

SEEKERS

Pilot

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TEASER

FADE IN:

INT. RAVE CLUB - NIGHT

SUPER: ALBANY, NEW YORK STATE

People give it their best on the dance floor, pushed to the limits by a STEAMY ELECTRO SOUND and a BUZZING LIGHT SHOW.

An about THIRTY YEAR OLD MAN storms through the entrance. He stops for a moment and anxiously looks back through the entrance.

He scans the area until his eyes get stuck on the bar on the other side of the dance floor.

Hectically, the man forces his way through the dancing crowd. He is bathed in sweat and loses his balance a couple of times, some people shove him away when he blunders into them.

Eventually he reaches the bar, his face is blue now and he can barely keep himself on his feet as he clings to the counter of the bar. The people next to him stare at him warily.

MAN
(croaking)
Water.. Please..

THE WOMAN BEHIND THE BAR, CINDY, turns around to him. He is covered with sweat and really struggling now.

MAN
Help me..

With these words, he loses his grip and collapses to the floor. A woman at the bar SCREAMS, others form a circle around him.

Cindy hastes around the bar and slashes herself a way through the crowd. She knees down next to the man whose body is jerking around on the floor in uncontrolled spasms.

Cindy's colleague at the other end of the bar, NATHALY, realizes whats going on, and storms to the front.

NATHALY
What's going on?

CINDY
Call an emergency, quickly!

Nathaly's hands are shaking as she grabs the phone from the wall behind the bar and dials. While she talks, she stretches her head to keep an eye on the scene in front of the counter.

NATHALY

We need an ambulance at Joe's Cavern, 204 Western Ave. A man collapsed, I don't know what's wrong with him.

Suddenly, the man's spasms stop abruptly and he lies dead still on the back, his eyes are shut and his head is dark blue now.

Anxiously, Cindy tries to feel his pulse. When she touches his carotid, she realizes his skin has become jellylike. Part of his flesh sticks at her fingers, she pulls her hand away in disgust and wipes it off at her shirt.

As she looks at him again, she notices parts of his body begin to wobble, as if bubbles were ascending under his skin.

CINDY

What the..

In this moment, the man's chest literally EXPLODES and Cindy as well as the gathered people around them are squirted with pieces of flesh and blood.

A woman in the crowd SCREAMS LIKE A BANSHEE while blood drops down her temple.

Cindy's blood-covered face turns to stone and her whole body is shaking as we

FADE OUT

THE TITLE SEQUENCE PLAYS

END OF
TEASER

ACT ONE

FADE IN:

INT. FBI BUILDING, OFFICE - DAY*SUPER: FBI HEADQUARTERS, NEW YORK CITY*

This is the office of AGENT AYDON LINDBERGH (30). His desk is crowded with documents, small yellow notes with something scribbled on them everywhere on the walls and on his computer's monitor.

Just a little light falls into the room through small openings in the otherwise shut blinds. Aydon sits on a chair. Behind him, a video projector throws the ZAPRUDER FILM of the J.F.K. murder on a canvas.

The door opens and Aydon's partner, AGENT SARAH MORGAN (30) enters the room.

AYDON

If it's not a case I'm supposed to like, just tell the boss I'm sick.

SARAH

(smiles)

Well, actually, this time I think you will like it.

Aydon unlocks his eyes from the screen and turns around to her. His raised eyebrows reveal she's got his attention.

SARAH

Seriously, how many times did you watch that film? Don't you think it's time to move on?

AYDON

I can't and you know why.

Sarah shakes her head dismissively.

SARAH

I like you, Aydon, and I'm glad to have you as partner, but this is really sick and will bring you into trouble sooner or later.

AYDON

I'm used to trouble since I began to dig deeper into this state affair.

Sarah stares at him with an almost pityingly face.

AYDON

So, what's that interesting case
you mentioned?

Sarah hands him a file with a photo of the man in the club.

SARAH

Frank Brower, born twenty-fourth of
July, 1984 in Oklahoma City.
Currently residing in New York
City, 164 Lexington Ave. Collapsed
in a bar yesterday evening and
died.

Aydon frowns as he looks at the picture.

AYDON

And that's interesting because?

SARAH

Because of the circumstances. His
body transformed into jelly and his
chest exploded, just within a few
minutes.

AYDON

Jelly? What do you mean?

SARAH

Seems like his whole tissue turned
into some kind of viscous mush.
Erica is over there, taking
samples. She's waiting for us.

INT. RAVE CLUB - DAY

The staff and the guests are gone, the scene is closed off
by people in white protection suits. A woman in such an
overall is taking samples from the dead body on the floor.
This is DR. ERICA AVERING, fortyish.

A couple more people in white overalls are busy collecting
pieces of flesh in the area.

Aydon and Sarah, also wearing overalls, enter the room.

AYDON

Wow look at this mess. Looks like
we missed a hell of a party last
night.

Sarah frowns at him, then they walk towards the dead body.

As they get closer, Erica turns around and looks up to them.

ERICA

Ah, my favourite agents. Glad you
could make it.

AYDON

Yeah, wish you a good morning as well.

ERICA

Well, I guess poking around in a mushy lump of flesh is not exactly my definition of a good morning, but thanks anyway.

AYDON

Oh, it isn't? And I always thought you like the freaky stuff, just like me.

ERICA

Freaky, yeah - but this poor dude here has got me riddled and I hate that.

SARAH

So.. what do we have here?

ERICA

Hard to say, a guy who turns into slime is new for me as well.

Erica touches the man's arm with a pad and the skin and flesh goes runny. Aydon makes a disgusted grimace.

AYDON

Yummy..

SARAH

Not even an educated guess what could've caused this?

ERICA

I don't know, maybe some kind of chemical exposure or a virus, could be anything at this stage, really. I'll have to make an autopsy and analyze these samples before I can say anything for sure.

AYDON

What about this poor guy? Do we know why he was here yesterday?

Erica nods over to a wallet on the bar counter.

ERICA

No idea, but I found that in his pocket. Didn't have a look yet.

Aydon picks up the wallet and goes through it. He finds the id card, checks it quickly and puts it back.

He looks up the rest, credit cards, driver license and a coupon for a free serving in a chinese diner called Hao's.

He finds a folded piece of paper, it's a printout of a map excerpt of New York State.

An area in the middle of the Adirondack Mountains is encircled in red. Written next to it are coordinates as well as a date and time.

AYDON

August eleventh, six thirty. That was yesterday..

SARAH

What is that?

Aydon hands her the map.

AYDON

Seems like we're set for a little mountain hike.

Sarah frowns as she looks at the paper.

SARAH

And look out for what? This is in the middle of nowhere.

AYDON

Still Frankie here was there yesterday. Whatever killed him, probably he got in touch with it up there in the mountains just a few hours before he ended up here.

SARAH

What tells you he was there?

AYDON

Had a look at his shoes and his jeans?

Sarah does and realizes the guy's shoes and the lower pants are totally filthy and covered with mud.

SARAH

(moans)

Fine, lets have a look - even though I doubt we'll find anything interesting there.

AYDON

Come on, don't be so negative. Those mountains are beautiful, the nature, the fresh air out there..

SARAH

(frowns)

The puddles of mud out there,
scrubs everywhere, thousands of
blood sucking insects..

AYDON

Ok, I get it, you're a crank. Let's
just get going.

SARAH

(to Erica)

Keep us updated okay?

ERICA

Sure, as always.

EXT. MOUNTAINS, GRAVEL PATH - DAY

Aydon steers a car up the rocky path, Sarah is on the front seat next to him with a GPS device in her hand. He eventually halts the car in the meadow next to the path.

SARAH

Must be somewhere over there,
behind those hills.

Aydon stops the engine and gets out of the car, Sarah follows him. They both wear suits.

He picks two pair of trekking boots from the trunk and hands one to Sarah who reacts with a raised eyebrow.

AYDON

Trust me, with your shoes you won't
get far.

With an irritated gesture she takes the boots.

EXT. MOUNTAINS, HILLS - DAY

They climb up a hill and fight their way through the bushy vegetation. Sarah stops for a moment and looks down at her feet. Her boots are stuck in mud, several splashes have left their marks on her pant legs.

SARAH

Oh great!

Aydon stops and turns around to her.

AYDON

What?

Sarah sticks out one leg to him.

SARAH

Look at this. I only hope this is worth messing up my eight hundred dollar suit.

AYDON

Oh well, next time I'll get you sweatpants too.

