

THE DEJAVU PROJECT

sci-fi / action

Jay Han-San

(spec script only)

email: [jayhanbooks@gmail.com](mailto:jayhanbooks@gmail.com)

1. INT. JOB INTERVIEW ROOM - DAY

MEET ANDREW (ANDY) KOVAC, 38, consultant, works in tech and innovations. He's applying for a job at RAKE TECH, small startup.

OPEN ON Andrew, close on his eyes. He looks straight.

WIDEN. We see a room. Just a regular small interview room, nothing special. Table. Window, blinders, glass door, tinted with a film, one door, transparent. We turn to see a glimpse of the outside office with EMPLOYEES working their routine.

INTERVIEWER 1 (OFF SCREEN)

Mr. Ko-vatch, am I pronouncing it right?

ANDREW

Ko-vak, with "c".

INTERVIEWER 1, A woman in her 30s, reading glasses:

INTERVIEWER 1

Alright, Mr. Kovac. We have reviewed your application and we have just a couple of additional questions.

KOVAC:

Pause. Kovac looks open for any questions. He wants to look professional in his suit and composed.

ANGLE: Both, a table in between. They seat opposite each other.

INTERVIEWER 1

Now, do you have any preexisting health issues, a heart condition, previous head traumas, or anything that can affect your work in our company?

ANDREW

Nothing serious, maybe a broken rib when I was a kid. I did my regular checkup 8 months ago, nothing to worry about.

INTERVIEWER 1

Great. This is just perfect. One last question.

(MORE)

INTERVIEWER 1 (CONT'D)

Are you afraid of heights? Do you feel dizziness crossing the bridges or being on higher grounds?

ANDREW

Aaa. I guess, no. I don't know. Why?

INTERVIEWER 1

Just a precaution.

ANDREW

I am applying for a consulting job, your office is on the 5th floor. I don't understand.

INTERVIEWER 1

See, Mr. Kovatch...

(after beat)

Sorry, Mr. Kovac, you are a perfect match for one of our divisions, they are in Virtual and Augmented Reality research and development and we thought you could start helping them build their product. What do you think? Does this sound interesting to you?

ANDREW

I...yeah. AR always wanted to try something new.

INTERVIEWER 1

Great. Here's the address.

Interviewer writes down an address on the piece of paper and slides it across the table. Andrew takes it and looks at the interviewing lady.

INTERVIEWER 1

You will start on Monday next week. They will fill you in on the rest. Thank you, Mr. Kovac.

ANDREW

Does this mean I'm hired?

INTERVIEWER 1

They'll explain to you, and yes. You're now part of the RAKE TECH family. Welcome.

Lady stands up followed by Andrew and they shake hands.

CHYRON: THURSDAY.

ANDREW

Thank you.

2. EXT. DINER - DAY

Andrew walks into a regular 24 hours diner on the corner.

3. INT. DINER - CONTINUOUS

It's a not small not big diner. 10 window tables, bar area, stools with a couple of regulars. Andy waves to a person behind the bar. It's RON, the owner and manager.

RON

Hi, Andy. Got the job?

Andrew settles on the stool on the bar.

ANDREW

Got the job. Starting on Monday.

RON

Way to go, man. Coffee?

Andrew nods. Ron fills a cup. He turns to a girl on the other end of the bar. That's GINA, 27, young troubled, beautiful, arrogant waiter. She's wiping the bar counter-top.

RON

Gina, he got the job.

GINA

Nice.

RON

(to Andrew)

Eggs?

ANDREW

Two and that chicken sausage, the big one.

RON

Right away, man.

Ron gets to the back, starts grilling something. We can see the TV that--

TV ANCHOR (OFF SCREEN)  
 There's been a car crash on T2.  
 Apparently, police have been  
 chasing a man all the way from the  
 airport...

Andy looks at the TV and drinks his coffee. We see the wreckage on the highway.

TV ANCHOR (OFF SCREEN)  
 Several cars were damaged. Some  
 drivers and passengers are being  
 treated at the nearest hospital on  
 minor injuries. Police have issued  
 an alert. According to eyewitnesses  
 an unidentified man, late 30s,  
 Caucasian, wearing a black suit and  
 sunglasses had fled the scene with  
 a briefcase and a gun--

Gina comes close to the area where Andy is seated. He lifts his cup and she gently wipes the table in front of him almost hugging him from behind.

GINA  
 One day you're driving in your car  
 and some idiot rams into you. What  
 a world.

ANDREW  
 You don't have a car, do you?

GINA  
 I'm just saying. Shit like that can  
 happen at any time.

ANDREW  
 You're right.

GINA  
 By the way. You're still selling  
 that bicycle?

ANDREW  
 You wanna buy it?

GINA  
 I've got 25 bucks.

ANDREW  
 Take it. I mean for free. I've got  
 a new job, so, I'll be using a  
 metro.

GINA

Thanks, man. I need some wheels.

Suddenly they can hear a loud BANG, and the windows start shaking like if the bomb exploded. We see RON freezes with the plates ready to serve.

RON

Everybody, get down. Get off the windows.

Andy's cup falls off his hands on the ground.

Shaking stops. Sounds of sirens and people outside are all afraid as if it is another 9/11.

GINA

What the hell was that?

ANDREW

Stay inside, I'll go check.

He walks outside.

4. EXT. DINER STREET - SAME TIME

Andrew walks outside, it's a downtown area with lots of high-rise buildings. Cars stop. A couple of minor accidents. Andrew walks to check in the distance the area where the explosion sound came from. We can see the smoke coming from the building couple of blocks away. People run away from the scene.

