves his bed and walks to the door.
He opens it just a little to peep out.
A man in mask walks up a staircase, heads towards his room.
Leonard quickly shuts his door.
The Man in mask now runs towards the room.
He kicks the door, it doesn't budge.
He shoots twice, kicks the door. It swings open.
He scans the room before stepping inside. It's empty!
A window is open across the room, he runs to it.
He peeps his head out, no sign of Leonard.
The man turns around, a flower vase hits him on the head.
He falls but doesn't let go of the gun.
Leonard steps hard on the man's hand, he releases the gun.
Leonard bends to pick it, the man kicks it away. It slides across the room.
Leonard goes for it, the masked man right behind him.
He picks the gun, the man sweeps him off the ground, slams him against the wall.

Leonard kicks him between the legs. The man stumbles back, falls on the bed.

Leonard points the gun at him, the man holds one hand up. The other reaches for the laptop.

**LEONARD**

Let me see your other hand!

The man hurls the laptop at Leonard, Leonard dodges.

The man comes running, grabs the gun. He uses his other hand to push Leonard to a wall.

They fight for the gun. The man let's go of it.

But before Leonard can raise it, he knocks him down with an elbow on the head.

Leonard releases the gun.

INT. HOME - LIVING ROOM - DAY

Leonard stumbles into the room. The man behind him shoves him forward.

Hanna steps away from the phone. The Man in mask picks it.

**MAN IN MASK**

(On phone)

Ray Donson! I have my gun pointed at your beautiful Momma here!

**RAY (V.O)**

What do you want?!

**MAN IN MASK**

You. I am offering you a deal. Show up in Jordan Church today at six. No feds, no friends. If you fail, I will mail your mothers head to you first thing in the morning!

He hangs up.

The two men push Leonard and Hanna out the door.

INT. RACHEAL SUMMERS OFFICE - DAY

Ray rushes inside.
RAY
They kidnapped my family!

Everyone puts their drinks down, except Roby.

RACHEAL
You said kidnapped? Who did?

Ray puts his phone on the desk, plays the recorded conversation with the masked man.

MARTIN
You have any idea who the men could be?

RAY
No, no idea.

PROFESSOR ZAIN
Is ain't it common knowledge that the only people that need Ray that bad is the Astral Union?

ROBY
They are not having him! No one's worth risking the future of the world for.

RAY
They have my mother!

RACHEAL
We can't let them kill your family. What Roby is saying is we will make a plan to save them without handing you to them.

ROBY
Actually, what I meant is protecting the world comes with a cost.

Ray grabs a glass of wine from the table, throws it at Roby.

Roby bends his head, the glass hits the floor.

ROBY (CONT'D)
Hey! You fuckin' wanna mess my best shirt?!

Racheal slams her fist on the table.

RACHEAL
(To Roby)
 Fucking grow up! His family has been kidnapped, we don't know where...
MARTIN
I agree with Roby. We shouldn't risk the world for three people.

Racheal glares up at him.

RACHEAL
Is that what you would do if it were your sister? Or your kid? Let them die? Answer me!

MARTIN
You're loosing it, Racheal. You need to think this over. There are times you have to make hard decisions.

RACHEAL
You suck! Every word that comes from your mouth sucks!

She walks to him, grabs him by his, pulls at it as if choking him.

RACHEAL (CONT'D)
We will go to that church! And we will get Ray's family back. You will be part of that team.
(Beat)
Say, Yes ma'am!

MARTIN
(Grudgingly)
Yes ma'am!

INT. CHURCH - DAY

A huge hall with five rows of long benches.

On the third row, a CHOIR of about twenty people in long robes, sit in a tight circle, reciting a song.

A CHOIRMASTER MASTER stands in the center, directs the choir.

Roby and his partner walks in, hand in hand. Roby is in a suit, his partner in a white dress.

They take their seats in the middle of the second row.

Roby looks around, leans forward. He speaks on his radio.

ROBY
It's clear, send him in.
Ray walks in, strolls down the aisle towards the stage. The choir bow their heads as he passes.

Ray doesn't think much of it, he continues walking.

A curtain moves backstage. A MAN IN SUIT steps on the stage.

He saunters forward, meets Ray at the front edge of the stage.

He takes a bow in front of Ray.

RAY
What was that for?

MAN IN SUIT
It's a rule. That we should show respect to the one who is destined to free us.

RAY
Free? From what?

MAN IN SUIT
Really? Don't you feel it all the time? The limitations? That you are not in control?

RAY
Yeah, sure!
(Beat)
I am sick of your savage nonsense!
Where is my family?

MAN IN SUIT
I am just a servant fulfilling the commands of my master, I don't have all answers.

RAY
So you have no idea where they are?
Why then am I talking to you?

MAN IN SUIT
My master is keeping them safe. You will have to come with me, meet the master.

RAY
That wasn't part of the deal.

The man reaches under his coat, takes out a revolver. Ray steps back.
RAY (CONT'D)
You're not going to shoot me, you need me!

Roby draws his gun, aims.

A bullet hits the Man In Suit on the head before Roby pulls his trigger.

Roby turns his gun at the man who had shot the bullet, the Choirmaster.

CHOIRMASTER
(To Roby)
Don't you think he was taking it too far? Master wanted this done in an orderly manner. No violence.

He hands his gun to one of the choir members.

CHOIRMASTER (CONT'D)
(To Ray)
We had a deal. A noble deal. You come with us, your family stays safe. Isn't that what you want?

ROBY
No, that's what you want. How about you tell me where they are keeping his family and I won't blow your brains off!

The rest of the choir rises, guns in hand.

LADY AGENT
No fuck!

She and Roby dive under the benches to evade the flying bullets.

Ray crawls away, disappearing into the sea of benches of the last row.

EXT./INT. CHURCH - CAR - DAY

Martin sits behind the wheel, Racheal beside him, Brian on the back seat.