She eyes him angrily while he climbs up a small rock shelter.

SARAH

Come on, what do you hope to find here? Let's just go back before it gets dark.

AYDON

I think we're almost there. What's the point of going back now that we are close?

SARAH

What's the point? We've got no signal here, if we break our necks out here in this wilderness nobody will find us.

He offers her a hand to help her up the rock. She hesitates a moment, still angry, then accepts the help.

Up on the rock, she checks the GPS device.

Aydon gives Sarah a hangdog look.

AYDON

So, are we a team now?

SARAH

(smiles)

Okay, okay, just go ahead so I can avoid the deepest puddles after you hit them.

He gratefully smiles back and moves on, Sarah follows him.

EXT. MOUNTAINS, MOUNTAIN SLOPE - DUSK

Aydon moves up the slope, scanning the area, turning around. Sarah follows him with clumsy steps through the mud while she's checking the GPS device.

SARAH

Here it is.

AYDON

Are you sure?

SARAH

Yeah, 44 degrees, 6'45 minutes
north, 73 degrees, 54'42 minutes
west.

Aydon takes the map out of his pocket and checks the coordinates.

AYDON

Right..

Sarah spreads her arms in a pointedly questioning gesture while she eyes Aydon a little reproachfully.

SARAH

Alright Aydon, what now?

AYDON

I don't know, let's take a look
around. I'll go further up there,
you look down there at that
embarkment.

SARAH

Look for what?

AYDON

No idea, anything that seems
unusual.

SARAH

The only thing that seems unusual
here are you and me.

Aydon frowns, then walks further up the slope.

Sarah watches him with an open mouth, shakes her head and reluctantly trudges off to the wooded embarkment.

EXT. MOUNTAINS, PLATEAU - DUSK

Aydon climbs up a small escarpment and reaches a rocky plateau at the mountain slope. He takes binoculars from his backpack and has a look over the valley underneath him.

He hears someone moving around and turns around. A YOUNG WOMAN, just over 20, athletic build, comes out of a cluster of bushes. She wears a headset with an eye cam attached and carries a small handheld device.

She stops right in front of a bigger rock on the plateau and speaks through her headset.

YOUNG WOMAN

Negative, sir. No signs of a
contamination here.

(beat)

Okay, I'm coming back.

Aydon hurries after her.

AYDON
Hey there, wait a moment!

The woman stops and turns to him, she seems very surprised.

YOUNG WOMAN
(nervously)
Who are you and what are you doing here?

Aydon now closes up to her.

AYDON
I just wanted to ask you the same question.

YOUNG WOMAN
I asked first.

Aydon pulls his FBI badge from his jacket and shows it to her.

AYDON
I'm agent Aydon Lindbergh, FBI. Now it's your turn.

The woman touches the earpiece of her headset with two fingers while she keeps her eyes focused on Aydon.

INT. DARK, MYSTERIOUS ROOM - DUSK

All we see is a computer screen which displays the footage from the woman's eye cam. An unknown man is seen from behind, looking at the screen.

MYSTERIOUS MAN
Let me have a look at this guy.

INTERCUT MYSTERIOUS ROOM / MOUNTAIN PLATEAU

YOUNG WOMAN
It's an FBI agent.

Now Aydon frowns as well.

AYDON
Who are you talking to?

The woman rearranges her headset cam so the mysterious man gets a clear sight on his monitor.

MYSTERIOUS MAN
I think I know this guy. What was his name again?

YOUNG WOMAN
Aydon Lindbergh.

AYDON

Who is that? Who are you talking to?

MYSTERIOUS MAN

Lindbergh?

(whispers to himself)

It's Ben's son, he's an FBI agent.

AYDON

I've asked you a question.

MYSTERIOUS MAN

Ask him what he wants.

YOUNG WOMAN

What is the FBI doing out here?

AYDON

A guy named Frank Brower was found dead last night and he had a note in his wallet with these coordinates. Do you know him?

MYSTERIOUS MAN

This isn't good. The last thing we need is the FBI sniffing around here. Put an end to this, but don't hurt him.

YOUNG WOMAN

Understood.

The woman now rapidly approaches Aydon with a threatening look on her face.

AYDON

What are you doing?

Realizing the attack mode she's in, Aydon longs for his gun, but as soon as he pulls it out, the woman kicks it out of his hand with an unnaturally quick move.

Before Aydon is able to react, the woman grabs his throat and lifts him up from the ground with one hand. He tries to defend, but the woman is way too strong. She pulls him closer to her and looks right into his eyes.

YOUNG WOMAN

Sorry 'bout this.

She finally knocks him out with the elbow of her other arm and Aydon lands prone on the rocky ground.

EXT. MOUNTAINS, MOUNTAIN SLOPE - DUSK

Sarah is on her way back, looking out for Aydon.

SARAH
Aydon? Are you here?

She takes a few more steps, then mumbles to herself

SARAH
Great.. Note to myself: Next time
simply say no.

She struggles further up the slope as she makes her way through the bushy area and up to the plateau.

EXT. MOUNTAINS, PLATEAU - DUSK

The young woman knees over Aydon and feels his pulse.

SARAH (O.S.)
Aydon? Come on, let's get out of
here..

She turns around and sees Sarah laboriously latch herself up the escarpment to the plateau. She quickly hides behind some nearby bushes.

Sarah finally reaches the plateau. After taking a few deep gasps, she looks down at herself. Her suit is totally messed up now.

SARAH
(angry)
Goddamn it, look at this mess.

She brushes off the filth from her clothes.

SARAH
(loud)
Aydon! Where are you?

After waiting for a response for a moment she moans and moves further across the plateau. When she comes closer to the big rock, she spots Aydon down on the ground.

SARAH
Aydon? Damn it..

Sarah knees down next to him and turns him around.

SARAH
Aydon, come on, wake up.

In the last moment, she realizes the woman approaching her from behind. She rapidly yanks around, but it's too late. A fierce kick to her head knocks her out and Sarah slumps down right onto Aydon beneath her.

FADE OUT

END OF ACT
ONE

ACT TWO

FADE IN:

INT. TWENTY-FOUR HOUR DINER - NIGHT

A blurred vision through Aydon's eyes slowly clears up. He sits on a table in the diner, Sarah sits on the opposite side and stares at the table in front of her with emptiness in her eyes.

Both still wear their suits which are totally dirty from the top to the bottom, they also got some mud and filth in their faces. Sarah's hair are totally messed up as well.

Aydon rubs his eyes and shudders for a moment until he realizes where they are.

He touches Sarah's hand and shakes her slightly.

AYDON

Sarah? Hey, are you okay?

Sarah now slowly comes back to herself as well but she seems very disoriented. She slowly puts one hand on her forehead.

SARAH

What? Aydon?

She slowly turns her head around and scans the other tables in the diner. There's only an OLD MAN, probably over 70 years old, sitting at the counter and spooning a soup.

Behind the counter, A WAITRESS, is cleaning dishes. She eyes Aydon and Sarah impatiently. She realizes Sarah is staring at her, so she puts down the plate she is cleaning and slumps over to their table.

With a pinched face, she pulls a small writing pad out of her pocket.

WAITRESS

Are you done with your nap, guys?
You finally want to order something
now?

Aydon turns his filthy face at her, he's still half in a daze.

AYDON

What?

WAITRESS

Come on, you've been sitting here
for hours now, this is not a motel,
you know? Either order something
now, or leave.

AYDON

I'm sorry.. But.. What is this place?

WAITRESS

What do you think it is, honey? Are you two on dope or something?

Sarah still rubs her forehead with one hand.

SARAH

Alright, alright - I'll take a coffee. Make it a strong one, black, no sugar.

The waitress notes it down, then turns back to Aydon with a demanding look.

AYDON

Uh, okay - I'll take a water.

She notes it down as well.

WAITRESS

And you guys are sure you are going to pay for it as well? I swear if you don't have the money with you, I'm going to lose my good manners.

Aydon pulls out his wallet and hands her ten dollars.

AYDON

It's okay, keep the rest.

The waitress' face lightens up a bit, she takes the money and with a slightly despicable gasp she walks back to the counter.

Aydon turns back to Sarah.

AYDON

(silently)

Do you have any idea where we are?

SARAH

Not at all. All I know is my head feels like a horse hit me.

Aydon thinks for a moment.

AYDON

What is the last thing you remember?

SARAH

I think we wanted to check out that site on the map you found in Brower's wallet.