5. INT. DINER - LATER

Everyone looks at the TV screen. Anchor on the TV.

TV ANCHOR

We just received an update. The man from the earlier car chase blew up the building downtown leaving many dead and injured.

There is footage of the lobby of a building from the CCTV cameras a tall man in the suit with a briefcase enters the building and then the footage goes black.

TV ANCHOR

ATF and police at the scene confirmed that the bomber is among the victims.

They post a photo next to the Anchor of a man in his late 30s.

TV ANCHOR

We have an identity of the bomber. Surveillance team believes that ALAN GRASS was behind the attack. GRASS worked as a warehouse guard at the airport and according to his employer, left the airport this morning with several explosive devices he stole from the military storage during the night shift. We will continue covering...

We turn to see Andy looking at the man on the photo on the TV. ALAN GRASS looks nothing like a man who would do something like that.

RON

Oh my God.

Gina turns to Ron.

GINA

What?

RON

My grill.

We see the grill burning in smoke with some sausages turning black on it.

CHYRON: FRIDAY

6. EXT. RAKE TECH AR LAB - MORNING

CHYRON: NEXT MONDAY MORNING

It's a quiet street in a nice neighborhood, a small park, and some multi-apartment buildings. We see Andy walking in his suit with a backpack with a piece of paper in his hand. He checks the address and the building. There's a door. Some pedestrians with dogs walk by. He smiles and tries to open the door. It's locked. There is an intercom with a button and a camera.

7. INT. RAKE TECH AR LAB - SECURITY ROOM - SAME TIME

Security station in a small hallway inside the building. Metal detector frame. Belt X-Ray scanner and shelves.

Guard with computer screens.

ANGLE: Monitor with Andy's face on the camera. He buzzes. The computer system recognizes his face covering a green square around with his name next to it. Guard unlocks the door.

WIDEN:

We see the front door open and Andy comes in.

ANDREW

Hi. I am looking for Rake Tech.

Guard places a plastic tray for small things in front of Andy.

GUARD

Place your bag on the belt. Put everything out of your pockets.

Andy removes his phone, keys, and some change into the tray. Guard puts the tray on the belt too. Everything gets scanned.

GUARD

Step through, please.

Andy walks through the metal detector. Something triggers the metal detector. Guard inspects Andy with a handheld scanner. It's a watch.

ANDREW

Should I--

GUARD

It's ok. Phone and bag on the shelf. You'll get it back on the way out.

Andy shows a bit of contempt but then obeys the rules and places everything except the keys on an empty shelf.

Guard directs with his hand to a hallway.

ANDREW

That way?

GUARD

To the end and left. Elevator.

ANDREW

Which floor?

Guard doesn't respond. Andy walks through the hallway and

turns left there is an elevator.

8. INT. ELEVATOR - CONTINUOUS

Andy gets inside the elevator. Calm music is playing. There are only 2 buttons. One is highlighted "G" and the second is empty. He pushes the button. He looks down as if the elevator goes down. The music stops when the elevator stops. Voice appears--

ELEVATOR VOICE (OFF SCREEN)  
Turn around Mr. Kovac.

Andy turns around and the doors on the other side open. We see a dark hallway illuminated with some green and white led strips on the bottom. He steps outside.

9. INT. MAIN ROOM - LATER

Andy walks out of a dark tunnel with the led strips and ends up in a big room full of people and machines. It looks more like a big lab with scientists, at least 4-5 floors tall, wide and long. He descends from the ladder on the floor. No windows. Looks like underground.

He starts walking past some people with Rake Lab logos on their vests. Some equipment emits steamy white air. A man comes to greet him. It's JACOB SOLEV, 45, head of the division. He's in his sports shorts, sneakers, and a polo t-shirt, towel, and a bottle of sports water as if he's coming to the gym.

JACOB  
Andy?

ANDREW  
Yes.

They shake hands.

JACOB  
Jacob Solev, head of the division.  
come with me.

Andrew follows Jacob into the gym area.

10. INT. GYM - CONTINUOUS

Jacob puts his towel on the treadmill starts the machine. And puts his AR headset on.

JACOB  
Join me, will you?

ANDREW  
What?

Jacob shows with his hand on the free AR headset next to a machine.

JACOB  
Take one. Let's walk.

Andrew starts a treadmill at a slow pace, removes his jacket, rolls his sleeves.

Jacob starts walking and talking at the same time

JACOB  
Welcome to Rake Tech.

Andrew puts his helmet on.

ANDREW  
Wow...

11. INT. AR FITNESS - DAY

It's a simulation on the AR headset. Everything looks real. Jacob is next to Andy walking. Waving him with his hand.

JACOB  
Hey again.

Andrew walks and looks around him. He sees his hands legs, but in the simulation, he is wearing a sports outfit. It's magically real.

ANDREW  
How did you guys do it?

JACOB  
Oh, we'll come back to it later.  
Let me show you what we've got so far. Tell me, have you ever been to Paris?

ANDREW  
No, never.

JACOB  
Okay. Let's go to Paris.

In a split of a second, they are on the evening promenade along the river in Paris. Evening skies, Eiffel Tower illuminated with thousands of light bulbs.

ANDREW

Wow, how did you do that?

JACOB

Rake AR gives us the possibility to travel to any destination at any given time.

ANDREW

I am not a specialist but I can tell this is some very serious piece of software and the power required to do this is enormous.

JACOB

You're right. That's why we're using a next-generation fusion drive that Rake Energy installed in several locations including this Lab. It allows us to use the biggest power source the mother nature gave us.

