

The Bridge

Written By

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Address
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EXT. FARM - EVENING

A howling wind blows through a barricade of trees that surround a small farm property seemingly in the middle of nowhere. There is only a single dirt road that leads to the property whose origin disappears into the distance.

There is a small dishevelled farmhouse on the property and next to that a large dilapidated barn.

A man can be seen walking from the farmhouse to the barn in the light streaming from the crack of the open barn door.

INT. BARN - CONTINUOUS

The wind blows through the boards of the barn causing the whole structure to "breathe" as it swells and relents.

Against one wall there is a bank of computers with red and green lights blinking in random orders.

An old man sits at a bench in the centre of the room. He is PROFESSOR ALEXANDER DALTON. He has dishevelled white hair, a tired wisened face and is dressed in a black leather apron. He is concentrating intently on what he is doing, not noticing the figure who has just entered the barn.

He is sitting in front of a machine that he is screwing down onto a work bench. It is a small metal ring, an inch thick and five inches wide across the hole. On the other side of the room there is another ring that is already secured to a work bench.

Just then the man who has entered the barn speaks, scaring Alexander...

THOMAS

Do you need a hand with that?

Alexander's breath catches in his throat; the screwdriver jumps out of his hand and he drops it on the floor.

The man is THOMAS GRAY, Alexander's assistant.

Alexander turns around, his hand grabbing at his chest.

ALEXANDER

You asshole. Jesus. Don't sneak up on an old man like that.

THOMAS
 Sorry, Prof. Just trying ta be
 helpful.

Thomas is eating soggy fries from a microwaveable bag; there is a single floppy fry dangling from his pinched fingers.

THOMAS
 Ya' need a hand?

Alexander looks at Thomas's greasy fingers, then up at his face.

ALEXANDER
 Just... No, I'm fine. Just... don't
 sneak up on me like that again.

Alexander leans down and picks up the dropped screwdriver, then goes back to tightening the struts.

Thomas mimes a sardonic apology behind Alexander's back, rolling his eyes.

Thomas eats a few more fries, smacking his lips and licking his fingers loudly.

THOMAS
 What's left to do still tonight?

ALEXANDER
 Just a few more spot checks...
 Current and meter checks... Then we
 can begin firing ions through the
 transmitter.

THOMAS
 (sarcastically)
 Oh, great.

Alexander reacts to Thomas's comment by sighing loudly.

ALEXANDER
 Can you start turning on the
 computer at the terminal over
 there. Then connect the Receiver to
 the generator and let me know what
 the charge is.

Thomas turns to leave.

ALEXANDER
 Clean your fucking hands first! I
 don't want you screwing up my
 (MORE)

ALEXANDER (CONT'D)

keyboard by putting greasy
fingerprints everywhere.

THOMAS

Sheesh!
Excuse me for living.

He makes his way to the sink in the corner of the room that is separated by a plastic sheet. He runs his hands under the water, squirts a dollop of soap into them and half-heartedly rubs them together.

ALEXANDER

I don't understand why you keep
coming here when you blatantly
don't want to.

Thomas dries his hands and comes out showing his hand to Alexander for inspection.

Alexander looks over, shakes his head and continues with what he's doing.

ALEXANDER

I know the University wants you to
be here, but for Christ's sake, I
wish you'd show some more
enthusiasm.

Thomas is standing in front of the terminal that is next to a huge bank of computers. He punches a few keys on the keyboard and a prompt comes up on the screen. He punches in a command.

A process begins. The large power unit comes to life with whirrings and lights and beeps.

ALEXANDER

I mean, you are interested in
science, aren't you?!

Thomas approaches the other ring unit on the other side of the room without answering Alexander. Thomas picks up a cable from the ground and inserts it into a plug at the base of the ring unit.

ALEXANDER

I'm sure I could find someone else
who would-

There is a shock of electricity and sparks explode out of the plug socket.

At the other ring where Alexander is working there is a bang. Alexander flinches and his hand goes through the ring...

But Alexander doesn't see his hand on the other side of the ring where it should be. His eyes go wide and the colour drains from his face.

On the other side of the room Thomas looks up to see a hand sticking out of the ring near him. He looks over at Alexander on the other side of the room and sees his wide eyes as he looks down at his missing hand.

CUT TO BLACK:

CREDITS:

MONTAGE:

A series of News excerpts...

(Images of people filling their cars with petrol, queues of cars behind them, oil tankers carrying crude oil, smoke plumes from refineries...)

NEWSREADER

...the price of oil has gone up by sixty New Dollars a gallon breaking another record and shows no sign of going down as world markets plummet...

(Images of a panda in its cage, a tiger pacing, apes grooming each other with flies buzzing around their heads...)

NEWSREADER

...the sixth animal to become extinct in the last ten years. Terry, the last of the species, died in captivity late last night after doctors and veterinarians...

(Images of President Guileford being assassinated spliced with images of JFK giving an address, people standing in awe in front of television screens, some with bowed heads, women crying, a state funeral, soldiers carrying a coffin with the American flag draped over it...)

NEWSREADER

...a dark day for Americans as we mourn the death of President Guileford. A great man who was

(MORE)

NEWSREADER (CONT'D)

loved by many...

(Images of guns firing from the bow of a ship, infrared shells raining from the sky, explosions of public buildings, people covered in ash and blood, screaming, praying...)

NEWSREADER

...America has chosen to retaliate against its enemies for the assassination of President Guileford with a declaration of war. Reports from the White House...

(Images of God-fearing people packed into churches, soldiers kissing rosaries and wearing crosses around their necks, preachers addressing their congregations...)

NEWSREADER

...the death toll rose to six hundred and ninety-two last night as nineteen of our troops were killed in a fire-fight on the border of...

PREACHER

...oh brothers and sisters...

NEWSREADER

...every resource is being stretched at this time to defend our way of life on this planet...

PREACHER

...we have sinned...

NEWSREADER

...experts fear that within a year this war will bankrupt this country and it will take decades to recover...

PREACHER

...God have mercy on us all for we are weak...

(Images of the rich oil tycoon Charles London trying to cover his face from photographers as he exits a building, him signing contracts alongside the president...)