AYDON

Yeah, I think we were in the mountains, but my memory is holey like a swiss cheese.

Aydon feels through his pockets and finds the keys to a rental car. He looks out through the window and spots the car in front of the diner.

AYDON

There's our car, did we drive here?

Sarah looks at the car as well.

SARAH

I don't remember.. What time is it?

Aydon checks his watch.

AYDON

It's just past midnight..

Sarah frowns.

SARAH

What are we doing in a diner in the middle of the night?

Aydon responds with a clueless face. In this moment, the waitress comes back with the coffee and the water.

AYDON

Excuse me, ma'am - I know this might sound like a strange question.. But.. Where are we here?

WAITRESS

You are in a twenty-four hour diner, honey. The best one.. And the only one in town.

AYDON

Which town is this?

The waitress stares at him sceptically.

WAITRESS

Really? Oh lord, must have been a bad trip, huh?

AYDON

(stuttering)
Ehm.. Yeah..

WAITRESS

You're in Warrensburg.

Aydon still stares at her.

WAITRESS

New York State? Does that ring a bell?

Aydon's face seems entirely puzzled now.

WAITRESS

United States of America? .. Planet Earth?

AYDON

Umm, yeah.. Thank you. - Something else, do you remember how we came here? Did we just walk in and sit down at this table?

WAITRESS

(chuckles)

Wow, I hope you take this as a lesson and never touch drugs again.

SARAH

So? How did we end up here?

WAITRESS

Sweetheart, my shift began about two hours ago and when I came you two were already sitting here and stared at each other without a word.

AYDON

Okay, thanks anyway.

The waitress shakes her head and leaves back to the counter.

Aydon and Sarah share a look at each other.

SARAH

What does this portend?

AYDON

I've got no idea, but we should get back to that place in the mountains and find out.

Sarah checks her clothes.

SARAH

First of all I need a shower and an aspirin. I think we should drive back to the office and see if Erica found anything.

AYDON

Maybe you're right, I need some sleep as well. But I'll definitely go back there. I need to get to the bottom of this.

They stand up and leave the diner. The old man on the counter turns around and follows the car with his eyes as it drives off.

INT. APARTMENT ROOM - NIGHT

The door is unlocked from outside and Aydon enters the room. He turns on a small lamp on a desk while he loosens his tie.

The desk is totally occupied with newspaper articles, photos and other documents, all related to the Kennedy murder case. The digital clock on a small audio system reveals it's 4:15am by now.

Aydon throws his jacket over an armchair and disappears into the bathroom with a long gape.

After a few moments, a note is shoved through under the apartment door.

Another few moments later, Aydon returns. His face is cleaned up now and he has taken off his gun holster.

When he puts the gun into a drawer of his desk, he realizes the piece of paper in front of his door.

He frowns, then picks it up and reads:

'If you want answers, meet me at 8am at the abandoned Roosevelt Avenue Terminal Station at 78th street. Come alone and no word to anybody.'

Aydon takes his gun back from the drawer and rips the door open.

He steps out into the hallway and checks both directions - nobody here.

He rushes back into his apartment and pulls the curtains away from a window. He opens the window and leans outside to check the street in front of the building.

There is no one to be seen, but suddenly, a black van on the other side of the street guns it's engine, Aydon follows it with his eyes as it bombs down the road and out of sight.

Aydon quickly picks up a pen and a pad of small yellow sticky notes from his desk and writes down the car's license tag.

He leaves to another room for a moment and returns with his FBI laptop. He opens it and logs in to the FBI site, then makes an inquiry of the car's tag.

A progress bar shows up on the screen and after a few moments, the words 'NO ENTRY FOUND' show up.

Aydon raises his head and screws up his face.

INT. FBI BUILDING, OFFICE - DAY

Sarah sits in front of her desk at her office. She browses through photos of Frank Brower on her computer when suddenly her phone rings up.

She picks up the earpiece.

SARAH

Yes?

ERICA

Hey there, I thought you'd be interested in the first results of the sample analysis I've made.

SARAH

Sure, I'll come downstairs.

ERICA

Alright.

Sarah hangs up the phone and stands up to leave her office. When she opens the door, she looks into the sleepy eyes of Aydon who was just about to knock.

SARAH

Oh hey, good morning.

AYDON

Morning.. Did you just want to leave?

SARAH

Yeah, Erica called me to come down, she's finished analyzing the samples she took. Want to join me?

AYDON

Sure.

INT. FBI BUILDING, HALLWAY - DAY

They approach the elevators, Sarah stops.

AYDON

Come on, lets take the stairs, I need a little exercise to wake up.

SARAH

Well, okay.

INT. FBI BUILDING, STAIRWELL - DAY

They walk down the stairs, both look very sleepy after a short night.

AYDON

Didn't get much sleep either, huh?

SARAH

None at all. What happened yesterday kept me up all night trying to figure out what exactly happened.

AYDON

Yeah, me too. I'm going back to that mountain site when we're done here, I need to find out what's going on there.

SARAH

To be honest, I'm not too keen to go back there.

AYDON

It's okay, I'll go alone, I'd like to check something out before anyway.

Sarah eyes him with a questioning look as they approach the door to Erica's lab.

SARAH

What is it?

AYDON

It's not important, it's probably nothing.

Sarah shrugs and they enter the lab.

INT. FBI BUILDING, ERICA'S LAB - DAY

Erica looks through a microscope. When Aydon and Sarah come in, she turns away and nods good morning to them.

ERICA

This is even more strange than I thought.

SARAH

What do you mean?

ERICA

Have a look yourself.

She points to the microscope. Sarah frowns, then risks a look herself.

SHOT: A LOOK THROUGH THE MICROSCOPE SHOWS SOME CELLS. THESE CELLS DON'T CONTAIN A CELL CORE, ONLY THE EMPTY HULLS ARE VISIBLE.

SARAH

Anything I should focus on?

ERICA

Just have a look, and now look at this one.

She removes the petri dish from the microscope and puts another one on there.

Erica nods at Sarah.

ERICA

Go ahead.

Sarah looks through the microscope again.

SHOT: THIS TIME, THE CELLS SEEM INTACT, THE HULLS SURROUND THE CELL CORES, JUST LIKE NORMAL CELLS IN BIOLOGY BOOKS LOOK LIKE.

ERICA

See the difference?

SARAH

I'm not sure.

ERICA

You are looking at a normal human tissue sample. The cells are complete, with a hull and a cell core.

SARAH

True.

ERICA

The first one you looked at was a sample from our victim in Albany. These cells don't have a cell core any more.

Aydon frowns.

AYDON

How can the cells of a human body lose their cell cores?

ERICA

That's the question here. I don't know of any virus or any other organism which would do something like that. It basically looks like all genetic information of this man has been eradicated. There is no DNA left I could extract from his body.

AYDON

So we are looking for an organism which 'eats' the DNA of it's host?

ERICA

Probably, but there's something that's even more interesting.

Sarah and Aydon stare at her with big eyes.

ERICA

It's really strange what happened to these cells, but I'm convinced the lack of DNA in his body is not what has killed him.

SARAH

What do you mean?

ERICA

See, we know he was still alive when he entered that club in Albany. His state rapidly worsened after he entered that building.

AYDON

What are you driving at?

Erica walks over to a computer on a desk at the other side of the room. Sarah and Aydon follow her.

She opens an image of another microscope sample. The cells on this picture look different than the ones Sarah had looked at, but still, these cells don't seem to have any cell cores left.

ERICA

As you can see, the cell cores are gone here as well. But these are nerve cells from the victim's brain. These don't reproduce like those cells in the tissue sample I've shown you.

AYDON

You mean, the cell cores must have been removed from his cells a longer time ago?

Erica smiles approvingly.

ERICA

Exactly.

SARAH

But how is this possible? How can a human being stay alive after his cells got modified like that?

ERICA

I can't explain it. The metabolic system relies on proliferation for
(MORE)

ERICA (cont'd)

all we know, so a man running around without any cell cores in his cells shouldn't be possible based on what our school medicine knows up to this point.

SARAH

Great, so basically we have no idea what we're dealing with here.

ERICA

At least not yet. I'm not ready to give up yet. I mean, this could easily be the most significant discovery of the century. I've asked an old fellow student who is now a professor for microbiology at the MIT to have a look at this. Maybe he's got an idea.

AYDON

Alright, let us know if you find out anything else.

ERICA

Sure.

Aydon turns to Sarah.

AYDON

I'll go back to the mountains now. Can you do something for me?