ANDREW

What's that?

JACOB

Earth's magnetic field. We managed to create a safe and green transition between Earth and Rake Fusion Drives and now we can harvest as much power as we can. This is still a tech in development, but we see the potential.

They cross the bridge towards the Eiffel Tower.

ANDREW

So, what's my role?

JACOB

Good question. We needed a test group to test our AR system and you're already doing this. This is just a demo. Later our team will connect you to the real world.

ANDREW

You mean a bigger simulation? What can be bigger than what I see right now? It's--

JACOB  
Amazing, isn't it.

ANDREW  
Yeah, beyond that. Believe me, I played a lot of games and did some jobs involving Augmented Reality, Virtual reality, but this is something bigger.

JACOB  
Great. Then you're a good fit for our team of 5. Here we call them the Virtual Five. Hope you'll make friends.

12. INT. VIRTUAL FIVE PROJECT ROOM - LATER

Andy enters a room with several big screens and a command center. Jacob enters with him. A team of 3 people is working. One, DR. ALAN FITZ, 35, bearded PhD guy, team lead, is tuning something on one of the panels. A woman, DR ELMA CARLOS, around 30, she's at the computer screen patching some code, she's a coder. And one more team member, JAMIL PRAVESH, computer simulation engineer, is with VR helmet on.

FITZ  
Jake, we need to change the peripheral amplifiers and order some liquid cooling for the conductors behind the R6 zonal shifter.

JACOB  
I'll ask the procurement...Guys, I've got your Runner!

Fitz looks at Andy.

FITZ  
Him?

JACOB  
Problems?

FITZ  
We've got ARIA.

JACOB

For the next stage, you need two.

Andy starts feeling the tension in the room. Jamil extends his hand and Andy shakes it.

JAMIL

JAMIL, you can call me JAM,  
simulation engineer.

(he points at Elma)

That's Elma, super coder, she's a  
miracle walking the earth in  
slippers.

Andy looks down to see the slippers on Elma's feet. She smiles and waves.

ELMA

Hey, welcome.

JAMIL

(pointing at Fitz)

That's our pain in the ass and the  
smartest guy in the room - Doctor  
Alan Fitz.

Fitz approaches Andy and extends his hand.

FITZ

Sorry for that, nothing personal.  
We've got a really tight team.  
Efficient.

ANDREW

I will try my best to--

A female voice from behind stops him.

ARIA (OFF SCREEN)

Jam, what the fuck happened in  
Brussels, I can't find the new  
level.

Andy turns to see a beautiful creature. That's ARIA FRY, but she's for some reason looks exactly as Gina. Same looks, different outfit, and hair color. This one is the redhead. Andrew is stunned.

ARIA

What are you looking at?

JACOB

Aria, this is Andrew, he's the new

you.

ARIA  
A runner? Thank God, I need another  
pair of hands down there.

She extends her hand and Andy cautiously shakes her hand.  
Aria looks at Andy.

ARIA  
What? You look like you saw a  
ghost.

ANDREW  
It's just you look like--

ARIA  
Look like what? A mess? I know.  
Jam, the Brussels.

She walks past Andre and removes a ponytail rubber. Lifts her  
hair and makes another ponytail.

JAMIL  
I know, but there was a blip...

Andrew keeps looking at her when she starts working with Jam  
and turns to check on him for a second. He turns away to  
Jacob.

JACOB  
Okay, so, I'm off for the day. See  
you guys tomorrow.  
(to Andy)  
Good luck with your new friends.

He waves and leaves. As soon as Jacob closes the door, ARIA  
whistles to Andy and invites him.

ARIA  
Yo, Andy. This way.

She moves to another room - the HIBERNATION ROOM.

### 13. INT. HIBERNATION ROOM - CONTINUOUS

There are several pods. Andy looks at everything.

ARIA  
You need to change.

She points at the locker boxes.

JACOB  
Take the 99.

Andy opens box 99. There is sports jumpsuit.

LATER: He's in a jumpsuit all covered but face. We see ARIA in the same tight suit with her face covered with some kind of mask. She grabs one from the hook on the wall and attaches it to Andy. He gets comfortable inside the mask.

WE SEE FROM INSIDE HIS MASK. Aria gets into the pod and attaches some wires and tubes to the suit.

ARIA  
Do exactly what I say and when I say it. Got it?

ANDREW  
Yes.

ARIA  
Attach the wires, colors should match.

He takes wires with different colors matching the same colors on the entry to his suit.

ARIA  
Now. The VR connector.

Andy is about to insert it--

ARIA  
Wait. Before we get in.

She is holding a similar connector.

ARIA  
You need to remember one thing. This is not a simulation. This is the real world.

ANDREW  
What do you mean real world?

ARIA  
They didn't tell you?

ANDREW  
Tell me about what?

ARIA  
Okay. I'll explain later. Plug it

in.

She plugs her suit and he does the same. They almost instantly fall asleep. In the pods.

14. INT. VIRTUAL FIVE PROJECT ROOM - SAME TIME

Jam, Fitz and Elma are at their stations.

ELMA

They are ready. Transitioning in 5.4.3.2.1. Complete. Jam they are all yours.

JAMIL

Okay. Thank you, honey. We are going...

He increases something on the control panel--

JAMIL

...to Lisbon...now.

We see on the main screen the streets of the old town in Lisbon. Some pedestrians walking the street. And we see as Aria and Andy appear from inside a souvenir shop. In the right corner, we see the current date: 24.09.2020 and another date next to it in yellow: 10.09.2020.