MARTIN
(To Racheal)
You know this can go south and we will have handed Ray to them in a silver platter.
RACHEAL
We didn't have much options.

MARTIN
Yeah we did. We are talking about lives of three people against the whole world.

RACHEAL
I like that you always have a different opinion, it's good for a couples.
(Beat)
I know this is a huge risk. But I also care about Ray. It's his family on the line.

MARTIN
What about our family? Our future family?

RACHEAL
Our family will be fine, I promise!

Martin leans in.

MARTIN
(Whispering)
If I sense a sign of loosing, I will put a bullet in Ray's head. That way I'll make sure they don't capture him alive.
(Beat)
I am sorry but I am trying to do the right thing!

Sounds of gun fire from inside the church. Racheal and Martin leaps out of the car.

MARTIN (CONT'D)
(To Brian)
Don't leave this car!

He and Racheal runs into the church, Brian leaves the car.

INT. CHURCH - DAY

Intense gun fight between Roby, his partner and the choir.
Roby crawls between benches, lays on is berry.
The armed choir stands on the opposite row of benches. Roby shoots at their feet.
Two fall, he shoots two more bullets, each on each head.

He crawls under the benches, bullets hits the spot he had been.

The choir moves towards them, his partner fires her round of bullets, hits two. She slips back under the benches.

A shower of bullets hits the benches around her, they act as her shield. But she still gets hit on one leg.

Martin and Racheal enter the hall.

They are immediately met with gun fire.

They duck behind benches, tactically fires back.

They take down three men. The rest fires back at them.

CLOSE ON RAY as he crawls his way towards a door. A hand grabs his foot. He looks back.

Brian let's go of his foot.

    RAY
    (Whispering)
    You scared me!

    BRIAN
    You need to get out of here or we loose our leverage.

    RAY
    That way.

He points at the door. They move towards it.

Still on his knees, Brian tries to pull it open. But it's locked from outside.

Two bullets hits the door.

    CHOIRMASTER
    Stand or the next won't miss your heads!

Ray and Brian stand.

    CHOIRMASTER (CONT'D)
    Good!

He points his gun at Brian.
CHOIRMASTER (CONT'D)
Our friends from the Bureau,
surrender now or I put a bullet in
little billionaire Milestone's head!

MARTIN
(To Racheal)
I told him to stay in the car!

Racheal peeps out.

RACHEAL
They have Ray too.

MARTIN
They won't kill their salvation.

Roby sneaks out of his cover briefly, takes out two men. He runs out of bullets.

ROBY
Why does this keep happening to me?!

He crawls away when bullets hit the benches around him.

CLOSE ON ROBY'S PARTNER, she crawls between benches, barely looking up or ahead.

Her right leg bleeds profusely. She winches every time she moves the leg.

As she turns one edge of a bench, she meets a gun pointed at her head. She stops.

The MAN with the gun kicks away the pistol in her grasp.

He takes her by her hair, jerks her up. She cries out in pain.

CHOIRMASTER
Oh! She looks so beautiful!

He shoots her other leg. She falls clumsily on the floor.

MARTIN
They will kill her!

Racheal holds her gun up.

RACHEAL
We are coming out! Hold your fire.

CHOIRMASTER
Throw your guns!
Rachael throws her gun over the rows of benches. Martin does the same.

The men in choir uniform pick them.

Martin and Rachael leave their hideout. They move towards the choirmaster, hands in the air.

CHOIRMASTER (CONT'D)
Now tell your friend to surrender.

RACHEAL
Roby! You have to come out.

Roby steps out. Everyone is pushed by the choir members to stand in front of the choirmaster.

CHOIRMASTER
I always find use for new captives.
Except damaged ones.

He shoots the injured agent on the chest. She drops dead.

MARTIN
You son of a bitch!

The choirmaster points his gun at Martin.

CHOIRMASTER
The only person we need here is him.

He points at Ray with his gun.

CHOIRMASTER (CONT'D)
Consider it a favour I am letting you live.

INT. F.B.I HEADQUARTERS - NIGHT

Agents slip on bulletproof vests, load guns.

Miss Jeremy stands in the middle of the room in her bulletproof vest.

Professor Zain stands far away from everyone.

MISS JEREMY
You understand this won't be the usual rescue mission. We don't know what to expect.

PROFESSOR ZAIN
Which is why I am coming with you.
He steps forward.

PROFESSOR ZAIN (CONT'D)
I am the only expert in the weird things you may encounter in this mission. And I can also take care of myself.

MISS JEREMY
You know how to handle a gun?

She hands him a loaded revolver.

MISS JEREMY (CONT'D)
If anything goes wrong, we will deny your involvement in this mission.

PROFESSOR ZAIN
Yes Ma'am!

INT. ASTRAL UNION LOUNGE - NIGHT

Ray, Martin, Brian and Roby are pushed into an empty, dimly lit room by three armed guards.

Hanna, Allen, Leonard and a very thin prisoner are at the far end of the room. All on their knees and handcuffed.

Master Fang sits on a chair facing them. He rises, walks towards Ray.

MASTER FANG
(To Ray)
Welcome home! Something tells me you already know why you are here.

He takes a bow in front of Ray.

RAY
Wow! Is that supposed to make me feel better?

MASTER FANG
It is supposed to make you feel important, very important. I really wish we are meeting in different circumstances.

Master Fang turns, strolls towards the group kneeling at the far end of the room.

MASTER FANG (CONT'D)
I had time to prepare a little show for you before you got here.
He signals his men to bring Brian to the group kneeling.

Brian fights the guards as they force him to kneel beside Allen.

MASTER FANG (CONT'D)
I understand you don't see the point
in what we are asking you to do. You
will later.

One guard hands him a knife.

Master Fang saunters around until he stands behind the skinny prisoner.

MASTER FANG (CONT'D)
But for now, I need to make one thing
clear. You do as I say, or someone
dies.
(Beat)
For example!