SARAH

What is it?

Aydon takes out the note with the license tag of the black van and hands it to Sarah.

AYDON

I tried to look up the owner of this car last night, but there's no record of it in the FBI database.

SARAH

Why did you look it up?

AYDON

That's irrelevant. I just want you to check Brower's apartment. Ask the neighbors if they saw a black van with this tag in the area. Check out if Brower had any regular visitors. I want to know if he was in contact with these people.

Sarah frowns.

SARAH
People? What people?

AYDON
I don't know, just do it please.

SARAH
Did I miss something last night?
What happened after you brought me
home?

AYDON
Nothing, I just saw that car
lurking around in front of my
apartment, probably I'm just
paranoid.

SARAH
(smiles)
You are paranoid, that's nothing
new.

AYDON
Yeah, whatever. Just check that out
for me please and call me when you
did.

Sarah shrugs.

SARAH
Okay, fine. I wanted to check
Brower's apartment anyway, so why
not.

AYDON
Thanks, you're the best.

He checks his watch, 7:30 am, then hurries to the door.

SARAH
Take care up there and don't get
lost again!

Aydon slipped through the door and into the stairwell
already.

AYDON (O.S.)
Thanks, I'll try.

FADE OUT

END OF ACT
TWO

ACT THREE

FADE IN:

INT. ABANDONED SUBWAY STATION - DAY

Aydon climbs over several presumably abandoned night-quarters made of cardboard boxes as he makes his way downstairs into the old subway station hall.

The walls of this relic are littered with graffiti. Water drops down from the ceilings and feeds the puddles on the floor of the old waiting area.

AYDON

Hello?

He hears a RUSTLING NOISE coming from the rail tunnel behind him and turns around.

He takes a few steps towards the origin of the sound, but stops when he sees a group of rats cross over the rails. He follows them with his eyes until they disappear in a crack in a wall.

MALE VOICE

Five minutes early, as it is right
and proper.

Aydon is a little startled by the voice behind his back. He turns around and looks into a face he has seen before.

It's the old man from the diner last night, he wears a grey trench coat, a tie and a hat which hides his bald head.

AYDON

Who are you and what do you want
from me?

MAN

Oh, I'm sorry, agent Lindbergh,
please excuse my impoliteness. My
name is Christopher Ewen.

Aydon frowns sceptically.

AYDON

Christopher Ewen?

(beat)

That Christopher Ewen?

CHRISTOPHER

(laughs)

Well yes, I guess so.

Aydon carefully moves closer to him.

CHRISTOPHER

(smiling)

You seem a little surprised. Did you expect anyone else?

AYDON

Let's say I'm trying to understand what a withdrawn ex-mogul has to do with all this. As far as I know, you rejected all interview requests in the last couple of years. The media already made up rumors you might have died.

CHRISTOPHER

Probably that's what I want them to think?

AYDON

Why? And what does that have to do with me or my case?

CHRISTOPHER

Good, you get straight to the point, I like that.

AYDON

What point?

CHRISTOPHER

I know you must be confused about what happened up there in the mountains last night.

Aydon frowns.

CHRISTOPHER

I also happen to know about your interest in certain - well, let's say, official lies.

AYDON

What are you talking about?

MR. EWEN

For example your distrust about the official conclusions about the murder of John F. Kennedy.

AYDON

(smiles)

That's not a secret, my attempt to get the case reviewed was broadly covered by the media.

Ewen nods almost compassionately.

CHRISTOPHER

As well as your failure.

Aydon raises his brows.

AYDON

Whatever, I'm sure we aren't here to discuss my résumé.

CHRISTOPHER

Well agent Lindbergh, to be absolutely honest, that's exactly the reason why we are here.

AYDON

What do you mean? On the note you left you said you had answers. So far you didn't deliver any.

Ewen turns his head a bit and uncomfortably peeks into an unlit side corridor. Aydon notices it and turns to the corridor's entrance as well.

AYDON

What's wrong?

CHRISTOPHER

We have to get out of here, I guess they found us.

AYDON

Who are 'they'?

CHRISTOPHER

There's no time for explanations.

He pulls up the collar of his trench coat and speaks into a small microphone.

CHRISTOPHER

We need an extraction, they found us.

In this moment, the steps of two men running through the side corridor are heard.

CHRISTOPHER

Pick us up in front of the entrance.

A gun bullet whistles past them and hits the wall behind them.

CHRISTOPHER

Quick! Over there, to the stairs!

Quick-witted, Aydon and Ewen sprint towards the stairs. Two men run out of the darkness of the side corridor and chase them.

They wear black suits, black leather shoes and black bowler hats.

EXT. SUBWAY STATION ENTRANCE - DAY

The entrance to the old subway station lies in a narrow corridor between two storage halls.

Despite his advanced age, Ewen doesn't show any lack of physical fitness. He sprints up the stairs and out into the open without the slightest wheeze.

As both Aydon and Ewen reach the exit, an aged, black Chevrolet Impala from the nineties slams on the breaks at the end of the corridor.

CHRISTOPHER

Come, get in there quick!

They both run through the corridor, their two pursuers follow slightly behind. One of them fires a few more shots with his gun.

One bullet hits Ewen's shoulder, but he just snorts for a moment and keeps running as if nothing had happened.

When they finally reach the car, Ewen tears the back door open.

CHRISTOPHER

Get in there, fast!

Aydon hesitates for a moment, then jumps into the car. As soon as he is on the back seat, Ewen slams the door from outside and the driver of the car gives it a full throttle.

EXT. CAR - DAY

That driver is the young woman we saw in the mountains earlier. She eyes Aydon through the rear mirror.

YOUNG WOMAN

Are you okay?

AYDON

(excited)

What the hell are you doing? Get back there, Ewen is still there!

The woman doesn't react. Aydon turns around to observe what is happening to Ewen through the rear window.

The two attackers catch up to him. Ewen looks after the car, then turns around to the attackers and runs straight at them. The two men stop and fire everything they've got in their guns at Ewen, but he just keeps running at them.

In the moment Ewen reaches the two guys, he as well as the attackers EXPLODE in a GIANT FIREBALL.

The explosion is intense enough to lift the car's rear up into the air. The rear window breaks and pieces of glass

rain down over Aydon.

EXT. SIDE ALLEY - DAY

As the car hits the ground again, the woman at the steering wheel struggles to get it back under control but the car swerves sideways and crashes into a trash container. Smoke rises up from the hood.

EXT. CAR - DAY

The head of the woman on the driver seat lies on the steering wheel, her eyes are shut. A metal pole from inside the container has pierced the car's door and went right through the woman's body. She is covered with blood.

Aydon lies on the backseat, unconscious.

In an instant, the woman casts her eyes wide open and sits up as if nothing had happened. She looks down and grabs the metal pole. With some effort, she pushes it back through the entrance hole in the car's door and out of her body.

She puts a hand on Aydon's shoulder and shakes him.

YOUNG WOMAN

Hey, are you okay?

Aydon doesn't react.

The woman puts her legs on the passenger seat and fires a fierce kick at the passenger door. The door flies across the street and smashes into the wall of a building on the other side.

She climbs out of the car and opens the door to the back seat. She pulls Aydon out of the car and throws him over her shoulder.

She has a last look at the raging fire in the place where Ewen and the chasers exploded, then hurries down the street with Aydon in tow.

INT. CHINESE DINER - DAY

She enters the diner through the front door, her clothes are drenched in blood from the open wound in her waist.

Behind the counter, a SMALL CHINESE MAN with a cook hat lets his wok slip out of his hands and storms to the entrance to help her.

Two teenagers sit at a table, eating. They stare at the woman who still carries Aydon on her back.

YOUNG WOMAN

(loud)

What?!

The teenagers look back at their plates and continue eating.

COOK

Come, come..

He wildly gesticulates at the woman, she nods and follows him to a private room behind the counter.

TEENAGER #1

Man, did you see that?

INT. CHINESE DINER, PRIVATE ROOM - DAY

The cook runs through the room and pushes a chest of drawers away from a wall. He enters a numeric code into a console behind it and a hidden hatch in the wall opens up.

The cook holds it up and waves at the woman who quickly slips through it.

YOUNG WOMAN

Thanks.

The chinese nods and closes the hatch behind her. He quickly rearranges his cook hat and strolls back to his counter.

INT. CHINESE DINER - DAY

The two teenagers eye the cook questioningly when he returns.