FITZ

Start the countdown. We can be there for the next 24 hours. Let's see what he's got. We need to get him ready. We've got only two weeks before the explosion. Let's work it, gentlemen.

Elma looks at him from under her forehead.

FITZ

No offense, Elma.

ELMA

None taken.

15. EXT. LISBON STREET - DAY

Small historical streets filled with tourists. Aria and Andy walks away from the shop. Andrew keeps looking around.

ANDREW

This is so real. I mean. How is it even possible? I mean. This is just--

Aria stops him.

ARIA

Okay. What exactly did they tell you when they were recruiting you? I mean, CIA, FBI, military intelligence, whoever sent you should have briefed you on the assignment.

ANDREW

What? CIA, FBI, are we role-playing?

ARIA

Wait.

She stops and looks around. There is a coffee shop. She pulls him to the table. They settle and the WAITER comes to them.

WAITER

(in portuguese)  
Hello. What can I offer you?

ARIA

(in perfect portuguese)  
We will have two coffees, black, and a couple of bagels or croissants.

WAITER

Certainly.

Waiter leaves.

ANDREW

You speak Portuguese?

ARIA

It's not important. Tell me about yourself. Where did you work before?

ANDREW

Aaaah. My last job was creative consulting for a gaming company. I was making strategies and stories for their games. Gameplay analysis, other stuff. My role was to make

games and stories real and interesting to players.

ARIA

So, you don't have any field experience as an agent?

ANDREW

Agent? No. Wait, are we still playing? This game is so--

ARIA

It's not a game. We're in Lisbon 14 days ago. Today is September 10th, 2020.

ANDREW

What are you talking about?

He smiles and shrugs off the idea.

ARIA

Look at the newspaper.

She points at the man with a newspaper. It says. The exact date two weeks in the past.

ANDREW

That's just an old newspaper.

ARIA

Okay. I don't have time for this. Just remember anything that happened two weeks ago, anything that comes into your head.

ANDREW

Aaa. Okay... I was jobless two weeks ago.

ARIA

The train in Lisbon, remember, two weeks ago at 12:16 the train didn't stop and derailed at the central station killing 71 people injuring many.

ANDREW

Oh, yes, you're right. That happened--

ARIA

It's gonna happen in 63 minutes.

She checks her wristwatch. He has no wristwatch.

ANDREW

What are you saying, we traveled 14 days back in time?

ARIA

Let's go.

She pays, gets up waves, and stops the taxi.

16. EXT. LISBON TRAIN STATION - LATER

We see Aria running on the pavement towards the train station platform. Andy is behind. There are hundreds of people. Some waiting for the arrival in anticipation to see their friends and family. Some with bags to get on the train and leave the town. This is a dead-end type station.

Aria stops and looks around. Andy looks at the platform.

ANDREW

I don't understand. Is this a simulation of the train station accident?

ARIA

Listen to me.

(checks her watch)

In less than 7 minutes the train will come in here with no breaks attached. It will ram into the platform, derail and the wreckage will bury tens of people, including you and me. Do you want to save them?

ANDREW

Yes, if you say so.

He gives here "yeah-right" look.

ARIA

(screaming)

People, we need to leave the station. There will be an accident. Everyone. Please leave immediately.

Everyone turns to check her. But no one is running. People starts chatting, pointing at her. We hear the sound of the TRAIN coming.

She repeats in Portuguese.

ARIA  
Everybody! You need to leave the  
train is going to derail.

ANDREW  
What are you doing?

He stops her and starts yelling in English.

ANDREW  
This station is under attack, there  
will be an explosion. Everybody,  
there is a bomb on this station.  
Everybody, the bomb! THE BOMB IS  
GOING TO EXPLODE. Terrorist attack.

People react to the terrorist word. They start moving out.  
Aria looks at Andy and--

ARIA  
(portugese)  
The bomb, there is a bomb. Everyone  
run for your life outside.  
Terrorists.

ARIA  
(in spanish)  
The bomb. There is a bomb, take  
cover. Leave now.

People, start running. Even those tourists that didn't  
understand anything just leave with the crowds.

STATION POLICE UNIT enters the platform from the other side.  
The PLATFORM ATTENDANT shows them into the direction of Aria  
and Andrew. Andrew pulls Aria and they start running towards  
the service exit close to tracks. They disappear.

17. EXT. LISBON TRAIN STATION - OTHER SIDE - LATER

Aria and Andrew run and stop near a small abandoned house  
near the station. They watch the train enter the station much  
faster than needed and then a LOUD NOISE of steel crashing  
into the concrete platform.

ANDREW  
What the hell?

ARIA  
Let's go. We need to run.

## 18. EXT. LISBON STREETS - LATER

Aria and Andrew walk fast through the streets of Lisbon. They stop next to a small outlet with a TV and a man selling sandwiches and coffee. While Aria is buying coffee and food Andrew looks at the TV.

TV ANCHOR

(in portuguese)

...witnesses say that there was a couple on the train station who alerted and helped people out minutes before the accident. We have 1 confirmed dead, the locomotive operator, and several injured. It could have been worse if there were people on the platform. Police are still trying to locate the couple for questioning...

Aria hands him a sandwich and a paper cup coffee. They keep walking and eating.

ARIA

We need to eat and drink to get energy.

ANDREW

Why Runners? I mean--

ARIA

We run. Every time we need to run. This makes brain activity at a high level because the physical field and our electromagnetic field are somehow connected. You think that we are asleep back in the office, but we're not. That's why we need to eat to send food intake impulses into our brain and run to make sure there is an equilibrium--

Andrew suddenly stops at an outlet with the sunglasses. He walks towards the tray with glasses and a mirror.