NEWSREADER

...oil tycoon Charles London has

(MORE)

NEWSREADER (CONT'D)

invested his fortune into the army,
taking eighty-nine percent of
shares. His contribution is keeping
our armed forces afloat during this
time of war...

(Images of Alexander Dalton shaking hands with suited
figures, groups of officials being photographed together,
images of an airplane hangar on an army base...)

NEWSREADER

...a great day for science, and
indeed the world...

NEWSREADER

...Professor Alexander Dalton, an
eccentric recluse, has...

NEWSREADER

...discovered what can only be
described as a miracle...

NEWSREADER

...in line for the Nobel prize for
his discovery...

NEWSREADER

...an end and a beginning, life as
we know it will be changed...

DISSOLVE TO:

INT. TALK-SHOW STUDIO - NIGHT

There is a scientist in a TV Studio, talking to a popular
Talk-Show host in front of a studio audience.

SCIENTIST

In essence it is teleportation. We
call it the Dalton Process because
it was Alexander Dalton who
discovered it. And it was Dalton
himself who called it "The Bridge".

TALKSHOW HOST

That's all good and well for those
who have the monetary means to
utilise this device, but what does
it mean for the regular joe on the
street, working to support his
family, paying his taxes? And where
does the human race fit into all

(MORE)

TALKSHOW HOST (CONT'D)

this?

SCIENTIST

Well, the human race on the whole is a self destructive animal. We pollute our rivers and poison our lakes, we burn the sky with our incessant love affair with oil and petroleum. We kill each other for land and food... Our resources have increased a thousand fold because of this machine. We will begin mining on Mars and Venus when all safety checks are done and we can begin sending crews onto these planets. There are so many worlds out there to discover.

This machine will take us to the stars.

This machine will make us gods.

DISSOLVE TO:

INT. BEDROOM - NIGHT

A man (50's) wakes up from a fitful dream. He is sweating; the sheets of his bed are twisted around his body. He is panting with fear.

He is DETECTIVE JACOB ANDERS.

Pale moonlight peeks through the window and a light breeze plays with the net curtains. There is a grey tabby cat sitting on the windowsill swishing his tail off the side as he watches Jacob curiously. He is RIZLO.

The digital clock on the other side of the room shows that it is 4:23am.

Jacob slowly calms down, his breathing becomes more regular. He throws the drenched sheet off of himself and sits on the edge of the bed. He runs his hand through his hair and stays that way for a moment. His hand is visibly shaking.

He takes a shaky breath, holds it, then holds back tears as he slowly exhales.

He reaches for the bedside table. There is a collection of

boxes of orange pills and blue pills. He grabs some orange pills in a blister pack, punches two out, takes them with some water that he has left in a half empty glass of water on the bedside table.

Jacob gets up and makes his way to a single chair in the corner of the room. He sits there, waiting for the sun to rise.

Rizlo looks at Jacob, chirrup, then turns back to continue looking out the window.

INT. JACOB'S BEDROOM - LATER

The sun peaks through the curtain; an orange glow fills the room.

Jacob is still sitting in the same chair. Rizlo is now curled up in his lap.

He gently pushes Rizlo off of him, gets out of the chair and makes his way to the bathroom. He turns on the shower.

Steam billows out of the bathroom in a cloud and fills the hallway.

On the windowsill Jacob's cellphone begins to vibrate. On the display there is a picture of a police badge and underneath that is the name RANDALL.

INT. JACOB'S KITCHEN - LATER

Jacob is dressed, buttoning up his shirt. His tie sits around his neck, loose.

In the background we can hear the News.

A pot of freshly brewed coffee percolates on the counter. He looks in a cupboard, doesn't find what he's looking for. He looks in the next cupboard, still doesn't find what he's looking for.

He pulls a dirty mug from the full sink, rinses it out with water. He sets it down on the counter and pours coffee into it.

He exits the kitchen and enters the living room where the TV is on.

NEWSREADER

ChlonoCorp claim responsibility for the three men who were injured in the blast saying that it was an oversight on their part. The men will be compensated for the loss of the function of their hands.

Jacob is tying his tie and snorts at the statement.

The report cuts to a man who is in a wheelchair. He has bandages over both of his hands which are strapped to the armrests of the chair. Blood slowly seeps through one of the bandages. He is being pushed into a conference room by a PR person with slicked back hair and is dressed in a very expensive suit. There is a barrage of camera flashes. At the bottom of the screen there is a ribbon with his name on it, "Aiden Quinn."

The report cuts to a later part of the man's statement.

QUINN

...they've been really good to us. They take full responsibility for the incident that happened yesterday. Coming to Mars has its risks, even if it's only a Bridge Jump back and forth. It's been tough on my family, I can tell ya'. I'm lucky to be alive.

VOICE (O.S.)

What about the rumours of sabotage?

VOICE (O.S.)

Is this related to the explosion that killed thirty-five workers two weeks ago?

Quinn begins to look a bit panicked; sweat breaks out on his brow and he licks his top lip.

QUINN

It was an honest mistake, ayuh. Somewhere between the Access here and the Receiver on Mars there was a problem transporting the machinery through the Bridge-

VOICE (O.S.)

Are you saying that the Bridge is to blame for the malfunction-

VOICE (O.S.)

Is there worry that the Bridge
isn't safe-

Quinn is flustered, being bombarded with questions he wasn't prepared for.

The PR guy leans across and pushes the mics out of Quinn's way.

There is uproar as the reporters bombard them with a cacophony of questions; camera flashes explode in a strobe of light.

It cuts back to the Newsreader in the Studio.

NEWSREADER

ChlonoCorp had nothing to say in relation to accusations of sabotage but hastened to add that all investigations will be handled internally.

Two weeks ago, on the 16th, an explosion erupted in one of the digs outside of Eve Complex Seven on Mars. Twenty-six miners lost their lives in the collapse and nine personnel nearby died from the blast. ChlonoCorp are still investigating what may have caused the incident, but have not yet made public any leads.

Project Eve is still ahead of schedule and will be open within the year.