He grasps the prisoners hair, jerks his head backwards,
slits the man's throat with the knife.

Blood oozes out. The man falls forward, dead.

Everyone stares in shock.

MASTER FANG (CONT'D)
I believe my point is clear.

Ray hesitates to answer.

MASTER FANG (CONT'D)
I said, am I clear?

LEONARD
Yes! yes! Ray! Say something damn it!

Ray nods.

MASTER FANG
Good. Take the rest away!

Racheal, Martin and Roby are led out of the room.

MASTER FANG (CONT'D)
(To Ray)
Let's take a walk.
INT. PRISONERS HALL - NIGHT

Racheal, Martin and Roby are forced into a single cell. The door secured with a chain and a lock.

ROBY
This place stinks like my ex's apartment!

Guards doesn't answer.

MARTIN
You're still bitter she dumped you?
She is clearly happier now.

ROBY
Happier? She is a house cleaner!

RACHEAL
You talk about her all the time. You don't want to accept you still love her.

Roby is quiet for a moment.

ROBY
Do you think Ray will actually nuke the world?

MARTIN
He is a kid and his mother's life is on the line. What do you think?

RACHEAL
Why is every room in this place dimly lit?

ROBY
Save those questions for Professor.

EXT. FOREST - DIRT ROAD - NIGHT

Four FBI vans skid to a halt.

Trees and bushes stands on both side of the road.

Agents alight, all in combat gear.

Professor Zain alights last, join the agents around Miss Jeremy.

She checks her tracker.
MISS JEREMY
We are just mitres away from them. To avoid getting spotted we'll have to walk the rest of the way.

Agents nod.

INT. ASTRAL UNION LOUNGE - NIGHT
Master Fang and Ray walk along a corridor.

RAY
You want me go to back in time to 1962 and create a nuclear war, why?

MASTER FANG
Because that's how you change reality.

RAY
I don't follow.

MASTER FANG
A reality is made of certain events that took place or will take place in a certain manner.
(Beat)
If you alter one of those events, you change the reality we live in into another. With completely different present and future.

RAY
So if I cause the nuclear war, I will be changing reality into the one you want.

MASTER FANG
Precisely. If there was a nuclear war back in 1962, Astral Union would have taken over the world. But it's never too late in the world of astral time travel.

RAY
You know once the system collapses, there isn't anyone powerful who won't fight you to control. You think you will stand a chance?

MASTER FANG
More than anyone. Come with me.
INT. WORKERS HALL - NIGHT
A number of men in white robes are still seated on the mats.
Ray and Master fang enter. The men rise, take a bow.

MASTER FANG
Finally, my fellow loyal members of
the Union, we welcome Ray Donson
home!

The men take another bow, embrace each other, happily.
Master Fang directs them to sit. They obay.

RAY
This is a meditation hall?

MASTER FANG
No. This is how they work. Take a sit!

Ray hesitantly sits on a mat. Master Fang sits beside him.

MASTER FANG (CONT'D)
Get your astral body behind that
curtain.

He nods at the curtain at the front of the hall.

RAY
What's behind it?

MASTER
The curtain is like a doorway, a
portal, straight to astral plane.

Ray shuts his eyes, concentrates.

EXT. ASTRAL PLANE - NIGHT
Astral Ray floats in a foggy world.
Before him, a spread of greenhouses. So many that one can
barely see the ground.
Beyond the acres covered with greenhouses, are food
granaries, just as many as the greenhouses.

Ray stares in awe.

Master Fang appears behind Ray, in his metaphysical form.
ASTRAL FANG
Welcome to Astral Union stores.
(Beat)
When the rest of the world is in ruins, nothing would be more priceless than food and medicine.

RAY
You make those people work hard like bees so you can have power!

MASTER FANG
It's not just power. When you are the only hope for a human to get the most crucial basic need, you're not just their king, you're their god.

ASTRAL RAY
You promised them freedom.

MASTER FANG
They want to be free from fate, from reality. Be in control. Be able to do what reality doesn't allow us to do. Like decide the day you die.
(Beat)
At least you and I knows that's not possible. You can't exist outside reality, you can only change it.

RAY
Their is no reality that suits everyone, right?

EXT./INT. ASTRAL UNION LOUNGE - NIGHT
A cabin stands in the middle of a small field surrounded by bushes.
A single guard stands at the front door, gun in hand.
A bullet hits his forehead, he falls.
Miss Jeremy and her team of agents emerge from the bushes, moves towards the cabin.
Their guns are fitted with silencers.
Miss Jeremy pushes the door open, steps inside. She checks her tracker, looks down.

MISS JEREMY
It's a banker!
She notices the stairwell a few steps from her. It's heads underground.

She signals her team to follow.

Professor Zain steps in last.

INT. ROUND ROOM - NIGHT

Two GUARDS stands talking near the staircase heading up.

One is hit by a bullet on the neck, startled, the other reaches for his gun.

A bullet hits him on the chest.

Now we see Miss Jeremy leading her team down the stairs into the room.

The round room has three doors. One is marked, 'SECURITY'. The others are simply blank and one has a lock.

The agents instinctively divide into two teams.

Agent Johnson leads his team to the door marked security.

He pushes the door open, sees two cameras on the walls of the corridor in front of him.

He shuts the door.

JOHNSON
There are camera's on the walls.

PROFESSOR ZAIN
Then I suggest we take their security room first.

MISS JEREMY
(To Professor Zain)
I may have allowed you to come, but I didn't put you in charge!

PROFESSOR ZAIN
I was just suggesting..

JOHNSON
Miss Jeremy, your orders?

Her gaze shifts to the dead guards on the floor, she smiles.
INT. SAFE ROOM - NIGHT

Master Fang places his hand on a fingerprint scanner. A heavy, metallic door slides open.

Ray follows him in.

The astral diamond sets in it's place in the glass case.