COOK

(smiling)

Family... They always drink too much.

The teenagers eye each other, shrug their shoulders and get back to their sushi.

INT. CHINESE DINER, HIDDEN ROOM - DAY

The room is only barely lighted. The woman stands on a metal railing, circular metal stairs lead to a lower stage.

She hurries downstairs and leans Aydon on a wall. Then she moves to a small inlet in the wall on the other side and puts her hand inside. A red beam of light scans her hand.

After the scan is complete, one wall of the room turns into a slide door and reveals a futuristic machine.

The machine is made of several free floating metal rings which form a sphere. The construction looks a bit like a metal egg with an entrance.

The woman moves to a touchscreen attached to a wall next to the machine and enters the already familiar coordinates in the mountains.

She rushes back to Aydon, picks him up again and enters the apparatus.

As soon as both are inside, a bright light is emitted from the top of the machine. The metal rings begin to rearrange and eventually shut the entrance. The 'passengers' are still visible through gaps between the metal rings.

These rings slowly begin to rotate and a BUZZING SOUND WITH RISING INTENSITY is heard.

INT. CHINESE DINER - DAY

The teenagers' table begins to shake. The vibrations cause a salt cellar to slowly move to the edge of the table where it finally crashes down to the floor.

The cook looks through the room, slightly worried.

TEENAGER #2
And now an earthquake?

TEENAGER #1
Yeah whatever, just eat up so we can get out of this place.

INT. CHINESE DINER, HIDDEN ROOM - DAY

The metal rings rotate very quickly already and still increase their speed.

Suddenly, the room is engulfed in a blazing white light.

EXT. MOUNTAINS, PLATEAU - DAY

The woman and Aydon just evolve out of nowhere and end up back on the mountain plateau. A circle of small fires flicker around them on the rocky floor.

Aydon slowly opens his eyes and gets his consciousness back.

AYDON
What the..

YOUNG WOMAN
Can you walk on your own now?

Aydon gets back on his feet, he seems in a daze.

AYDON
What happened?

YOUNG WOMAN
I stepped you out of the line of fire.

Aydon takes a look around.

AYDON

Where are we and how did we get here?

YOUNG WOMAN

That doesn't matter for now, just follow me, the boss wants to see you.

AYDON

The boss? Wasn't Ewen your boss?

YOUNG WOMAN

Well, sort of.

Aydon turns around and scans the area.

AYDON

Looks like we are at the end of the world.

YOUNG WOMAN

Would you just stop talking and follow me? God.. I really wonder what the boss sees in you.

Aydon realizes the blood on her clothes.

AYDON

What about you? This doesn't look good.

YOUNG WOMAN

Don't worry about that, I'm fine. Let's go.

She rolls her eyes and walks to the mountainside. Aydon hesitates a moment, then follows her, one hand on his gun.

She stops in front of the wall and takes the small handheld device out of her pocket again. She points it at the rock in front of them and it issues a widespread beam towards the solid wall.

Aydon frowns.

AYDON

What is that?

YOUNG WOMAN

Let's say it's my key ring.

A part of the mountain rock begins to flicker like a hologram and reveals a narrow pathway towards the inner mountain. The pathway's walls are metallic gray and neon tubes are attached to the roof.

AYDON

My god, is this real?

YOUNG WOMAN

(bugged)

Nah, it's just a dream.

Aydon stares at her in disbelief. She senses it and sighs. Then she steps through the rock and into the lighted tunnel.

She turns around and eyes Aydon eagerly.

Aydon stretches out a hand and touches the flickering opening in the rock. He is amazed as his hand just moves through.

The young woman rolls her eyes again. She grabs Aydon's arm and pulls him inside.

Aydon is boggled and touches his body to check if he's still in one piece. He turns around and looks back to the mountain plateau outside until the flickering stops and the rocks turn solid again.

He touches the rocky wall again, but this time his hand doesn't move through.

YOUNG WOMAN

Would you shut your mouth now and follow me?

Aydon turns around to her, totally excited.

AYDON

What.. What is this place?

YOUNG WOMAN

Well, this is our principal office. Our center of operations so to speak.

Aydon just gawks at her.

YOUNG WOMAN

Come on, I'll bring you to someone who can answer all your questions.

Suddenly, Aydon's look changes to mistrust.

AYDON

Wait a moment, I've been here before and the last time I woke up in a diner in some remote village. What the hell did you guys do to my partner and me?

YOUNG WOMAN

Oh well, trust me, it's going to be better for our professional relationship if you don't know...

AYDON

What?

The woman sighs.

YOUNG WOMAN

Listen, I just saved your life out there, and now all I'm asking for is for you to trust me and talk to my boss.

AYDON

(frowns)

Is he going to explode as well?

YOUNG WOMAN

(smiles)

No, I promise.

Aydon looks back to the rocks through which they entered the hallway.

AYDON

Fine then, go ahead.

YOUNG WOMAN

Hallelujah!

They walk off through the hallway.

INT. PIT - DAY

They climb down a narrow metal ladder and enter a large cave inside the mountain.

Construction workers are busy blocking up the area. A small crane picks up a metal plate and lifts it up to a higher level. Two workers pull it towards the upper stage, where the plate is obviously meant to fit into a hole in the already constructed ceiling.

A giant construction site in the middle of a mountain. JACKHAMMERS are heard everywhere, as well as THE SOUNDS OF HEAVIER MACHINES.

Some of the workers look over to Aydon and his companion. The woman repeatedly nods back to signal it is okay.

AYDON

Jesus, what are these people doing here?

YOUNG WOMAN

We need more energy, this is going to be our second reactor room.

AYDON

Your second? You mean you already got an operational nuclear reactor here?

YOUNG WOMAN

Not exactly nuclear, it's actually a fusion reactor.

AYDON

Yeah right, come on, you must be kidding me.

YOUNG WOMAN

Well, you asked. Let's go, we shouldn't stand in their ways here.

They move through a small cave passage and end up in front of what looks like a more futuristic version of an elevator.

Another hand scan later, the elevator door opens and the young woman enters. Aydon still hesitates.

YOUNG WOMAN

(rolls her eyes)

What is it this time?

AYDON

I don't know..

YOUNG WOMAN

It's just an elevator, I'm sure you've seen one before.

AYDON

Yeah, but not in the middle of a mountain.

YOUNG WOMAN

You're one nice fraidy cat, you know? I really wonder why the boss wants to see you.

AYDON

Okay, okay...

Aydon carefully steps in and the door shuts behind them.

INT. ELEVATOR - DAY

YOUNG WOMAN

Fifth floor.

The elevator sounds an ARTIFICIAL SEQUENCE OF BEEPS and starts to move downwards.

AYDON

By the way, my name is Aydon, Aydon Lindbergh.

YOUNG WOMAN

I know.

Beat.

AYDON

So.. Are you going to tell me your name?

YOUNG WOMAN

That depends.

AYDON

Depends on what?

YOUNG WOMAN

It depends on how your meeting with the boss will turn out.

The elevator stops and the doors open.

YOUNG WOMAN

There we are. He's waiting for you.

Aydon peeks out of the elevator doors. The room is very dark, he can barely recognize anything.

MYSTERIOUS MAN (O.S.)

Ahh, you must be agent Lindbergh, please come in.

Aydon looks at the young woman, she sticks out her arm to invite Aydon to step out of the elevator.

INT. DARK, MYSTERIOUS ROOM - DAY

Aydon finally steps out and enters the room. The woman stays in the elevator.

MYSTERIOUS MAN (O.S.)

Susan, my dear.. Bob is already waiting for you. He'll take care of your wound.

YOUNG WOMAN / SUSAN

Alright, thank you sir. Let me know if you need me.

Aydon turns around to her.

AYDON

Susan?

She smiles as the elevator door shuts again.

FADE OUT

END OF ACT
THREE

ACT FOUR

FADE IN:

INT. DARK, MYSTERIOUS ROOM - DAY

Aydon takes a few more steps into the room. He tries to find the man in the darkness but he can't see anything.

AYDON

Hello?

MYSTERIOUS MAN (O.S.)

Yes, I'm here, please come closer.

AYDON

I'd love to but it's so dark in here, I can barely see anything.

MYSTERIOUS MAN (O.S.)

I know, I'm sorry about that, but I can't turn on the lights.

AYDON

Why not?

In this moment, a hand touches Aydon's shoulder from behind. Aydon is startled and turns around quickly.