The reporter receives a message over her earpiece.

NEWSREADER

A Breaking-News story now...
A man has been found dead in his home in Sandeen Neighbourhood, New York. The circumstances of his death are still unknown...

Just then, the landline phone rings in Jacob's apartment. He spills his coffee and gets up to answer it.

NEWSREADER (CONT'D)

...and his identity has been withheld at this present time.

Jacob picks up the phone in the next room.

JACOB (O.S.)

Yeah, Anders...
No, i'm awake...

NEWSREADER

We have one of the neighbours of
the deceased man on location with
our reporter, Duncan Allan.
Duncan... What can you tell us...?

The report cuts to a field reporter standing next to a woman
in a robe. Behind them is a crowd of onlookers with their
phones out and police setting up a barricade.

JACOB (O.S.)

Yeah, it's probably on silent.
What's going on...?

DUNCAN

No official statement has been made
yet as we're still waiting for
police to make their initial
investigations within the premises
you see behind me. Police are
cordoning off the street allowing
nobody to get any closer.

The camera pulls back to include the woman who is standing
next to Duncan.

DUNCAN

I have with me here a witness who
heard the commotion early this
morning.

WOMAN

It started real early this morning.
The screams started at just after
three, woke me with a start.

JACOB (O.S.)

Jesus fuck!

WOMAN

I've never heard a human being make
those noises before. They were the
screams of a man who was wrestlin'
with the devil himself.

CUT TO:

EXT. SUBURBAN STREET - LATER

Jacob's car slalom's its way through crowds and police cars. When it approaches the police line a uniformed officer lifts the tape up to let Jacob through.

He parks up next to an ambulance. There is another uniformed officer sitting on the back of the ambulance breathing deeply into an oxygen mask.

Jacob exits his car. He looks at all the people who have gathered, trying to spot someone who is out of place. Members of the crowd are just housewives, children, men in boxer-shorts and robes, people taking pictures and video with their phones...

And then Jacob's partner exits the house and strides along the walkway to meet him. This is RANDALL SMYTHE.

RANDALL

Anders. Glad you could make it.

JACOB

A bit early for you, Smythe, isn't it...? I didn't think you woke up till eleven.

RANDALL

A party just ain't a party without the designated asshole. Good to see you too, Boss. Sorry to call you in so early on your first day back. How was the West Coast?

JACOB

Didn't go in the end. Stayed home and caught up on my reading.

RANDALL

Reading, eh? Didn't know you could read.

JACOB

Everyone's got their secrets.

RANDALL

I think you have more than most.

Jacob doesn't say anything, just nods his head slightly. The two detectives approach the house.

JACOB

So what's the deal here? This guy's not in the database and he's not listed. He a recluse? Immigrant?

RANDALL

You could say that. The first one. A recluse. I hope you're ready for this; it's not a pretty sight.

They enter the house. Jacob notices the destroyed doorjamb, the chain dangling limply with some plaster from the wall still attached.

Police and forensics mill around the main room taking pictures and processing the scene. From here the house leads to a small kitchen to the right and to the left there's a door that leads to a bedroom.

It's dark inside, the curtains are drawn and there's a hazy mustiness in the air. There are no picture frames on the walls, no mirrors, very little furniture or decorations.

In the middle of the room, slumped in a chair, is a half-dressed dead man. His head lolls back and to the side, his tongue is dry and swollen and hanging out the side of his mouth. One of his eyes is missing leaving a bloody hole. Underneath the chair there is a pool of drying blood.

JACOB

Jesus fuck!

RANDALL

You and me both.

Jacob looks around the room.

JACOB

What have we got on this so far?

RANDALL

No forced entry. The door was locked from the inside. So Kyle here probably knew the perp and let him in. Or her.

JACOB

Nothing says "fuck you" like a woman scorned. But it doesn't look like a woman could do something as sick as this. I don't care how much you fucked her over.

RANDALL

Drugs, mob...?

JACOB

His house doesn't look like he's a drug user, maybe a dealer, but I don't know...

RANDALL

Neighbours say he gets a visit from an ex drug dealer once a week. Into that new age jumbo. A reformed healer, or some shit.

JACOB

How do the neighbours know he's an ex dealer?

RANDALL

This used to be his turf. Neighbours know his face from his dealing days. He wasn't very well liked. Did a long stint in prison. Got out three years ago. Now he does support groups and helps people get off the junk.

JACOB

What's his name?

RANDALL

Stuart Wesland.

JACOB

Was he here last night?

RANDALL

No... Mrs Gettys across the street says he comes Sundays.

JACOB

I think we'll pay him a little visit when we release the scene.

Jacob looks around the room again.

JACOB

No photos anywhere.
Wife?

RANDALL

Divorced years ago.
No one has found the eye yet.

Jacob nods, his lips pursed.

JACOB
Did you say his name was Kyle?

JACOB (CONT'D)
Kyle Manning.

Jacob reacts to the mention of Kyle's name. He turns slowly and looks at the man's face. At first he didn't recognise him due to the damage done to his face.

Jacob slowly approaches Kyle.

Randall notices.

RANDALL
You alright, Anders? You see a penny in his nose?

Now that Jacob is closer he can see that it is the man he knew. He reaches out and closes Kyle's one open eye.

RANDALL
You find something?

Jacob drops his hand and bows his head.

JACOB
I know him.

Forensics and uniformed officers stop what they are doing and take notice of Jacob.

RANDALL
Take five, everyone. Clear this room.

FORENSIC
We haven't finished-

RANDALL
Just give us five. We won't touch anything.

Once the room is cleared, Randall stands behind where Jacob is kneeling.

RANDALL
Sorry, boss.

JACOB
I haven't spoken to him in a while.
I haven't seen him since... Since
(MORE)

JACOB (CONT'D)

we came out of the Gap thirteen years ago.
Kyle went a bit crazy in there.
Stuck inside his own head for so long must've been hell.

RANDALL

Man... What those bastards did...

CUT TO:

INT. AUTOPSY ROOM - LATER

Jacob and Randall enter the autopsy room. Randall puts on a mouth and nose mask. Jacob doesn't bother.