A small curtain hangs on one of the walls.

MASTER FANG
It's the most priceless stone. With the right person, you don't need to be a god to be whatever you wish.

Ray steps closer to the diamond, a curious look on his face.

The stone glows, Ray steps away.

MASTER FANG (CONT'D)
You are indeed powerful!

INT. ROUND ROOM - NIGHT

Agent Johnson is dressed in a guard's shirt.

One of the dead guards on the floor is shirtless.

Johnson turks his gun under his belt.

He opens the door marked 'SECURITY' once more, steps into the corridor with cameras.

A GUARD appears at the other end of the corridor. Johnson keeps walking.

They meet in the middle of the corridor.

GUARD
I wasn't aware we are having a newbie.

JOHNSON
(Smiles)
No welcome parties here?

They shake hands.

GUARD
Welcome! What do we call you?
JOHNSON
Eric. Eric.... Sweet.

GUARD
Sweet?

Johnson nods, smiles awkwardly.

GUARD (CONT'D)
Sweet, I’m Tobias. Come meet the others.

Johnson follows the guard/Tobias.

They reach the end of the corridor, turns, enters a room.

INT. SURVEILLANCE ROOM - NIGHT

Three GUARDS sit on the floor playing cards.
TWO more sit behind monitors, watches the scenes being fed into the computers by surveillance cameras.

One is dozing off.

TOBIAS
(To Johnson)
This are some of the losers we have around. The one with beard is Walker.

He points at the Guard watching the monitor before him. He has a shabby moustache.

WALKER
(To Johnson)
Hey cutie, you have a name?

TOBIAS
His name is Sweet. As in tasty, delicious.

TOBIAS (CONT'D)
(To Johnson)
Walker likes guys.

INT. SAFE ROOM - NIGHT

Master fang walks to the curtain on the wall, draws it.

There is a t.v screen fixed on the wall. Master fang presses a button, the screen lights up.
MASTER FANG
This clip was shot back in 1962.

INT. SCREEN
A close view of a Russian war ship.


INT. WAR SHIP - NIGHT
A well built RUSSIAN GENERAL steps out of a washroom. He's in military uniform.

He walks along corridors, bypassing solders on the way.

He finally enters a fully equipped missile launch room.

A nuclear missile launch CREW, all in military uniform, goes about their work.

MASTER FANG (O.S)
The man you see is General Ruchev. He was in charge of one of the Russian ships and the crew.

The Russian General strolls around the room, checks on each of the men and the screens before them.

MASTER FANG
He had the power to order his crew to fire the missiles. With orders of course.

INT. SAFE ROOM - NIGHT
Fang switches off the T.V.

MASTER FANG
Your job is to astral travel back to 1962, impersonate the General, then order the men to launch a missile against U.S.

RAY
Excuse me?!

MASTER FANG
Once the nuclear missile hits U.S soil, it will mark the beginning of a historical war.U.S and it's allies against Russia and its allies.
INT. SURVEILLANCE ROOM - NIGHT

Walker hands Johnson a glass of whisky.

    WALKER
    Welcome to the most secret place on earth!

    JOHNSON
    I like secret places, far from the maddening chaos of the city.

    TOBIAS
    I will go show him around.

    WALKER
    We will talk latter then.

He joins the team playing cards as Johnson follows Tobias out.

Once they are out of the room, Johnson smacks Tobias on the head with the glass of whisky.

Tobias falls, unconscious.

Johnson keeps going.

INT. ROUND ROOM - NIGHT

Door opens, enters Johnson.

    JOHNSON
    There are five guards in the surveillance room, the one who is not playing cards is sleeping.

    MISS JEREMY
    Take three men with you, take over the room!

    JOHNSON
    Yes, Ma'am.

Three agents follow Johnson through the door marked security.

INT. SURVEILLANCE ROOM - NIGHT

Johnson and his team burst into the room.
The guards don't get a chance to take a look at their killers.

The agents spray them with bullets, each falling dead right where he sat.

Johnson takes a seat in front of the monitors, studies the scenes.

    JOHNSON
    (Over radio)
    Plan successful! We have taken over the room.

INT. ROUND ROOM - NIGHT

Miss Jeremy listens to her radio.

    JOHNSON (V.O)
    Your way is clear, go ahead.

INT. WORKERS QUARTERS - NIGHT

Two rows of small rooms with numbers on the doors. Most of the rooms are locked.

Miss Jeremy leads her team along the corridor between the rows, checking every open door.

Door number thirteen swings open. A man lays sprawled on a bed. He sits up as the door clicks open.

Miss Jeremy points her gun at him, shoots him on the head.

Man falls back on his bed, Miss Jeremy shuts the door.

A door cracks open a few rooms ahead of the agents. A Man steps out, shirtless and barefoot.

He has his back on the agents as he obliviously walks along the corridor ahead of them.

Miss Jeremy aims at him, misses. The bullet hits a wall.

The man now turns around, sees the agents, guns pointed at him.

He raises his hands up, shuts his eyes momentarily. His metaphysical form appears right in front of the agents.

Agents jump back. The man splits away, his metaphysical form disappears.
Ahead of him, is an alarm fitted on the wall at the end of the long line of rooms.

He hits the button just as the agents aim their guns at him once more.

About ten bullets tear into his back, but the alarm he had set off rings round.

INT. PRISONERS HALL - NIGHT

Roby smiles at the distant alarm.

ROBY
Our rescue is here!

MARTIN
Hopefully, they will get to Ray in time.

RACHEAL
They will. I did teach him how to buy time in case he is captured.

INT. SAFE ROOM - NIGHT

RAY
Are you married Master Fang?

MASTER FANG
Married? No.

RAY
You have a girlfriend? A fiancée?

MASTER FANG
A Master of the Union should not have any other engagements other than to lead the Union.

(Smiles)
However, I am not the Master, not the real Master. So, yes I have a lover.