He stares into a terribly scarred face of an old man. The skin between all these scars is almost white, the tissue looks like that of a dead body.

However, the face is familiar: It's the face of CHRISTOPHER EWEN.

AYDON

(disgusted grimace)

Whew, I didn't know you survived that explosion. Sorry about your face.

CHRISTOPHER

(laughs)

No, no, I haven't been out there at the subway station.

AYDON

(frowns)

But I met you there, we talked to each other.

CHRISTOPHER

Well Mr. Lindbergh, I guess you need to accept that things are not always as they might seem.

AYDON

(nods)

Umm, yeah - If you mean this whole facility which is located in the middle of a mountain behind some kind of a holographic illusion, I get what you mean.

CHRISTOPHER

(laughs)

I see you've got a delightful sense of humor. Please, let's take a seat and have a talk.

Ewen leads Aydon further into the dark room until they reach two armchairs around a small table.

The both sit down, Aydon looks around and tries to recognize anything, but it's too dark.

CHRISTOPHER

You've seen my face, Mr. Lindbergh, that's the reason why I have to stay in this darkness here. My retina can't handle too much light anymore.

AYDON

So, if that wasn't you in the subway, who was it? A secret twin?

CHRISTOPHER

Well, yes.. Kind of. I have many of them. They are remote controlled, artificial doubles which I use to interact with the world outside if necessary.

AYDON

Artificial doubles? You mean.. Something like androids?

CHRISTOPHER

Spot on, Mr. Lindbergh, spot on.

AYDON

Okay.. Wait a second. This whole building here is hard to understand, but androids sophisticated enough so nobody can differ them from real humans? Sorry, but you need to come up with a better story.

CHRISTOPHER

(amused)

So you think it was me who caught all those bullets and kept running anyway?

Aydon thinks for a moment.

AYDON

I don't know what happened out there.

CHRISTOPHER

Oh, I just told you, you just aren't ready to accept it. From what I know that's a weakness you share with your father.

AYDON

You knew my father?

CHRISTOPHER

I did, yes. Sad to see what happened to him when he contested the Warren Commission's conclusions. He refused to accept the reality just like you and paid with his life.

AYDON

And what is that reality?

CHRISTOPHER

Oh please.. I'm sure you wouldn't believe any of what I have to tell you either.

Aydon eyes Ewen sceptically.

AYDON

So, Mr. Ewen, I can't deny this whole facility here is very impressive, but I wonder what all this has to do with the case I'm working on. You said you had answers for me, well, here I am and I'm listening.

CHRISTOPHER

Right, you are here to find out more about Frank Brower. Before I can explain what happened to him, I need to show you something. Come, follow me please.

Ewen stands and signals Aydon to follow him to the elevator.

INT. LARGE LABORATORY - DAY

The elevator stops on a stage with a large laboratory. The room is at least 20 feet high and crowded with technical equipment.

A path through the middle of the room leads up to a huge socket at the end of the lab hall.

On the socket stands a giant machine, it has the shape of a football, the surface shines in a gleaming bright silver.

A mechanism shaped like a christian cross is attached to the center of the machine. It looks a bit like a passenger seat, with grips at the arm ends.

An open passage on the right side of the room leads to a smaller lab which bears some resemblance to a surgery.

The SOUND OF THE STOPPING ELEVATOR is heard, then an artificial female voice speaks.

FEMALE VOICE (V.O.)

Welcome, Mr. Ewen. Adjusting light intensity.

The light in the lab hall is dimmed down, then the elevator opens.

From the smaller surgery room, an old man with tousled gray hair, wearing a white coat, hurries into the main hall.

This is DR. ROBERT EWEN in his late sixties. He is quite small, barely 5'3, and wears thick glasses.

His upper lip bellies out a little and he nervously keeps licking over it with his lower lip. That move makes him look a bit like a fish gasping for air.

Robert seems upset and approaches the elevator with hectic, small steps.

ROBERT

Christopher, what are you doing here? You can't just come down here whenever you want without prior notice!

CHRISTOPHER

Oh, I can't? I thought I was paying this whole lab here?

ROBERT

No you can't, even if you pay to sheathe the toilet bowls with gold! It's dangerous! I could be in the middle of an experiment and you could blow it all to hell if you come in here just like that!

Aydon eyes Robert with a raised eyebrow. He curiously wets his own upper lip with his lower lip.

Robert notices it and stops his own lips for a moment. He stares at Aydon with an embarrassed face.

CHRISTOPHER

Isn't that why we installed that security lock over there?

He points to a large red push button at the wall next to the elevator, a sign under it reads 'SECURITY LOCKDOWN'.

ROBERT

Oh.. Umm.. Yeah.. I forgot about that.

Christopher turns to Aydon and smiles. Robert's lips go crazy again.

ROBERT

And who is that? What is this man doing in my lab?

From the surgery room, a familiar voice answers the question.

SUSAN (O.S.)

It's an FBI agent, Rob. Quite a pain in the ass if you ask me..

CHRISTOPHER

(amused, to Aydon)

Oh, I figure you already became friends with Susan.

SUSAN (O.S.)

Friends? I had to carry his ass all the way down to Hao's store, and when we finally got out there, I almost had to beg him to follow me.

AYDON

Hey! I didn't ask you to do any of that!

Christopher raises a hand.

CHRISTOPHER

Enough of that. Seems like she's all fine again.

A slightly pervert grin comes across Robert's face.

ROBERT

Yes.. A few more minutes and she will be back in shape.

He accompanies his words with his hands which draw the unmistakable shape of a female body.

Christopher frowns, Aydon looks perplexed.

CHRISTOPHER

Yeah, whatever, let's have a look at her.

They walk over and enter the surgery room.

INT. LARGE LABORATORY, SURGERY - DAY

Susan hangs on a scaffold inside what looks like a bedroll made of a metallic material. Only her head looks out. DRONING SOUNDS are issued from inside the strange construction every now and then.

AYDON

Wow, what is that?

CHRISTOPHER

I think you can say it's kind of a repairing station.

AYDON

A repairing station?

(beat)

Does that mean she's an android as well?!

SUSAN

Hello? 'She' can hear you. And no, I'm not a freaking android.

CHRISTOPHER

(smiles)

Susan here is a human like you and me.. With some handy upgrades..

Aydon turns his head from Christopher to Susan and back, he is totally baffled.

SUSAN

Mechanical skeleton and a bunch of nano bots in my blood to raise my resilience and strength.

AYDON

Wait a minute.. Are you kidding me? There's no technology like that I've ever heard of.

CHRISTOPHER

Just because you haven't heard of it, doesn't mean it doesn't exist.

AYDON

But how.. I mean did you develop all this high tech on your own?

CHRISTOPHER

My brother here, he's got an IQ over 170, even though you wouldn't realize if you met him on the street.

ROBERT

That wasn't nice.

Christopher and Aydon eye him with disbelief for a moment. The scaffold-like device opens up and Susan gets out. She only wears her underwear, the wound on her waist is gone.

Aydon follows her with his eyes until she disappears in some kind of a changing cubicle. He seems fascinated.

CHRISTOPHER

He's a brilliant scientific mind of our time and I have the money to fund his research.

AYDON

So this whole thing is like a private lab for his experiments?

CHRISTOPHER

Well, not exactly. Please follow me.

Christopher and Aydon leave the surgery room and into the

INT. LARGE LABORATORY - DAY

Aydon follows Christopher towards the socket at the end of the hall. As they get closer, Aydon spots the contours of the giant device.

AYDON

Wow, what is that?

CHRISTOPHER

It's the result of a scientific breakthrough my brother made about twenty years ago. He studied the characteristics of matter in a plasma state, held in place by a magnetic field. He was trying to develop a stable mechanism to make nuclear fusion usable for power generation.

Robert and Susan follow up on them.

ROBERT

Yeah and that fricking stuff almost killed me and half of New York.

Aydon turns around to him.

AYDON

How come?

ROBERT

Do you even know what plasma is?

(to Christopher)

Don't tell me you brought another layman here..

Christopher shrugs.

ROBERT

Oh great.. Let's try this with simple words then.

AYDON

Thanks, I'd appreciate that.

ROBERT

Plasma is an aggregate state of matter where all electrons are separated from the cores. For nuclear fusion like in our sun for example, you need a hydrogen plasma so the hydrogen atoms can fuse into helium.

He takes a small break to see if Aydon can follow him.

AYDON

So?