ARIA

Hey. Where are you going?

Andrew stops in front of the mirror. It's not his own reflection he sees in the mirror. It's the airport guy from the downtown explosion that he saw a few days ago in the diner on the TV screen.

ARIA

I know what you think. This is Peter. He died a couple of days ago. The explosion downtown.

ANDREW

Did he work for you?

ARIA

Yes. He was the first Runner. We didn't have time to digitize you, so we had to use this one. You'll get one as soon as we're back. Come on, we need to run.

They start running at a slow pace around the town.

ANDREW

How much time do we have?

ARIA

Till midnight. Jam will get us back.

ANDREW

Do we have to run all time?

ARIA

No, few minutes every now and then is enough.

They stop at the seafront.

ANDREW

So, how did you get into this virtual reality thing?

ARIA

I volunteered. I just finished my 3rd tour in Iraq and they needed somebody with experience and here I am.

ANDREW

Did you serve?

ARIA

Yes, Military Police, mostly trying to solve crimes within our own units. And I like to run.

ANDREW

I see that.

ARIA  
What about you?

ANDREW  
I used to run since I was a kid.  
Switched to bicycle. It stuck with  
me.

ARIA  
Yeah, where's your bike?

ANDREW  
Sold it to...

He stops and looks at her. We see the image of Aria and Gina blurry mix of their faces. Gina's brown curly hair and Aria's straight long hair.

ARIA  
What's wrong.

At this moment he is not even looking at her. He focuses on the police behind them in a distance.

ANDREW  
Police. We need to move.

ARIA  
You're good. Now, I know why HR  
picked you.

They start running. They run to a small house on the beachfront that looks abandoned. No cars, no dogs, or swimsuits. Just an empty cabin on pillars with some old fishing rods sticking out of the second floor.

ANDREW  
In the games and storylines, I used  
to construct we had a hideaway  
place. This one is perfect.

He climbs to the second floor, helps Aria and then tries the door. It's unlocked. Nothing inside. Just some old furniture and leftovers of fishing tools and equipment.

ARIA  
Looks like a fisherman's cave.

ANDREW  
Well, I'm sure the police won't  
take us here for a least an hour.

Aria walks to the old chair and makes herself comfortable.

ANDREW

Tell me something. Do you have a family? I don't know sister maybe?

ARIA

No, foster child. I mean, I have Danny and Trish, they were my brother and sister for some time.

ANDREW

Where are they now, are you close?

ARIA

Trish got married, did some charity work. She's in LA now, small farm outside, they take care of animals, dogs mostly. Never been there, but she sends me pictures now and then, Christmas, Thanksgiving, you know how it works.

ANDREW

And Danny?

ARIA

He died, overdosed, when his was 21 or so. We never spoke since separated. I think he worked at some diner back in Miami.

ANDREW

Sorry to hear that.

ARIA

It's okay. You, any family?

ANDREW

I--

Suddenly everything starts trembling and--

19. INT. VIRTUAL FIVE PROJECT ROOM - EVENING

Jam and Elma are at their stations. Fitz is fixing something. It's a blackout. No power. Everything that is on UPS is still active.

FITZ

Get them out.

ELMA

I need time.

FITZ

Get them out now, or if we lose power they'll be stuck there.

(to Jam)

Jam, what's the status?

JAMIL

They are minus 4 hours. If we pull them right now, we risk the reversal.

FITZ

That's my risk. Get them out.

ELMA

I'm done. Jam.

JAMIL

Pulling them...now.

We hear LOUD noises in the next room with pods. Fitz runs to the room.

20. INT. HIBERNATION ROOM - SAME TIME

We see Andrew shaking in the pod, he is still connected. His body is shaking pretty badly. That moment Aria wakes up. She's ok. She jumps from her pod to help Andy.

ARIA

I need a kit. Hurry, he'll collapse.

Fitz gets the box with some meds. He finds a capsule and loads it into an injection gun.

FITZ

Lift him.

Aria lifts him. We see Elma and Jam behind in the doorway. They look worried.

Fitz injects something into the neck of Andrew. He stops shaking and makes a sound of inhaling then opens his eyes and faints. His head and neck drop to the side. He is still on Aria's hands. She's on a floor next to him trying his pulse.

ELMA

Is he dead?

ARIA

No, he's asleep.

Fitz exhales with satisfaction and relief.

FITZ  
Let him rest. Fuck.  
(to Jam)  
Something causes a spike. Something  
really big. We need to fix this  
fast.

He leaves the room taking Jamil with him. Elma looks at Aria holding Andy.

ELMA  
You guys look great together.

She smiles and leaves.

ARIA  
Help me get him on the pod. Anyone?  
She looks at sleeping Andy.

ARIA  
Why do I have the feeling that I  
know you from somewhere?

21. INT. VIRTUAL FIVE PROJECT ROOM - LATER

Jamil and Fitz are checking something on the equipment circuit boards.

FITZ  
This can't be the 5th contour.

JAMIL  
I checked it twice.

We turn to see Elma looking through her reading glasses at her computer code on the screen. Then she lifts her hands from the keyboard. Something starts blinking in the code. She looks lost and surprised.

ELMA  
Guys... Guys.

Jam and Fitz turn to her.

ELMA  
...I think you better look at this.

LATER: They show the big screen of the code and the 3d model of the planet earth spinning with some markers on it.

ELMA

So, the spike that took place was double the power that we have in our fusion drives.