The autopsy Doctor, Paul Cullum, stands next to the slab where Kyle Manning lies. Kyle has large stitches over the missing eye.

CULLUM

You boys sure brought over a doozy.
If you didn't actually have a dead body I'd think you were fucking with me. Although, I wouldn't put it past you to kill someone just to mess with me.

RANDALL

Please... Elaborate.

CULLUM

Well... The first thing I did was check for toxins in his blood, because of the connection with the drug dealer. There was none. Not even trace amounts which should still show up within a year of using. But I did find heavy doses of dopamine and adrenaline. Like, crazy amounts. Which leads me to believe that he was scared.

RANDALL

So we can rule out drugs.

CULLUM

Now this is where it gets a bit screwy. He suffered severe internal haemorrhaging, which is the cause of death. Most of his organs were stressed but there is no external

(MORE)

CULLUM (CONT'D)

reason why. It's like someone beat him with a baseball bat but there's not a mark on him.

JACOB

Okay.

CULLUM

And then there's the eye. This is the one that made me think you were playing me...

The eye... This happened post mortem.

I don't have the eye to back up my assumption, but medically speaking I would have to say that the eye was...

...pushed out...

...from the inside.

Jacob looks a little greener than normal. He subconsciously reaches to the back of his neck and rubs at a small scar there.

Randall looks at Cullum with passive disbelief.

CULLUM

But there was no force strong enough to exert that much pressure to force it out of his head. I mean, with that much damage.

Randall looks at Jacob, then back at Cullum.

RANDALL

I think somebody should lay off the Wacky-Tobaccy.

CULLUM

I'm not kidding ya'. I ran tests. I even got a second opinion from one of the night staff. She confirmed it.

RANDALL

Yeah, yeah, yeah...

If you pull any harder you'll be holding my leg, sans body.

CULLUM
 I'm giving you the facts,
 Detective.
 (to Jacob)
 You believe me, don't you
 Anders...?

He notices the blank look on Jacob's face, the pale colour
 in his skin.

CULLUM
 You alright, Anders?

Jacob is lost in thought, still absent-mindedly rubbing at
 the scar on his neck.

RANDALL
 Anders?

He snaps out of it and drops his hand.

JACOB
 Yeah, fine.
 (to Cullum)
 Did you do a cranial scan?

CULLUM
 Yeah, I did the whole body scan but
 I didn't see any foreign bodies.

JACOB
 Can you do me a favour and
 physically check for me?

Cullum looks at Jacob unbelievably...

CULLUM
 In the brain...?
 Why? We don't do primitive things
 like that when the scan doesn't
 pick anything up.

JACOB
 Can you do that, please?

RANDALL
 Why you wanna go diggin' around in
 the brain for? The cause of death
 is internal bleeding.

Jacob ignores Randall's comment.

JACOB

Can you do that...? I have a hunch.
And anyway, it's not exactly
heaving in here. It'll give you
something to do and besides, I'm
giving you my permission to perform
an actual autopsy.

Cullum appears to be coming around to Jacob's reasoning.

CULLUM

Can you at least tell me why?

JACOB

Like I said, it's a hunch. Don't
ask me yet unless you find
something.

CULLUM

Something like what?

JACOB

Just... Anything out of the
ordinary.

Cullum waits for more information but Jacob just looks back
at him without saying anything.

Cullum breaks eye contact.

CULLUM

Okay. But if anybody asks me what
I'm doing I'm gonna tell 'em to
speak to you.

JACOB

Fine. But if you find anything, my
ears only.

Cullum nods.

Jacob looks down at Kyle.

CUT TO:

INT. POLICE STATION OFFICE - LATER

Jacob and Randall are walking back to their desks after
their visit to the autopsy room when the Precinct
Commissioner, WALTER EDWARDS, shouts at them from his
office.

EDWARDS

Anders! Smythe!
A word, Gentlemen...

Jacob gives Randall a look and rolls his eyes. Randall swears under his breath.

They enter Edwards' office.

INT. EDWARDS' OFFICE - CONTINUOUS

He is sitting behind his desk. He moves some papers out of his way and gestures for Jacob and Randall to sit. Jacob sits, Randall remains standing by the door.

EDWARDS

Just an update please, Boys. I understand we picked up a corpse in Sandeen.

(to Jacob)

I also heard you know him... this affecting you? 'Cause you know my rules on "knowns" on the job.

JACOB

I know, Walt. And no, it's not affecting me.

He looks at Jacob for a long time, reading into his answer and studying his expression.

Satisfied, he continues...

EDWARDS

Good. I can always count on you, Anders. You keep your head on straight, you'll make it out of this life alive.
So who's on the shortlist?

JACOB

Well, we got no witnesses. One suspect. Stuart Wesland.

EDWARDS

Name rings a bell. He got priors?

RANDALL

Used to be a drug dealer, now he's reformed and taken up quacking.

EDWARDS
He a friend of the deceased?

RANDALL
Yeah. He made regular house visits
to Manning.

EDWARDS
You looking into it?

JACOB
As soon as we're done here.

EDWARDS
Good. Keep me informed.

RANDALL
Will do, Edwards.

JACOB
Will do, Walt.

They leave Edwards' office.

CUT TO:

INT. POLICE STATION OFFICE - LATER

Jacob is sitting at his desk. His eyelids are slowly drooping and he looks as though he is about to fall asleep. The sounds of the station around him begin to become muffled and his head dips.

RANDALL
(with a mouth full of
food)
So are you gonna tell me what
you're thinking...?

Jacob flinches awake. He sees Randall sitting on the corner of his desk eating a muffin. In his other hand he is holding a cup of coffee.

Jacob sees that Randall has brought him a cup of coffee too. Jacob removes a blister pack of pills from his pocket and takes two with some coffee.

RANDALL
Why did you ask Cullum to open his
head?

Jacob doesn't reply and begins typing out the report.

RANDALL

You just gonna ignore me now...?

Jacob sighs and leans back in his chair. He looks at Randall.

Randall casually puts his coffee down and peels back the paper his muffin is wrapped in.

RANDALL

Yeah, I'm listening...