ROBERT

(sighs)

As you probably know, the temperature of the sun is roughly 30 million degrees Kelvin, which is enough to ignite the fusion just because of the pressure inside the sun. If we want to do this here on earth, we need much higher temperatures because we can't rebuild these pressure levels. So a hydrogen plasma would have to be heated up to roughly 100 million degrees Kelvin.

AYDON

Sounds hot?

Robert seems surprised and thinks about Aydon's answer for a moment. Then he nods approvingly like a teacher would do after a student have a really good answer.

ROBERT

That's right. And it's not healthy if that hot plasma breaks the containment and gets in touch with the surroundings.

AYDON
So that's what happened?

ROBERT
(happily)
Yes, fortunately!

AYDON
Fortunately? Didn't you just say
it's not healthy for the
surroundings?

Robert frowns, this time his imaginary student obviously gave a really bad answer.

ROBERT
Certainly it isn't! But if it
wouldn't have broken out of the
containment, the plasma never would
have gotten in touch with the high
frequency power generator!

Aydon exchanges a questioning look with Christopher, Robert eyes each of them repeatedly while his lips go crazy again.

AYDON
Oh sure, how could I miss that?

ROBERT
Whatever, that way I discovered the
reaction of matter to high
frequency electric waves. Things
get really interesting at 40k hertz
and above.

AYDON
What kind of reaction?

SUSAN
For example the one that got you
baffled at the entrance to this
base.

Robert eyes her with a disturbed look.

ROBERT
(smiling at her)
No my dear, the holo quantifier
effect is not one of the
interesting ones. That's just a
cheap trick for a children's
birthday party.

Aydon seems lost.

AYDON
Holo.. what?

CHRISTOPHER

Never mind, what he is trying to say is, he found a way to manipulate matter in very extraordinary ways.

ROBERT

Why do you repeat what I just said?!

Susan chuckles as she watches Aydon's face.

CHRISTOPHER

This machine here utilizes one of these effects. Come, try it yourself.

AYDON

Try what?

CHRISTOPHER

(to Robert)

Can you prepare a small dose for them?

(to Susan)

Can you go with him?

Susan nods, Robert disappears towards the surgery room again.

AYDON

A dose? What are you talking about?

CHRISTOPHER

This device is kind of a vehicle. Before you can use it, you need a vaccine which protects the matter your body is made of from the effects I mentioned.

AYDON

Whew, wait a moment. You want me to take drugs so I can use a strange machine built by an obvious maniac?

CHRISTOPHER

Shh, not so loud. We try to avoid that word in his presence.

Robert returns with two glass cannulae which holds a blueish liquid. He hands one to Susan, who takes it and gulps it down right away. Then he hands the other one to Aydon.

Aydon hesitantly takes it and takes a closer look at the blue, milky liquid inside.

AYDON

What is that made of?

CHRISTOPHER

We call it Bob's juice down here..
Don't worry, it's absolutely
harmless.

AYDON

Bob's juice, eh?

CHRISTOPHER

Just trust me and drink it.

AYDON

And if I do, I'll wake up in that
diner again?

CHRISTOPHER

(smiles)

No, I promise.. You said you wanted
to know more about JFK. Drink this
and I promise you will.

Aydon's eyes wander from Christopher to Susan. She nods encouragingly.

AYDON

I can't believe I'm doing this.

He quickly smells at the liquid, then pours it down and hands the empty canula back to Robert.

CHRISTOPHER

Great, now get in.

Susan operates a small console at the front of the machine and one of the crosses slowly moves down to Aydon's level.

A small standing platform is attached to the foot end of the cross.

CHRISTOPHER

Get on there and hold fast onto
those grips.

As soon as Aydon is properly crucified, Robert fixates him with two belts, one at his waist, the other at his chest.

Susan moves a second cross down via the console and boards it herself. Robert fastens the belts of her cross as well.

Robert hurries to a nearby computer terminal while Christopher leaves the socket and watches Aydon and Susan on the machine from beneath.

Robert enters something on the terminal and a huge, transparent barrier moves down from the hall roof and separates the socket from the rest of the lab.

Aydon turns to Susan

AYDON

What is happening here?

SUSAN

Just relax. The first time it can be a bit uncomfortable, but you'll get used to it after a few rides.

AYDON

Rides? You mean this thing is going to fly?

SUSAN

No, it won't move at all. Don't worry.

A BUZZING SOUND with raising intensity fills the lab hall, the device with Aydon and Susan begins to shake, Aydon's view is blurred by the vibrations.

Christopher raises a hand to signal 'bon voyage', then a white light engulfs the room.

FADE TO BLACK

END OF ACT
FOUR

ACT FIVE

FADE IN:

EXT. RIVER BANK - DAY

Aydon lies on his back on a river bank, just under an old railroad bridge crossing the river. Susan is bowed over him and gives him a clap on the cheek.

He casts his eyes open and hectically checks the area around him.

AYDON

What just happened? Where are we?

SUSAN

Come on, get up. You don't want to miss the big moment.

Susan helps him up and they climb up the embankment. When they reach the top, they see a city skyline in front of them.

AYDON

Wait a moment, I think I know this place.

SUSAN

Bet you do.

AYDON

Are we in Dallas?

SUSAN

Ready to witness the big day. Come on, we got to walk a few miles.

Aydon stands and frowns for a moment, then he follows Susan who is walking ahead.

EXT. DEALEY PLAZA, DALLAS - DAY

Lots of people are crowded along the main street leading to Dealey Plaza. They wave U.S. flags to the PATRIOTIC MELODY issued by several phonographs and seem very excited.

Two young women in white petticoats lean over the crowd barriers, crying and cheering. A police officer in an old fashioned uniform hurries over.

OFFICER #1

Miss, please get off the barrier.

WOMAN #1

(loud)

Oh come on, officer. Hang loose, don't be a chicken head!

OFFICER

If you want a better view, you should get on the hill over there, but I must insist you stay off the barriers if you chose to stay here.

The girls are disappointed as they step off the barrier and squeeze themselves back into the crowd.

AYDON

Is this real or is it the result of the drugs you guys gave me?

SUSAN

It's totally real. The car should be here any moment.

Aydon looks around and finds the depository from where the shots were supposedly fired from.

AYDON

So we.. We travelled back in time?

SUSAN

In time and space, yes. Dallas, November 22, 1963 - 12:27 PM.

Aydon is overwhelmed and fighting with tears as he observes the cheering people lined up next to the street.

In an instant, his face turns into determination.

AYDON

We can still stop it.

Susan checks her watch in a disinterestedly manner.

SUSAN

Unlikely, just a little more than two minutes left.

Aydon looks back to the depository, then to the hill where he spots Abraham Zapruda with his camera.

AYDON

I'm sorry, but I have to stop this from happening.

Without any further hesitation, he hectically cuts his way through the crowd, leaving Susan behind, who just looks after him and smiles.

Aydon pushes several people away, they react with unpleasant comments. As he finally reaches the barrier, he turns his head down the street and sees the president's car turn around the corner.

Aydon's face is awe-struck as he watches the waving president in the limousine. The area around him seems to

freeze for a second.

He eventually pulls himself together and climbs over the barrier. The crowd behind him bawls at him, an elderly man even tries to hold him back, but Aydon frees himself with a slight kick.

The turmoil catches the attention of several police officers on the street. The first one sees Aydon running on the street and instantly calls a colleague to help him.

They both run at Aydon who just storms towards the approaching president's limousine.

More police officers turn around and chase Aydon. The driver of the president's limousine notices the disturbance and slows the car down.

AYDON

(frantic)

Get out of here! They have guns!
Bring the president out of here!

A thickly police officer closes up on Aydon from the side and tries to grab his jacket, but Aydon evades him and the cop stumbles down on the ground.

Aydon waves with both arms as he runs further.

AYDON

(screaming)

They are trying to assassinate the
president! Get him out of here!

A secret service agent catches up on the president's car which almost stopped by now. He knocks on the hood and gives a signal to the driver.

The driver nods and halts the car. He fires up the reverse gear and drives back with squealing tires.

Aydon stops and breathes heavily as he looks after the car. In this moment, another police officer jumps him from behind and drags him to the ground.

The officer rudely pulls Aydon's arm on his back and pushes a knee in his neck. Aydon looks after the president's car which reversely spins around at the corner of the street.

He stares right into the eyes of Jackie and John F. Kennedy who stare right at him from the rear seat.

In this moment, the whole area begins to vibrate. The buildings and the people shake and their silhouettes get more and more distorted. An overshadowing WHITE slowly fades in until it fills the whole screen.