FITZ

That's not possible. No one can source that big of power from the ground. We tried many times.

ELMA

I am telling you. The core magnetic field is stable now.

She pushes some kind of animation and simulation of spikes on the main screen.

JAMIL

Wow. How is that even possible?

Fitz looks at the screen and points at the Rio De Janeiro location.

FITZ

What's this?

Elma selects 3 locations.

ELMA

These 3 are us. New Orleans. Other two our sub-nodes in Paris and Vancouver. This one is the spike that happened in Rio a few hours ago--

The door opens and Andy comes with Aria. He feels dizzy.

ARIA

He'll live.

ANDREW

Hey guys. What's going on?

FITZ

We had a spike, so we had to pull you out. Somebody is sourcing the power through a fusion drive in Rio.

ARIA

Our fusion drive? I thought we don't have Rio.

ELMA

That's the point. It's not ours.

JAMIL

We suspect that somebody has built a big fusion drive that makes the whole core and earth magnetic field unstable.

ANDREW

Big?

JAMIL

Much bigger. I suspect this was just a test run and if it was me I'd do something like 50%.

ELMA

He's right. Next one can kill the magnetic core and we're fucked.

(pause)

I knew we should have stopped it right after New Orleans.

ANDREW

What is she talking about? What happened in New Orleans?

FITZ

Nothing. It doesn't matter. I suggest that we all take a break for the rest of the day.

The team disperses, each with their own understanding of the situation.

22. EXT. RAKE TECH AR LAB - STREET - LATER

Andy leaves the building. He got his phone and a backpack. He is in a street next to the office. Dials a number.

OPERATOR (OFF SCREEN)

The number you have dialed is switched off.

ANDREW

Come on Gina. Not again.

The car stops in fro of him. It's Aria.

ARIA

Need a lift?

Andy looks to his watch and to the street then to Aria.

ARIA  
Come on. I'll drop you off in  
downtown.

He agrees and gets inside.

23. INT. CAR - LATER

Aria is driving the car, she's a reckless driver bending around other cars, speeding.

ARIA  
So, Mr. Unknown. Tell me about  
yourself.

ANDREW  
There's nothing much to tell.

ARIA  
You've got a girlfriend?

ANDREW  
Not really. How about you?

ARIA  
Girlfriend? No. Boyfriend. I think  
that period of my life has past  
long ago. Now it's just me. Where  
are we going?

ANDREW  
It's a diner on the corner of 4th  
and 87th northwest.

ARIA  
I've got you.

24. EXT. DINER STREET - EVENING

They park outside. Andy looks into the diner. There are Ron and some regulars, but no sign of Gina.

ARIA  
Okay. See you tomorrow.

ANDREW  
Wait. There's something I want to  
talk to you about. Wanna grab a  
bite?

He points at the diner. Aria looks outside and the entrance to the diner becomes blurry mixing with the same diner's facade but from the other time, as if she's been here and her memories come back to her. She blinks. Shakes her head.

ANDREW  
Are you okay?

ARIA  
I'm tired. Next time. I've got to go.

Andy leaves the car. She looks outside one more time and then shrugs off the thoughts and waves goodbye. Drives away. We follow Andy inside.

25. INT. DINER - CONTINUOUS

Andy waves to Ron. Ron waves back. Andy gets into his favorite spot and starts looking around as if he's trying to locate somebody.

ANDREW  
Where's Gina?

RON  
Who?

ANDREW  
Gina, the waitress.

RON  
I'm alone here, man, as always. Are you okay?

Ron makes a funny face and pours a coffee into the cup.

ANDREW  
The girl Gina she works here. Ron, don't play with me.

RON  
Seriously, Andy, I don't know anyone with that name. And the only waiter I had in the past 12 months was that Vietnamese punk who stole from me. You know him, Kwok. Are you sure you're ok?

ANDREW  
Aaa. I don't know. Something happened at work. Something

strange.

RON

Oh, you got the job? Congrats, man.  
That's why you didn't show up for  
the past two weeks.

Andy looks at Ron and then on the TV. Ron looks at the TV too.

RON

I'll go get your eggs and sausage.

Ron leaves. Andy keeps staring at the TV.

ON THE TV: Footage of a man and a woman running from the police in a European old city. CCTV footage is bad quality, low resolution but he recognizes himself and Aria.

TV ANCHOR

Portuguese federal police have issued an arrest warrant on two suspects that fled the scene of the train crash. They were identified as a female 25-30 and a male, allegedly American in his late 30s. There is still no clear evidence of their involvement in the crash that took place two weeks ago...

Andy looks at his watch and he can see his own reflection. He's scared.

26. INT. ARIA'S HOUSE - SAME TIME

Aria is in her luxury villa facing the sea. She is in a chaise long on the deck. She drinks whiskey. She looks into the ocean.

27. INT. VIRTUAL FIVE PROJECT ROOM - MORNING

Andy enters the room. Fitz turns to meet him.

ANDREW

Morning, Doctor Fitz.

FITZ

Coffee?

ANDREW

Yes. That would be great.

FITZ  
Come. I'll show you around.

They leave the PROJECT ROOM and enter into the main hall.

28. INT. RAKE TECH AR LAB - MAIN HALL - CONTINUOUS

Then walk the corridors to the canteen area.

FITZ  
And here's our coffee room. You can  
smoke outside.

ANDREW  
I don't smoke.

FITZ  
Oh, sorry.

ANDREW  
Never did, actually. Running and  
smoking don't work together.

FITZ  
Right.

Fitz is hiding something. He pushes the button on the coffee  
machine.