JACOB

I'll tell you... If he finds anything.

That's the best I can do right now.

Randall puts the last bit of muffin in his mouth and throws the wrapper in the bin next to Jacob's desk. He picks up his coffee cup and sips from it, still chewing.

When he has swallowed...

RANDALL

There's a lot more to this than you're letting on. You know something and you're reluctant to tell me for some reason. That's not like you.

Actually, that's just like you. But not when it comes to work.

So, my guess is, it's big. Bigger than just the fact that you two served together. Now I only know about the Gap from what you've told me, being that it's still confidential, but sooner or later that information will come out, so you might as well tell me if it's important to this case.

Now I'm not asking to come round and fuck your sister (if you have a sister) but you're gonna have to let me into this part of your life because your gonna need me. No lone gunman routine. If it means opening up about some personal things, then who better than ol' Randoliolo.

Randall watches Jacob. Jacob doesn't say anything.

Randall takes a last sip of his coffee, crushes the paper

cup and throws it in the bin.

RANDALL

I'll respect your terms.
But if that dweeb finds something,
you're telling me everything.
We're partners.
No secrets, as far as work goes.

JACOB

No secrets.
Now can I finish this report?

RANDALL

By all means.

JACOB

Then we chase up these leads.

RANDALL

Just let me know.

Randall gets up from his perch and swaggers to his desk across from Jacob.

Jacob looks down and continues with his report. On the screen there is a mostly blank document with prompts. The cursor is flashing in a box reserved for "Cause of Death:"

Jacob looks at the cursor as it flashes.

He types...

U... N... K... N... O... W... N...

CUT TO:

EXT. HIGH-RISE APARTMENT BLOCK - LATER

Jacob and Randall arrive at a dirty high-rise block of apartments in a rough part of town and park their car in a space out the front. There is a park out the front which is surrounded by razorwire fences; some kids are erecting a fort inside the park out of wooden panels. They stop what they are doing when they see Jacob's unmarked police car and approach the fence. There is a burnt-out car in the clearing next to the building.

Jacob locks the car and him and Randall make their way toward the building.

INT. APARTMENT BLOCK LOBBY - CONTINUOUS

The doors that open into the lobby are shattered and there is glass strewn all over the ground.

Randall pulls his sleeve over his hand and with an extended finger he presses the elevator button.

They wait for a few moments when they hear the carriage making its way noisily down toward the ground. They give each other an exaggerated worried look.

INT. 6TH FLOOR PASSAGEWAY OF APARTMENT BLOCK - MOMENTS LATER

The doors open with a strangled sounding ping!

Jacob and Randall exit the elevator. They look left and see an old woman pushing a squeaky cart that is filled with flattened boxes. She takes no notice of them as she picks up another box from the ground.

Jacob and Randall turn right and quickly move down the hallway looking for a particular apartment number.

They arrive at number 67.

Randall raps his knuckles delicately on the door.

They wait a few moments, then the visual intercom to the right of the door blinks into life. They see a face appear on the screen.

STUART

Who is it?

RANDALL

It's the fuzz, Son. Open up.

STUART

Names and badges to the camera.

Jacob removes his badge from his pocket and waves it in front of the camera.

JACOB

Detective Jacob Anders. NYPD.

Randall holds his badge up to the camera.

RANDALL

Sheriff Lobo.

The intercom clicks off. They hear bolts and chains rattling and scraping.

The door opens a crack and Stuart stands in the jam looking out.

STUART
Detectives, huh...? Where're your hats?

RANDALL
Listen, buddy. We ask the questions here.

STUART
What's your business?

JACOB
We need to talk to you about Kyle Manning.

STUART
Am I a suspect.

JACOB
Not at this time.

STUART
I don't have to let you in...

JACOB
We'd appreciate it if you did.

Stuart watches them for a few moments as he thinks it over. After a moment he opens the door properly and lets them in.

INT. STUART'S APARTMENT - CONTINUOUS

Jacob and Randall enter the apartment. It is very much cleaner inside Stuart's apartment than it is outside. There is all new furniture; sofas, ornate tables and cabinets, and many paintings all around on the walls.

Stuart is in his 40's, lean, flecks of silver in his hair, dressed in loose-fitting comfortable clothing.

Jacob and Randall are led to the double sofa where they sit down.

STUART
Would you two like a drink?

Stuart leaves the two detectives there as he goes into the kitchen and fixes himself a health drink.

JACOB

No, thank you. We just need to ask you a few questions about Kyle. He was killed in the early hours of this morning.

STUART

Yes, that's all they've been talking about on the news today. If I'm not a suspect then what can I do to help?

JACOB

We have witnesses who have seen you visiting with Kyle over the last year or so.

STUART

We have sessions on Sundays. That's not a crime, is it?

JACOB

No. We would like to know if Kyle was involved in anything... Unsavoury?

Stuart comes back into the living room and sits opposite the detectives with a thick murky orange drink.

STUART

Before we continue... I would just like to say that I am not allowed to relay or repeat anything that has been said in confidence between me or my clients.

Randall clears his throat with a muffled laugh. Stuart notices his tone.

STUART

I take my job very seriously, Detective. People come to me in confidence where I offer sanctuary from persecution and judgement. I offer them the chance at a second life... away from drugs but also from the self-loathing they'll feel when they come off it... And any other

(MORE)

STUART (CONT'D)

personal problems they may experience because of it.

This city is a putrid wound filled with evil things. I don't need to tell you what these things are. But I'm all some of these people have. When "society" has given up on them due to their follies, spit them out of clinics and prisons only to come out more addicted, more determined to kill themselves with these drugs...

When I rehabilitate these people of their afflictions, they don't go back. And I offer total anonymity to my clients.

Randall shakes his head, flabbergasted...

JACOB

Okay... But we know that Kyle wasn't taking drugs. Was he dealing drugs?

STUART

You already know the answer to that, Detective Anders.

RANDALL

Those people on that street have very little opinions about you. They were eager to give us your name. So why were you visiting with Mr Manning on a weekly basis in a place that you're not welcome?