RAY
You are not the real master? Then who is?

MASTER FANG
His identity must remain secret until the time is right. However, since you are the one to make time right, it’s fair that I tell you.
INT. PRISONERS HALL - NIGHT

Roby takes off his left shoe. He holds it upside down. A master key drops on the floor.

MARTIN
You always carry that in there?

ROBY
One needs to be ready for anything in this line of work.

Roby moves to the door, unlocks the lock.

He loosens the chain but leaves the lock in place, only unlocked.

He starts whistling, loud. A guard strolling by marches to the cell.

GUARD
Want to order a pizza?!

Roby signals the guard to move closer, the guard does.

ROBY
I want to get the pizza myself.

In one swift move, Roby jerks the door open. It knocks the guard on the head, he stumbles backwards, leans on the opposite cell.

One of the prisoners inside throttles him.

Roby, Martin and Racheal steps out of their cell.

Racheal picks the guards gun, Martin takes the keys.

Roby and Martin begins unlocking other cells. Prisoners gather near the doors, yell out at the agents to hurry.

INT. WORKERS QUARTERS - NIGHT

Distant shouts and sounds of approaching footsteps.

MISS JEREMY
What's the hell is that?!

INT. SURVEILLANCE ROOM - NIGHT

Johnson bits his lip as he watches a throng of workers in white robes running up a staircase.
JOHNSON

Fuck!

He picks up his radio.

INT. WORKERS QUARTERS - NIGHT

Miss Jeremy listens to her radio.

JOHNSON (V.O)
About two hundred men are coming at you!

MISS JEREMY
Two hundred?!

JOHNSON (V.O)
They only have crude weapons. But they're many!

INT. WORKERS QUARTERS - NIGHT

The first line of astral workers appears at the end of the corridor, all kinds of crude weapons in hand.

Only two have guns.

Agents gun down the first line, the next keep surging.

Those with guns fire at the agents. One agent falls with a bullet wound on the chest.

Agents fire back. More workers fall, but the rest keep coming.

They get closer and closer until the agents starts retreating.

The workers surge like zombies. Those at the front get gunned down. The rest tramble on them as they lunge for the agents.

INT. SAFE ROOM - NIGHT

Ray has his mouth gaping.

He's your guardian angel, right?

RAY
He was!
MASTER FANG
I can only tell you the truth, I can't make you believe it.
(Beat)
We don't have time for this chat.

He opens the diamond's case.

MASTER FANG (CONT'D)
You only have to lay a hand on it. It's power will be projected into you.

RAY
Yeah. After you let my family go.

MASTER FANG
Then you will have no reason to do it. I have a better proposal.

He walks to the door, opens.

Three guards push Leonard, Hanna, Allen and Brian into the room.

They force them to kneel.

MASTER FANG (CONT'D)
Either do what I tell you or somebody will loose their head.
(Beat)
Take hold of the diamond!

Ray slowly approaches the open case.

BRIAN
Don't do it! You don't know what that thing is!

Ray stares down at the diamond, confused.

Master Fang takes a revolver from one of the guards, loads one bullet.

He stands right behind Leonard, aims the gun at his head. He pulls the trigger.

Click! Nothing.

Leonard freezes. Hanna screams.

Ray marches forward.

RAY
You fucking monster!
MASTER FANG
Do what I say or we find out just how lucky your brother is!

He pulls the trigger again.

Click! Nothing.

LEONARD
(To Ray)
Fuckin' do what he says! You gonna stand and watch him play Russian roulette with my head?!

HANNA
Ray don't let your brother die!

RAY
Alright! I will do it.

MASTER FANG
We don't have much time.

Ray walks back to the diamond, takes it in his hands.

He takes in a deep breath and shuts his eyes.

A blinding violet light eminates from the diamond, connects with Ray's forehead.

Everyone watches, gapes at the scene.

The light appears to slowly become steady, less scary.

A metaphysical body of Ray appears, floats a mitre above the floor.

Then it disappears.

INT. RUSSIAN WAR SHIP, 1962 - DAY

General Ruchev steps into a washroom, shuts the door.

Astral Ray appears right outside the door.

He locks it from outside.

He momentarily shuts his eyes, his appearance transforms to that of General Ruchev.

He walks along corridors, nods and smiles at solders as they bypass.
He enters the nuclear control room, it's just as we saw in the video crop.

Except that General Ruchev/Astral Ray looks nervous.

He barely looks anyone in the eye as he studies the equipments in the room.

SOLDIER
(Thick Russian accent)
Sir, is everything okay?

ASTRAL RAY/GENERAL RUCHEV
(Fake Russian accent)
Yeah! Fine.
(Beat)
It's a little hot in here!

He continues pacing.

INT. WORKERS QUARTERS - NIGHT

Astral workers engage agents in hand combat.

They have managed to cover the space between them and the agents.

Having the numbers and crude weapons in hand, the odds now are on their side.

The agents are slowly getting pushed back.

Miss Jeremy takes out a hand grenade, bites off the safety pin, throws it in the center of the surging mass of workers.

It goes off, kills a good number of workers, even blasts a small part of the walls.

The determined workers keeps coming.

Professor Zain knocks out one of the workers, drags him into a room.

He stripes him off his robe, slips it on.

He picks a hammer laying on a drawer, goes back to the battle field.

It's a bloody battle, agents are loosing.

Professor Zain knocks out two workers with the hammer, Miss Jeremy smiles approvingly at him, he smiles back.

Once she looks away, Professor Zain knocks down an agent.
He starts making his way through the mass of workers. The white robe makes him bled in.

INT. RUSSIAN WAR SHIP - 1962
Astral Ray keeps pacing, runs fingers through his hair.
He storms out of the room, disappears.

INT. SAFE ROOM - NIGHT
Astral Ray reappears.

RAY
The soldiers wouldn't take my orders.

MASTER FANG
Oh! Really? I am done playing games.