ANDREW  
I like it here. Most of the places  
I worked before are sort of a  
kindergarten for adults. This place  
is special, cozy, serious.

FITZ  
Well, we do serious stuff.

ANDREW  
I have a question.

FITZ  
Shoot.

They sit down with two coffees.

ANDREW  
Yesterday I went back to my diner  
and couldn't find an old friend.  
Like if she never existed. And  
another thing. Lisbon. I don't  
really understand how it works.

FITZ

Well. I can't help you with your friend. But the rest. What you experienced yesterday wasn't a video game or VR/AR simulation. It was real. You traveled in time 14 days back and saved those people at the train station.

ANDREW

But how? I mean, you're not kidding?

FITZ

We call it a DEJA VU effect. It was invented by accident. Me and another scientist managed to create a technology. Mostly he did. I was just a pair of helping hands.

ANDREW

Where is he?

FITZ

Died a long time ago. Accident.

ANDREW

Wow. So this machine is a time travel device?

FITZ

Not really. We can look into the past and project an energy that materializes in the past. So we do not actually travel in time as our bodies stay here. But our minds can travel. That's why we should be very careful with the energy supply and we need a lot of energy. Fusion drives help us maintain a very high level of power for a long period, but not long enough. Only 24 hours.

ANDREW

So, we can stay there for 24 hours? 14 days back.

FITZ

Yes. You a quick learner.

ANDREW

What happens to those bodies? I mean those bodies that we use

there? Am I saying nonsense?

FITZ

No, it's quite accurate. Those bodies are just a projection of our mind. As soon as we pull out. The body dematerializes. It disappears in thin air. But there are shreds of evidence of our presence, so you have to be very careful not to get caught or seen in public places, cameras. You need to make sure you don't interact too much with the past.

ANDREW

What do we have today?

FITZ

Nothing. Just training. This is going to be a simulation. We need you to test your new body.

29. INT. AR FITNESS - LATER

Andy is alone on a treadmill. He puts his helmet and starts running.

30. INT. FITNESS TRAINING CAMP - SAME TIME

It's a huge field with lots of training facilities. We see Aria she's holding a mirror.

ARIA

Look. Let me know if everything looks ok.

Andy looks in the mirror. It's his face now.

ANDREW

Wow. This looks real. Even in simulation.

ARIA

Yeah. Let's go.

She starts running. And he follows. Pace increases.

ANDREW

Why do we have to run so much?

ARIA

As I explained. Your body is a projection of your real body. So when you run in the past, your projection sends the electrical field back to your body in the pod.

ANDREW

That's why the suits.

ARIA

Yes. They are made of superconductor and those plugs we use and color tubes send everything into machine.

ANDREW

Nice. I love running.

ARIA

Then pick it up.

She runs away very fast. He increases the pace.

FOOTAGE of Andy running against Aria. She shows him a series of physical training activities that they do together. Then he runs again. And more, and even more. But she's always ahead, always faster till--

31. INT. AR FITNESS - LATER

Andy is all wet, removes the helmet. Treadmill stops. He walks off the machine. Breathing heavily. He looks around. There's no one.

32. INT. VIRTUAL FIVE PROJECT ROOM - LATER

Andy walks in wet. Aria is there. She's smiling. Jam is almost laughing.

ELMA

People, I hate you. And he will too when he finds out.

ANDREW

Find out what? Do you have water?

He picks up one bottle from the fridge and starts drinking.

JAMIL

That was a simulation. So don't try

to outrun the simulation. You can't win.

ANDREW  
(looking at Aria)  
So you weren't there for real?

ARIA  
Hey, don't look at me. I just got here.

FITZ (OFF SCREEN)  
Ready?

Andy turns around to see Fitz behind his back.

ARIA  
He's ready.

ANDREW  
Ready for what?

FITZ  
Your first 24 hours. Choose a location?

ANDREW  
My 24 hours?

FITZ  
Come on, tell us where you've been dreaming to go all your life? London, Tokyo, Rio?

ANDREW  
Paris.

Fitz looks concerned. His face expression change.

FITZ  
Are you sure?

ANDREW  
Yes. Always wanted to have dinner on the streets of Paris.

FITZ  
Alright. Aria?

ARIA  
Okay.

Andrew looks at her with a kind gentle smile.

JAMIL

Get a room, will you?

Awkward moment.

ELMA

So, what are we waiting for? Let's move it, people. 24-hour vacation in Paris. Let's do it.

33. INT. HIBERNATION ROOM - LATER

Before plugging in Aria and Andy in their pods.

ANDREW

What's the objective?

ARIA

No objective. We just need to go full circle with your new body projection. That's it. Do nothing. Eat food, drink wine, enjoy Paris. Jamil will be able to calibrate everything. Nothing will happen in the next 24 hours. See you inside DEJA VU.

She plugs in and falls asleep. Andrew waits a couple of seconds and connects.

34. EXT. RIO FUSION LAB - EVENING

We see the building in an industrial zone. Lots of security. Several trucks being loaded. The man, DANIEL CRAFT, in his late 40s, supervises the process. Several men and women in tactical uniforms surround the area.

DANIEL

Don't forget to clear all the desks. No one should know we were here.

He takes a satellite phone and dials a number. Clears his throat.

DANIEL

(into phone)

Sir. We are ready. We'll be at ground zero in less than a week.