STUART

I am not the man I once was. I hurt those people who still live in that neighbourhood. I was young and foolish back then and a number of them still have reservations about me and what I do now. I will not be their scapegoat now that I'm reborn into this vessel for hope.

What was said between Kyle and me,
I cannot repeat. But I can tell you
that he needed my help. He had many
demons that he couldn't deal with
on his own and after his wife had
left him he had nobody who was
there.

There is a momentary spark of interest on Jacob's face which
Stuart sees.

JACOB

What demons?

STUART

I cannot say.

RANDALL

(to Jacob)

Jesus... It's like talking to the
precinct shrink.

(to Stuart)

You don't hold a degree so you
can't legally hide behind a
doctor/patient confidentiality
excuse. What you're doing is
obstruction of justice-

JACOB

(interrupting)

Randall...

(to Stuart)

What can you tell us?

Stuart sniffs and wipes his mouth. He regards the Detectives
unhurried for a few moments.

STUART

What Kyle and I discussed is
personal. I wish I could help you,
but like a lawyer, I hold very
tight rules when it comes to my
clients. Even after his death I am
still bound to that oath.
I can tell you that you are right,
Detective Anders, he wasn't on any
drugs... Not the kind that you
can't get over the counter, at any
rate.
But that doesn't mean his addiction
wasn't as serious. I think of all

(MORE)

STUART (CONT'D)

people, Jacob Anders, you know more than most.

Jacob unconsciously rubs at the back of his neck.

INT. ELEVATOR - MOMENTS LATER

Jacob and Randall stand side by side in the elevator as it slowly and noisily makes its way downward.

Randall is clearly pissed off.

RANDALL

What a waste of fucking time that was. We had enough to at least hold him overnight.

JACOB

He's not the one we're after.

RANDALL

But he knows who is. He's hiding behind that quack excuse.

JACOB

That may be, but he didn't do it. If it's gang related or drug related then he'll be expecting company... We'll watch him, until something happens, then he'll be more co-operative when he sees what he's up against.

RANDALL

You think whoever it is will come for him?

JACOB

If he know something...

The elevator arrives on the ground floor.

EXT. HIGH-RISE APARTMENT BLOCK - CONTINUOUS

Jacob and Randall exit the building's lobby and approach their car. Some kids are playing around nearby; they run off when Randall shouts at them.

Jacob turns and looks up at the building. On the 6th floor he sees a curtain twitch.

CUT TO:

INT. JACOBS' HOUSE - EVENING

Jacob arrives home from work. He has a thick file under one arm. He enters the house after closing the front door, takes his coat off, drops his keys and makes his way into the sitting room and sits down. He opens the file.

Rizlo appears out of the bedroom and saunters over to where Jacob is.

Jacob is looking through the file of Kyle Manning. There is a recent picture of him and documents of his life.

Rizlo sits at the foot of the couch swishing his tail.

JACOB

TV - ON!

The television turns on.

JACOB

321 - NEWS!

The television turns to a news channel. There is a news presenter talking to a diplomat of an African country.

Rizlo hops onto the couch next to where Jacob is sitting and purrs very loudly.

Jacob looks at Rizlo who blinks lazily back at him.

JACOB

You hungry?

Rizlo begins to purr louder and his pupils become large.

JACOB

Come on, then.

Jacob gets up off the couch, enters the kitchen.

INT. KITCHEN - CONTINUOUS

Rizlo rushes between Jacob's legs. Jacob opens a cupboard and pulls out a packet of cat food. He looks at the label.

JACOB
Chicken okay?

Rizlo paws at Jacob's leg.

Jacob opens the packet and pours the food into a bowl. He sets it in front of Rizlo who greedily eats while purring loudly.

NEWSREADER (O.S.)
...a local man, who was brutally murdered in the quiet neighbourhood of Sandeen last night. The police had this to say...

INT. LIVING ROOM - CONTINUOUS

Jacob exits the kitchen in time to catch the news report.

On the TV there is Jacob's boss, Walter. He is standing in front of reporters.

EDWARDS
At this point we have no new information. The victim's name is Kyle Manning. Police and other law enforcement agencies are working around the clock to find the perpetrator of this heinous crime.

It is a dark day when a citizen of this great country, who fought for this great country, is so unashamedly murdered in his own home.

We have nothing further at this time.
Thank you.

Reporters shout questions at Walter amidst camera flashes.

The report returns to the Newsreader in the studio. She is shocked at the abrupt return.

NEWSREADER
Kyle Manning fought in the war following the assassination of president Guileford. He was
(MORE)

NEWSREADER (CONT'D)

decorated with a purple heart for bravery under fire and was promoted to lieutenant before his retirement from the army five years later.

He is survived by his two sons. His ex-wife had no comment.

In other news... Protests have reached another high today when a pipe bomb was detonated less than a block away from the ChlonoCorp building.
It is now the sixteenth day...

The report cuts to images of protestors being arrested and chased down streets by armed ChlonoCorp security. There is a shot of the pipe bomb exploding that was recorded with a phone.

Jacob has a smirk on his face.

JACOB
Serves him right.

Jacob turns the volume down on the TV.

He reaches under the little table and pulls a book out from a pile of others. It's an album with loose newspaper clippings falling out. He opens it up a few pages in and his eyes scan over some of what's written there and some of the photos...

He turns a few pages more and sets the book down onto the table next to the file of Kyle he has brought home.

He looks at the picture of Kyle in the file; his face is stern and proud but it is also tired and he has dark rings under his eyes.

Then he looks over at the picture of Kyle that is in the album. There are seven men gathered around a large dismantled machine, some sitting some standing. Each of the men have a grin on their faces; happier times. Jacob notices his own younger face first and exhales through his teeth.

Then he singles Kyle out who is standing to the left of the frame, slightly away from the rest of the guys.

Jacob feels a stab of nostalgia for the old memories. His eyes wander to the aeroplane hanger behind the guys and the

smile he had on his face fades quickly.

(we see flashes of another world, postcards from the darker side of Jacob's memories)

Jacob closes the book suddenly, feeling a chill course up his back.