He points the revolver again at Leonard's head.
Astral Ray, now desperate, zooms forward, like a supersonic blast of wind.
He sweeps Master Fang off the ground, hurls him against the heavy door.
His speed and strength both beyond human.
Master fang hits the door hard, falls and rolls on the ground.
For a long moment, everyone stares at the body, shocked. Then the guards turn their guns at Astral Ray.
Astral Ray glows, a fading violet light. The bullets go right through him, lands on the wall behind him.
Guards cower back.
In a blink of an eye, Astral Ray appears right in front of the guards.
He grabs a guard's wrist, squeezes. Bones crack, the guard screams, drops his gun.

INT. WORKERS QUARTERS - NIGHT
Agents are facing defeat. They fire at the workers as they retreat into the round room.
Johnson and his team join them, they take positions at the door, covers the rest as they retreat into the room.

Behind the still huge mass of workers, Martin, Racheal and Roby emerges with the group of armed prisoners, though with crude weapons.

The workers are sandwiched between two enemies, agents shoot at them from the front end, prisoners assault them from behind.

INT. SAFE ROOM - NIGHT

The last two guards make a run for the door.

Astral Ray Zooms past them, blocks their way out.

He takes both by their robes, lifts them off the ground. He hurls them against the walls.

Both hit the walls hard, fall back to the floor, unconscious.

HANNA
Oh god! What are you?!

Astral Ray walks to Hanna, cups her face.

ASTRAL RAY
Nothing is wrong with me, Mom. It's just...the diamond....

Hanna steps away.

HANNA
You're not Ray...

She walks around astral Ray, approaches his real form, the Ray holding the diamond.

HANNA (CONT'D)
Ray, put down that thing!

Door cracks open, Professor Zain steps in.

ASTRAL RAY
Came to see how your stupid plan is working out? Master!

BRIAN
Ray! Have you lost your mind?

ASTRAL RAY
No, I haven't.
BEGIN FLASHBACK:

INT. SAFE ROOM - NIGHT

Only Master Fang and Ray are in the room.

MASTER FANG
His identity must remain secret until the time is right. But since you're the one to make time right, it's fair I tell you who you are serving.

RAY
Doing something because someone is holding your family hostage isn't service.

MASTER FANG
His name is Professor Zain, the man who taught you how to astral project, the man who helped prove your innocence. He means your family no harm.

(Beat)
He is your guardian angel, right?

Ray gapes.

RAY
He was.

END FLASHBACK.

INT. SAFE ROOM - NIGHT

Brian walks forward.

BRIAN
(To Professor Zain)
You show up out of the blue with all the answers and no one asked what's in for you, we were your idiots!

PROFESSOR ZAIN
(Smirking)
But the truth is I did help. Ray would be in jail if I didn't. Now it's your turn to return the favour!

ASTRAL RAY
I don't care if you planned to wreck the world.

(MORE)
ASTRAL RAY (CONT'D)
Somehow I agree the world deserves it.
(Steps forward)
But you should have left me and my family out of it!

Leonard picks up one of the guards' guns, points it at Professor Zain.

LEONARD
You wanna rule the world, good luck doing it from underworld!

ALLEN
Don't do it, son!

PROFESSOR ZAIN
(Calm)
Do it, come on! You have it in you, I can see.

Leonard moves his index finger on the trigger.

Professor Zain briefly shuts his eyes, the stone on his chest glows a green light.

The light spreads all over him. It's like he is one huge light bulb.

Alarmed, Leonard pulls the trigger.

The bullets go right through Professor Zain, hits the door behind him. The glow disappears.

ALLEN
He has a stone too!

Astral Ray shoots forward, takes hold of Professor Zain, crashes him against the door. It breaks into pieces.

Professor Zain groins, stretches his arms as he gets back to his feet. He is not hurt!

He straightens his collar, smiles.

PROFESSOR ZAIN
You may have the most powerful stone, but you don't know how to use it.

Ray marches forward, grabs Zain by the neck, he shoots up with him, smashes him against a pillar, it crumbles.

He then dives down, still holding Zain by the neck. They hit the floor with a bang, it falls apart.
Both land on the now empty prisoners hall.

INT. PRISONERS HALL - NIGHT

Zain stumbles back to his feet, shakes the dust off his robe. Still looks calm.

Astral Ray stands metres across from him.

PROFESSOR ZAIN
You know I am not a violent guy, unless, someone pushes me to the edge.

He shoots into the air, Astral Ray does too.

At a supersonic speed, Zain lunges for Astral Ray, pushes him head first against the cells.

Steel bars break, bend as Zain keeps pushing Astral Ray against them.

Astral Ray suddenly starts pushing back, slow at first, then fast as he regains some strength.

Professor Zain lands an elbow on his forehead.

Astral Ray falls back to the floor, causing it to crack.

INT. WORKERS QUARTERS - NIGHT

The battle is rough, vicious.

It's the workers now about to lose. But they seem determined to die fighting.

A man charges at Racheal, takes her by the neck and pins her against a wall.

The gun falls from a her grasp as she fights to peel the massive hands off her neck.

But the man is huge and masculine, his grip on her like glue on paper.

Racheal kicks him on the abdomen, then fingers him in the eye. The man scrambles back.

She kicks his knee cap, he falls on his knees. Martin knocks him out with a spade.

MARTIN
Found Ray?
Racheal shakes her head.

    BRIAN (O.S)
    He is fighting Professor Zain!

Martin turns, Brian stands behind him.

    MARTIN
    Why?

    BRIAN
    Zain wasn't exactly who we thought he is. He was using us!

    MARTIN
    And you left Ray to fight him alone?

    BRIAN
    It's not a fight for normal humans.

INT. PRISONERS HALL - NIGHT

The fight rages on.

Astral Ray pulls a door off it's hinges, attacks Professor Zain.

Zain glows green just as the door is about to hit him.