CUT TO:

INT. LARGE LABORATORY - DAY

Aydon finds himself standing on the socket in front of the time machine again. His head is spinning and he is confused about what happened.

SUSAN

We're back, it's a reset.

Christopher and Robert stand in front of the machine. Robert holds the two emptied cannulae in his hands as if Aydon and Susan only just gulped them down.

Christopher turns to Susan with a questioning look.

CHRISTOPHER

As expected?

Susan smiles and nods.

CHRISTOPHER

(excited)

Wonderful, I knew it!

Aydon turns around, one hand on his forehead. He eyes the others who are gathered around him with confusion. He seems very confused.

AYDON

What just happened? I.. I was down on the floor, that cop was about to put me in irons, and in the next moment I'm here again?

CHRISTOPHER

We call it a reset.

AYDON

A reset?

CHRISTOPHER

Yes, it's a bit complicated to explain.

AYDON

So did all this just really happen?

CHRISTOPHER

Well, yes and no. It happened, your experience was real. You were there and you saved the president.

Aydon's eyes widen.

AYDON

You mean... He made it? Kennedy survived?

Christopher shakes his head.

CHRISTOPHER

Unfortunately not.

(to Robert)

Bob, can you try to explain it?

ROBERT

Err, sure.. Sure..

Robert hurries down the hall and returns with a wheeled blackboard. He picks up a piece of chalk and draws a straight line.

ROBERT

Imagine this is the normal time line we know. Let's say we are here now, in 2015

He marks a point on the line and writes 2015 under it. Then he marks a second point on the line and tags it 1963.

ROBERT

This is the point in time you just visited. Now the events at this point in 1963 inevitably lead to the reality at this point today, in 2015. It's a simple question of causality, right?

Aydon nods.

ROBERT

Okay, so now when you went back to 1963 and changed the events there..

He draws a second line under the first one and adds the same two points in time. Then he connects them with a branch from the 1963 on the first line to the 1963 on the second line.

ROBERT

..one would expect a new timeline to be created. A timeline in which the changed events in 1963 lead to a new reality today in 2015, okay?

AYDON

Sounds logical.

ROBERT

WRONG! Have you ever heard of the grandfather paradox?

AYDON

Yeah.. I think so. Like if you go back in time and kill your own grandfather before your parents are born, you will never exist. But if you never existed, how could you go back in time and kill your own grandfather, right?

ROBERT

Exactly! It's a simple example for the paradox situations a time traveller could create. Now science came up with several theories about this problem.

AYDON

Theories?

ROBERT

Yes, like the smart-ass idea of a multiverse, where you actually create a copy of the universe you started from whenever you go on a time travel.

He strikes his arms up in the air fanatically.

ROBERT

What an obscene nonsense!

Aydon turns back to Christopher with raised eyebrows and a confused look.

CHRISTOPHER

Yeah, whatever, Bob. Can you stay focused?

Robert's lips flip out again as he tries to control himself again.

ROBERT

Eh, yeah.. Sorry. What was the last thing I said?

Christopher looks back at Aydon who now makes a face like he wanted to say 'This guy is nuts, right?'

CHRISTOPHER

The multiverse theory..

ROBERT

Oh yeah, right. Well, we've been able to prove that theory wrong. You just experienced what is the real mechanism of mother nature to make such paradoxes impossible.

He strikes out the second line while he speaks.

ROBERT

The universe simply deletes the changed timeline whenever it differs too much from the original one. Then it resets the time to the place before the time travel happened. That's why we call it a reset.

AYDON

You know how crazy that sounds,
right?

The c-word gets Robert's blood up.

ROBERT

It's not crazy! Ignorants call
anything they don't understand
crazy!

CRISTOPHER

Calm down Bob, I'm sure he didn't
mean it personal.

Aydon's look says 'You are?'

ROBERT

(still raged)

I don't like this guy! Not at all!

CHRISTOPHER

Why don't you go and check the
deviation with Susan?

SUSAN

Come on, Bob, let's go.

She puts her hands on Robert's shoulders, whose lips are
totally freaking out now, and leads him away.

Aydon and Christopher watch them walk down the hall until
they disappear in a small control room.

CHRISTOPHER

I'm sorry about that. There's a
fine line between brilliance and
madness in his head and it takes a
while until he gets used to new
people.

AYDON

Yeah, I realized that..

CHRISTOPHER

Anyways, what he said is true.

AYDON

If it is, there's one thing I don't
understand. If all this got..
reset, as you call it, then how can
I remember I was there?

CHRISTOPHER

We believe that effect is caused by
the influence of the high frequency
waves on the human brain. Every
frequency has a different effect on

(MORE)

CHRISTOPHER (cont'd)
matter in plasma state. The frequency we use to induce the time travelling happens to be in harmony to the low frequency waves generated by neurons. You'd have to talk to Bob again if you like a more precise explanation.

AYDON
It's okay, that will do it I guess.

CHRISTOPHER
Good. Let's get back to Frank Brower then, that's what you are here for, right?

Aydon nods.

CHRISTOPHER
Frank was working for me. He and Susan were going back in time to investigate certain events of my interest.

AYDON
Events of your interest?

CHRISTOPHER
Doesn't matter for now. Anyway, there are certain subjects which try to stop us, you already met them at the subway station. What happened to Frank is what happens to everybody who is exposed to the plasma field. The stuff you drank before you travelled back neutralizes that effect.

AYDON
Does that mean, he was forced to travel through time without the antidote and that's what killed him?

CHRISTOPHER
That's correct.

AYDON
But how, I mean, who are these people who tried to kill us?

CHRISTOPHER
People who try to keep a secret. A secret we are going to expose.

AYDON
What secret?

CHRISTOPHER

Before I can tell you more about it, you need to make a decision.

AYDON

A decision? What do you mean?

CHRISTOPHER

Aydon, I brought you here because I want you to take Frank's place. Your father was a good man who had his heart at the right place. He died for his ideals after many others had backed down. I can see how desperately you are seeking the truth behind the JFK case, and I can offer you the tools to succeed.

Aydon thinks for a moment.

AYDON

And what's the catch?

CHRISTOPHER

If you accept my offer, there's no way back. It means the end of your FBI career and the end of your previous life. You will stop to exist for the world outside this base.

AYDON

Why?

CHRISTOPHER

As a real person out there in the normal world, the people I mentioned would find you, and trust me, what they can do to you is worse than just killing you. I'm a perfect example for that.

Christopher points at his face.

Aydon turns around to the time machine, and makes a few steps towards it.

AYDON

That's an intriguing offer, Mr. Ewen. I will have to think about it.

CHRISTOPHER

Fair enough, but don't think for too long. I trust you enough to let you go for now, without deleting your memory this time. But keep in mind they probably already know who
(MORE)

CHRISTOPHER (cont'd)
you are and where to find you. I
can't risk to let you out there
with this knowledge for long.

AYDON
I see.

CHRISTOPHER
Good. Go home and sleep over it. I
expect your decision within twenty
four hours.

Aydon nods.

INT. FBI BUILDING, OFFICE - NIGHT

Aydon enters his office and sits down at his desk. His look wanders around the room.

His eyes stop on a framed photo which shows him as a younger agent at the party of his graduation from the FBI academy.

He gets up from his chair and takes the photo off the wall to take a closer look at it. A smile crosses his face while doing so.

Sarah knocks at his door and enters the room without waiting for a reply.

SARAH
Hey, I saw you enter the building
from my window. Did you find
anything in the mountains?

AYDON
Oh hey.. No nothing interesting
there.

SARAH
Too bad. Are you walking down the
memory lane?

She nods at the photo as she gets closer to him.

AYDON
Maybe..

SARAH
Want to talk about it?

AYDON
(smiles)
No, I'm fine... Maybe I'm just
wondering if the FBI is still the
right thing for me, that's all.

Sarah frowns.

SARAH

Where does that come from suddenly?

AYDON

I don't know.. I mean didn't you ever feel like there's got to be more to explore than murder cases or drug delicts?

SARAH

More like that JFK conspiracy theory you made up in your brain?

AYDON

Yeah.. For example.

Sarah shrugs.

SARAH

Not really, no. That kind of stuff is not my thing. If that idea of a large scale conspiracy has some weight to it, it's got to be out of my league anyways.

Aydon turns back to the photo.

AYDON

Maybe you're right...

FADE OUT

END OF ACT
FIVE