Rizlo comes out of the kitchen. He sits in the doorway, lifts his paw and begins washing his face.

CUT TO:

INT. JACOB'S BEDROOM - NIGHT

Rizlo is drinking from a glass of water on the side table next to where Jacob is sleeping.

Jacob is in bed, lying on his back with the sheet pulled up to his neck. He is sweating. His brow furrows and his face contorts with concern and a growing fear. His lips move but he doesn't say anything audible.

We hear radio chatter; ghost voices barking orders and replies.

Jacob pushes the sheet off of himself suddenly. His arms start to move in fits; his fists clench and unclench.

The ghost noises from his dream increase in intensity and volume...

GHOST VOICE

Four of you take the perimeter, you
two are on my left flank. Keep your
eyes open...

Jacob's breathing starts to hitch and his legs start to kick.

Rizlo is watching Jacob from the bedside table, his eyes following Jacob's kicking legs.

Rizlo senses something else in the room now and begins to growl, his ears flatten.

Then Jacob hears a very different voice call his name. It is an encompassing voice that fills the room.

VOICE

Jaaacooob...!

Rizlo, frightened, leaps off of the bedside table and launches himself onto Jacob, shrieking.

Jacob wakes with a start, breathing heavily. His eyes are wide and a single tear runs down the side of his face.

Shivering, he puts his face in his hands and begins to cry.

The clock on the other side of the room reads 3:59am.

It clicks over to 4:00am.

FADE TO:

INT. POLICE STATION - THE NEXT DAY

Jacob enters the bustle of the office with a cup of coffee in one hand and Kyle's folder in the other. He has deep rings under his eyes and he is more dishevelled than usual.

There is a man who is handcuffed but is making a scene whilst police try to process him. He is shouting and trying to push police away with his large stature.

MAN

...Just listen to me, Man... It's the pollution... It's killing us. The ozone's dying. Can't you smell the death in this city... These people are dying, London. They're dying and you're killing them... Just listen to me...

Jacob carefully walks around them and makes his way to the office on the other side of the precinct. He passes other perpetrators who sit quietly whilst they wait to be processed.

INT. POLICE STATION OFFICE - MOMENTS LATER

Jacob arrives at his desk and puts the file down. He notices a pink sticky-note put square in the middle of his desk...

Come see me! Cullum

Jacob takes a big sip of coffee and briskly makes his way down to the autopsy room.

INT. AUTOPSY ROOM - MOMENTS LATER

As Jacob approaches the autopsy room he can hear raised voices through the half open door.

He opens the door to see Randall arguing with Cullum.

They stop when they see Jacob enter...

JACOB

What the fuck's going on here...?

CULLUM

Would you tell Detective Smythe here that I don't have to tell him shit.

RANDALL

You listen to me, you little dweeb. This is our case. We're on the same team here. You're withholding evidence.

JACOB

Randall. What are you doing?

RANDALL

I'm doing myself a favour here, Boss. Seeing as you don't want to include me in any of this Cloak-and-Dagger bullshit I thought I'd help myself to information you seem to want to keep to yourself.

CULLUM

Anders called for this so I'm only gonna talk to him.

RANDALL

Why don't you two get a room, then?!

CULLUM

You're such an ignoramus.

RANDALL

I'm an ignoramus? What does that make you, an egg-head-noramus?

CULLUM

Lol, not even funny.

JACOB

Did you find something?

Cullum eyes Randall who stands dejectedly with his hands on his hips.

Cullum looks back at Jacob...

CULLUM

Yes.

RANDALL

Well, go on then.

Jacob gives Randall a look.

Randall huffs and turns to face the wall, trying to calm down.

CULLUM

I found a chip. A small...
Organic... Chip.
ChlonoCorp.

Randall turns around suddenly, his eyes wide with fear. He looks at Jacob, then back at Cullum.

Jacob's hand reaches to the back of his neck where he rubs at the mark there.

RANDALL

Fuck me.
What kind of chip.

CULLUM

I didn't want to run it through the
database, mainly 'cause I didn't
know what it did. Or does.

Randall looks around the room, paranoid.

RANDALL

(quietly)

Is it a... bug? Do you think they
can hear what we're saying?

CULLUM

No, it's not giving off any
frequencies, low or otherwise. No
radiation either.
I think it's self contained. It
didn't pick up on the scan 'cause
there's no metal.

I found it deep in the occipital

(MORE)

(CONT'D)

lobe and it had these... Tentacles
that reached up through the fissure
between the left and right lobes.

Jacob goes to sit down on one of the workbench seats. His
mind is far away.

CULLUM

Each strand was connected to
different parts of the brain like a
web. The tail end of it ended at
the back of the neck like some sort
of antenna. Very subtle.
Most of it was so deep that to
remove it would have killed the
person carrying it.

I had a look on the internet and
found similar things that the army
had been developing in the early
10's, but nothing close enough for
a match.
There's-

JACOB

It's a Regulator Device.

Cullum and Randall turn to look at Jacob.

RANDALL

A Regulator? What does it regulate?
Have you seen one of these before?

JACOB

I've got one inside me.

Randall looks at Cullum who looks back at him, then they
both look back at Jacob.

Jacob sits quietly for a few moments, remembering...

JACOB

I was in the army with Kyle. Served
in the war with him. This was
before it became ChlonoCorp...
Before all the shit.
We got chosen for a special project
ten years ago, Kyle, me and five
other guys. They were doing tests
on the Bridge, when it was still
early stages.

They opened it up and sent us in there.
With the Regulator implant you don't go crazy when you come out. It regulates brainwaves a certain way and basically slows the experience of being in the Gap so you're awake when you travel through it.
We all got fitted with one.

The short term side effects were minimal. It's only later on that we discovered that it disrupts REM sleep so much... that you don't really sleep anymore.

Jacob takes the blister pack of orange tablets out of his pocket and plays with it in his hands for a moment, twisting them so that the light catches on the foil backing.

JACOB

I gotta take medication to get at least three hours of sleep a night, then augmented caffeine tabs all through the day so I can function normally.

He pushes two out of the blisters and dry swallows them.

He finally looks up to see Randall and Cullum not looking at him, solemnly taking it all in.