The bars go right through him, leaves him standing at the same spot.

The glow disappears, Astral Ray attacks again.

This time, Zain blocks the blow. He takes hold of the door, jerks it around. Astral Ray is sent flying.

He crashes against a wall, it crumbles. He falls back on the floor.

Professor Zain approaches, appearing very relaxed under the circumstances.

    PROFESSOR ZAIN
    Thirty years ago my father was dying of cancer, he had to hand over the leadership of the Union to me.
    (Beat)
    So he gave me the stones, taught me how to use them. Off course I could only use one.

Ray groans as he turns over, glares at Zain.
PROFESSOR ZAIN (CONT'D)
The diamond don't just connect with your astral body, it makes your physical form just as changeable as an astral body. It's more powerful that way.
(Beat)
But if you project out of your body, you loose a lot of diamond's power.

He fingers the green diamond on his chest.

PROFESSOR ZAIN (CONT'D)
That's why you are weak!

He steps on Astral Ray's chest.

PROFESSOR ZAIN (CONT'D)
That's why you can't beat me.

ASTRAL RAY
Yeah? But you can't do this in your physical body.

PROFESSOR ZAIN
Do what?

Astral Ray vanishes.

PROFESSOR ZAIN (CONT'D)
Wow! You learn first!

Professor Zain walks around.

PROFESSOR ZAIN (CONT'D)
There is no where you can go that I can't find you!

RACHEAL (O.S)
Professor! What are you doing here?

Zain turns, sees Racheal descending down the stairs into the hall.

PROFESSOR ZAIN
Racheal?! Glad to see you alive. I'm looking for Ray.

He walks towards her.

PROFESSOR ZAIN (CONT'D)
Are you alright?

RACHEAL
How can I be? All this is my fault.
PROFESSOR ZAIN
I don't think so. You see, I planned all this. Didn't work exactly as expected, but I can still fix it.

RACHEL
What do you mean by you planned all this?

He reaches for her, jerks her around and grasps her neck.

PROFESSOR ZAIN
(Shouting)
Ray! Either show yourself or I snap her neck.

Racheal reaches for his neck as if she wants to strangle him. She fumbles with his collar.

Zain hurls her towards a wall. She stops mid air before she hits it, suddenly airborne.

She slowly transforms back into ..... Astral Ray! He smiles down at Zain.

PROFESSOR ZAIN (CONT'D)
Nice trick! Didn't work, but nice anyway.

Zain tries to shoot into thetook. Instead, he falls clumsily on the floor.

ASTRAL RAY
Actually, it worked!

He raises his hand. Zain's green diamond dangles from his index finger.

Zain looks up, shocked.

PROFESSOR ZAIN
You took my diamond!

ASTRAL RAY
Now let's see who's powerful.

He dives down, grabs Zain by his robe, hurls him against a cell.

He hits the bars, falls back to the floor. Nothing breaks. Except Zain's hand and foot.

Astral Ray lands next to him. He squats.
ASTRAL RAY (CONT'D)
The wolf in sheep's coat. Look at you now, you're more broken than the people you locked in here.

He stands, floats upwards.

A fading violet glow and he goes right through the ceiling and disappears.

INT. SAFE ROOM - NIGHT

Everyone is gone, except for Ray who still stands holding the violet diamond in his palm.

Astral Ray flies inside. He lands close to his physical form.

He places Proffessor Zain's green diamond inside the case.

He slowly disappears into his physical body.

Ray gasps in air.

He looks down at the violet diamond in his hand, seems to think.

Ray tears a piece of cloth from the hem of his shirt.

He places the violet diamond on his left palm, secures it with the cloth.

He momentarily shuts his eyes, the diamond in his palm glows.

The glow spreads and the whole of him seems to eminate violet light.

Ray reaches into the glass case, his hand goes right through the glass and into the case.

He withdraws the hand.

INT. WORKERS HALL - NIGHT

Only a few workers remain on their feet.

Miss Jeremy kicks a man between the legs, knocks him out with a broomstick.

Roby wrestles another man down, strangles him until he passes out.
Brian fights a man twice his size. The man is fat, slow.

Brian sweeps his feet, he goes down.

Johnson quickly cuffs his hands behind his back.

Martin fights two men with the spade.

He hits the one in front on the stomach with the front end.

The other attacks him with a metal rod, landing blows on Martin’s back.

Until something yanks the man backwards, hurls him into the air.

He hits the ceiling, falls back down, just a step from ...Ray.

MARTIN
What the hell did they turn you into,
Hulk!

BRIAN
No, Astralman.

Astralman/Ray shoots into the air, then dives for the remaining workers.

He picks up one at a time, hurls them against the walls.

MARTIN
Astralman, suits him!

ROBY
You gave him a name already?

Ray lands back on the floor.

Workers lay on the floor either unconscious, dead or hands cuffed behind their back.

Hanna approaches Astralman/Ray. She touches his face.

HANNA
This is you! This is the real you.

Mother and son hug.

HANNA (CONT'D)
Whatever it is you have turned into,
I still love you!

They pull back. Leonard clears his throat, noisily.
Astralman/Ray walks to him, gives him a brotherly hug. Leonard smiles as he returns the hug.

    LEONARD
    I am sorry!

    ASTRALMAN/RAY
    For what?

    LEONARD
    Being a jerk.

Astralman nods, smiles.

    ASTRALMAN/RAY
    You were not a jerk today.

Allen steps forward, hugs both his sons.

    MARTIN
    (Whispering to Racheal)
    I will be a good father one day!

    RACHEAL
    You already are.

    MARTIN
    What?

    RACHEAL
    I'm pregnant!

Martin looks down as he takes in the news.

A happy smile curves on his lips. He pecks Racheal on the cheek.

    MARTIN
    I will be the best dad!

SUPER: TWO MONTHS LATER

INT. KIDS STORE - DAY

Martin walks along aisles checking things. Racheal picks a kids toy from a shelf.