We follow one of the boxes and see the destination marker on

it: "PARIS, FRANCE"

35. INT. DINER - DAY

We see everything in a blurry image as if it is a dream. We see Gina walking with her tray in her diner waitress uniform. But it's not Gina, it's Aria, cause her hair is red. She walks next to the bar table. We see Andrew drinking his coffee, talking to Ron. She puts her tray with empty glasses and plates on the counter and starts wiping the countertop. She reaches Andrew.

RON

Aria, I want you to meet Andy. He's new in town. Just moved from France.

Aria smiles but doesn't stop cleaning the bar table.

ARIA

You don't look like French.

ANDREW

I worked there. Game design. Virtual Reality, ever heard of Augmented Reality, the DEJAVU effect?

ARIA

Aha. All the time.

She smiles and leaves the bar table. Andy keeps watching her go. Then turns to Ron.

RON

I know what you think. How a beauty like that ended up in my diner. She lost her entire family during a Ferry explosion several years ago.

ANDREW

Yeah. That was unfortunate.

RON

Her brother, navy, marine, little sister, parents, everyone. She started using drugs. I was a friend of her mother back in school. I am her only family now. Took her out of rehab, got the job. She's got a kind heart.

ANDREW

Thanks for the coffee, Ron. Do you know where I can find a place to stay? I want to move from my hotel to someplace quiet.

RON

Check the seaside villas. This time of the year you can get a bargain price.

ANDREW

Thanks.

Andy pays, gets up, and starts walking to the exit. Aria looks at him. They meet each other's eyes. He leaves. She keeps watching him outside. He gets into a black SUV.

36. INT. SUV - CONTINUOUS

Andy inside an SUV. It's Fitz next to him in the back seat.

FITZ

So?

ANDREW

She's a match. Start the onboarding process. I need her up and running in a month.

FITZ

Memory?

ANDREW

Wipe clean.

37. EXT. ARIA'S HOUSE - LATER

We see how Andrew arrives at the villa on the seaside. He enters the house, walks through the main hall, and exits on the deck to see the exact same view Aria had. We fly over his shoulder close to the beach and then turn around 180 degrees to find no Andrew, only the deck and the house. Aria is sleeping on her chaise long.

38. INT. VIRTUAL FIVE PROJECT ROOM - MORNING

Andy walks into the room. Fitz, the team is there. It's a different Andy.

ANDREW

Where is she?

Fitz directs to the hibernation room with pods. Andy walks to the door. Opens it. We see Aria in the room. She's connected to the system. He comes back to the main room.

ELMA

I redesigned her past memories, she's got no visible traces of anything from her real past.

ANDREW

Good. Now. Before we start the Dejavu project, I need you to do something else.

Jam and Elma look at him. Fitz looks like he knows what Andy is about to ask.

JAMIL

I ran all the tests. The new blocks will be ready by Tuesday next week.

ANDREW

Good. I need you to wipe me.

ELMA

What? But why? How?

ANDREW

I'm the only one who knows how to build this. I need you to wipe my entire memory and substitute it with somebody else's life. This is our insurance. No one including you should know me. You will wipe my memory and wipe your memory of me. This will guarantee the success of the operation.

Jam and Elma look to each other. Fitz gets into working mode.

FITZ

You heard him. Let's get to work.

39. INT. HIBERNATION ROOM - LATER

Andy is being attached to the pod. Fitz is next to him. In the nearby pod is Aria. Andy looks at her and then gets into the pod.

FITZ

Andy, I know that we agreed to this long ago, but you can still pull the plug. There's still so much we can do together.

ANDREW

Alan, it should be done. Now she's the only one you need to worry about. And keep her safe for me.

FITZ

I will, old friend.

ANDREW

Go. I'll do it myself.

Fitz leaves. Andy gently looks at Aria's sleeping face from his pod. Then plugs connector and faints.

40. INT. VIRTUAL FIVE PROJECT ROOM - SAME TIME

Fitz is looking at the big screen. Jam works his magic.

ELMA

Initiating memory wipe in 5.4.3.2.1. Complete. He's all yours Jamil.

JAMIL

New simulation upload. 10%... 35...70...100%.

Fitz looks at the screen.

FITZ

Call the team. We need to get him out of here. We're next. You go first. I'll finish everything myself.

41. EXT. PARIS NEW FUSION LAB - NIGHT

We see convoy of trucks entering a building that looks like a research institute. We climb up to see the panoramic view of the city. The Eiffel Tower, other sightseeing icons.

42. EXT. PARIS STREET / HIDDEN AREA DOWNTOWN - NIGHT

We see the dark alley in between buildings. Nothing but rats

and garbage cans. Out of thin air the body of Aria starts appearing, it is being constructed pile by pile till she's complete. She turns around and checks the surroundings. The flashlights in her face. She tries covering her face. As soon as she sees something, her face changes. She's confused, shocked and surprised.

ARIA

You...? What the hell are you--

Somebody grabs her and injects something in her neck. She faints.

43. EXT. PARIS STREET / HIDDEN AREA DOWNTOWN / CAR - LATER

We see a truck. Unconscious body of Aria in the back of the car. Somebody closes the door. Car leaves the scene. We turn to see no one. Street is clean. And then in a second we see the same light in the distance in the back of the alley. Andy's figure reappears searching for Aria.

ANDREW

Aria?...Aria...

(looking around one more  
time)

Shit...

He looks at his watch. It says 23h 58m 16.15.14.13... And counting seconds.

We see him walk through the alley and out to the main street. He starts running away. We stay and turn to see the other man standing in the dark alley. We do see his face. It's Fitz. The other one. His face has a scar on him. Older, much older. The one who came back from the future to do something very bad. But that's the story of Fitz from the future.

END OF EPISODE