    MARTIN
    As much as this is fun, we should wait until we are sure of the gender.

    RACHEAL
    Yeah.
They enter the clothes section.

Martin picks a small fancy dress.

RACHEAL
You think it will be a girl?

MARTIN
No. But this looks nice. Let's buy it just in case.

They walk to a desk where the STOREKEEPER waits. He reads an article.

STOREKEEPER
Newest couple in town?

MARTIN
Not very new.

STOREKEEPER
Seen this?

He holds the article open for them to read.

TITLE: FLYING SUPERHERO SAVES A PLANE FROM CRASHING.

Racheal and Martin share a smile.

RACHEAL
(To Storekeeper)
That's my ex.

They all laugh.

EXT. STREET - DAY

MARTIN
That kid is actually saving people! I never trusted him with the powers of those diamonds.

RACHEAL
Ray is a good person, always will be.

EXT. ROAD - NIGHT

A DRUNK MAN sings on top of his voice as he speeds on a highway in a Ferrari.

With his right hand on the wheel, he picks a bottle of whisky with the other hand, gulps down the contents.
EXT. HIGHWAY - NIGHT

A MAN and his GIRLFRIEND walks along the roadside.

The girlfriend holds the same article the Storekeeper had in her hands.

GIRLFRIEND
He stopped a plane from crashing. How much strength does that need?

MAN
You believe that?

GIRLFRIEND
People saw him. You don't think they were all hallucinating.

MAN
Every girl likes to love a superhero, too bad they only exist in movies. In real life, guys like me are the best you can have.

Ahead of them, the Drunk Man's Ferrari speeds on.

INT. FERRARI - NIGHT

The Drunk Man choke's on his drink.

He looses control of the car as he coughs out the liquid.

The car goes speeding across the road, ending straight for the couple on the roadside.

There is a sudden loud screech and the car comes to a stop. Just a step away from the couple.

EXT. HIGHWAY - NIGHT

Astralman holds the car's bonnet, pushing it back. He is in pajamas.

The Drunk Man stares at him through the windscreen, shocked.

Then he smiles at him.

ASTRALMAN
What's funny?

DRUNK MAN
You! Are you superman?
Astralman punches the windscreen, glass shatters into a million pieces.

He reaches in and grabs the man by the his shirt, pulls him out of the car.

The couple behind him watches, awestruck.

    ASTRALMAN
    I find you drunk and driving again,
    I'll take you straight to a mortuary!
    You hear me?

    DRUNK MAN
    Yeeees! I hear you!

Astralman let's the man go, shoots up towards the sky.

    MAN
    Your superhero is real!

INT. COLLEGE DORM ROOM - DAY

Ray lays on his bed, he holds the violet diamond with his right hand, the green one with the left.

Both diamonds are attached to a single chain.

Ray wakes, puts the chain around his neck.

Brian enters the room. A box in hand.
He walks to Ray's bed, sets the box down.

    BRIAN
    Still having nightmares?

    RAY
    Yeah! Guess there isn't a thing I can do to make it go away. What's in the box?

Brian opens the box, pulls out a really cool, violet suit with a green cape.

    BRIAN
    All superheroes have a cool suit, right! Try it on.

Ray shakes his head.

    RAY
    Seriously? You really imagine me running around in a leather suit?
He pats Brian on the shoulder.

RAY (CONT'D)
Brian, I am not a superhero! I may have helped people here and there, but that's not what I want to do with my life.

BRIAN
You're not everyone's superhero. Just mine. My guard. And I ain't paying you a Penny.

RAY
You're the one who used to protect me!

BRIAN
Well, it's time to return the favour.

RAY
And I'll need a suit to do it?

BRIAN
Yes! How do I make you understand this. You see, it's like having Superman as your bodyguard.

RAY
So you want to show off?

BRIAN
Not exactly. Well, just a little.

Ray takes the suit.

RAY
I will think about it.

EXT. BRIDGE - DAY

Two police vehicles escort a prison van. One in front, the other behind.

INT. PRISON VAN - DAY

Two OFFICERS sit opposite a shackled Professor Zain.

One of the officers rock eyes with Zain.

PROFESSOR ZAIN
Do it!
His partner glares at Zain.

    OFFICER
    Shut up you old pig!

First officer hits him on the forehead with the barrel of
his gun. Second officer collapses.

First officer frees Zain from the chains.

INT. SECOND POLICE CAR - DAY

An OFFICER sits behind the wheel, his PARTNER on the
passenger seat.

The one on the passenger seat cocks a gun.

    OFFICER #1
    What do you think you're doing?

    OFFICER #3
    It's been a pleasure being your
    partner. This isn't personal.

He shoots his partner on the head.

He uses his right hand to steer the car. His left opens the
door and pushes his partner out.

EXT. BRIDGE - DAY

A sudden explosion as the first police car bursts into
flames.

Both the van and second car make a loud screech as they come
to stop.

The OFFICER on the driver's seat of the van peeps out.

    OFFICER #4
    What the hell!?

He steps out, gun in hand.

He holds his radio to his ear as he walks around the van.

    OFFICER #4 (CONT'D)
    We have a situation! We just lost one
    of our escort teams. The first car
    blew up.

    VOICE (V.O)
    Do you still have the prisoner?
OFFICER #3
Yes. The prisoner's secure.

He unlocks the doors of the van. As they swing open, two bullets hits his head. He falls.

Professor Zain, now in police uniform, lowers the gun.

The Officer who was knocked out lies on the floor in his underwear.

Zain and the one officer still alive steps out of the van.

The second car takes off just as a black SUV pulls up nearby. They walk to it.

The DRIVER behind the wheel bows his head slightly as Professor Zain enters the car.

He hands him a cell phone. Zain dials a number.

PROFESSOR ZAIN
It's time to initiate the End Option.

The End.