JACOB

The reason I asked you to open him up was because I thought ChlonoCorp...
I don't know.
Something.
I was worried that it had gone bad somehow.

CUT TO:

INT. BAR - EVENING

The sun is just setting outside. Patrons of the bar sit quietly in their booths and at tables drinking to quell the insanity and loneliness.

Jacob is sitting up at the bar watching the TV behind the counter. He has a bottle of beer in front of him and next to that is a shot of whisky mixed with lime liquor.

He takes a swig from the bottle when Randall enters the bar and mosies on over to sit next to Jacob. He crosses his knuckles in front of him and sighs, not saying a word.

Randall catches the bartender's eye and points at Jacob's drinks and gives a thumbs up. Then he crosses his knuckles again and leans his face on his hands.

They sit that way for a few moments, quietly.

RANDALL

Fucking conglomerate Fucks. Rolling
around in their money and fucking
it up for the rest of us.
Good thing you're out of there.

Bitch about your brain, though.
Does it hurt?

Jacob turns to look at Randall, defensive. Randall shrugs and opens his palms.

RANDALL

Come on, Jacob. If you can't talk
to me about this then you're
fucked.

Jacob sighs, resigned.

JACOB

It doesn't hurt.

RANDALL

Fucks think they can rule the
world. I tell ya', if I get London
in a room that has no windows I'd
use his head to make one.

The bartender puts a bottle of beer and a shot glass down in front of Randall. Randall looks at the shot glass.

RANDALL

What the fuck's that?

JACOB

Jack and lime.

Randall, unconvinced, picks up the bottle and takes a sip.

RANDALL

So what now?

JACOB

Don't know.

Follow leads.

It might not even have anything to do with ChlonoCorp. If we start digging and things move in that direction then we may have to abandon this case, but until such time... We got a job to do.

They sit quietly for a moment. Randall is choosing a tactful way in order to say something to Jacob.

RANDALL

There is someone you could ask-

JACOB

I don't wanna go down that road. If it has nothing to do with ChlonoCorp then it will be a mistake to involve her. No, that's not an option at this point.

Jacob finishes off his beer then downs the shot straight after.

He stands and pays his tab.

JACOB

Get some sleep, Smythe. You look tired.

RANDALL

Where're you going?

JACOB

Feed my cat.

Randall smirks.

Jacob exits the bar.

Randall sips his beer and eyes the shot glass again. He picks it up and lifts it to his lips. He wets his lips with it... And grimaces.

Randall looks over at the bartender.

RANDALL
I ain't paying for that.

BARTENDER
Yeah, ya' fucking are.

CUT TO:

EXT. OUTSIDE JACOB'S APARTMENT - LATER

Jacob arrives home later that evening. He parks his car, gets out and makes his way to his apartment.

When he reaches his front door he hears movement coming from the darkness to his left. He reaches for his sidearm.

VOICE
(a woman's O.S.)
You always were jumpy, Jay.

A woman (30's) steps into the light illuminating Jacob's front door. She is a beautiful brunette dressed all in black under a maroon coat. She is Jen Keenan.

JACOB
Jen.

Jen smiles warmly.

INT. JACOB'S APARTMENT - MOMENTS LATER

Jacob enters the sitting room holding a beer for himself and another for Jen. She is sitting on the double sofa. Jacob hands her her bottle and she takes it.

JEN
Thank you.

Jacob opens the twist cap on his bottle and sits down on the single seater in the corner of the room. He takes a sip, watching her. Jen opens her beer and takes a sip.

They sit in silence for a few moments.

Then Rizlo enters the room from an open window.

JEN
Hello, Rizzy. I haven't seen you in a while. You've gotten big. You remember me?
Huh?
(to Jacob)
(MORE)

JEN (CONT'D)

How's he been?

JACOB

Fine, fine. Yeah, he does his thing. Eats, sleeps... The usual.

Jen rubs behind Rizlo's ears and he purrs louder.

Jen clears her throat.

JEN

When I saw the news about Kyle... I guess I knew what you'd be thinking.

Jacob raises his bottle before chugging down a big gulp.

JEN

It's not what you think-

JACOB

I'm sure it's not.
Why did they send you?

JEN

I'm here for you, not for them.

JACOB

I haven't seen you in four years and then you come back out of the blue to rub my back?!
I'm not buying that.

Jen keeps her tongue, not wanting to get into an argument.

JACOB

Did he have dirt on ChlonoCorp? Was he threatening to go to the press?

JEN

I know what it looks like, but ChlonoCorp had nothing to do with Kyle's death.
He cut off all ties when he left and he wasn't threatening anything. As far as ChlonoCorp is concerned he was paid for his silence and he accepted.
Just like you did.

Immediately as the words came out Jen regrets saying them.

Jacob muses over it.

JACOB
Just like I did.

Jen has begun peeling the label off her beer bottle.

JACOB
You're lying.

JEN
I'm not lying!

JACOB
Then you're hiding something.
I know you, Jen. We lived together
for two years, remember?!
If you're not lying then there's
something you're not telling me.

JEN
Look, it's not ChlonoCorp, so don't
go there. My bosses asked me to ask
you nicely to not go there.
They're not bad people-

JACOB
The fuck they aren't!

JEN
They're not bad people, Jay. We are
building a future on Mars... For
everyone.
A new start for the human race. A
new home with riches and clean
water. We're pumping oxygen into
the atmosphere.
Clean air, Jay...
When was the last time you took a
deep breath and didn't smell the
stink in this city?

JACOB
This is my city. My planet. My
home. I don't want to live in a
Martian community in a synthetic
existence.

JEN
You're not seeing the bigger
picture, here. There's so much more
to this than just what the news
reports.
The Bridge is the single most

(MORE)

JEN (CONT'D)

important discovery to this whole idea that we can live on after this world dies-

JACOB

Save me your propaganda, Jen. I live in this world. I'll let you know when it's dead, when I'm the last man standing.

They sit in silence for a few moments. Jen continues to fiddle with the label on her beer.

JEN

I don't agree with what they did to you.

JACOB

Please, Jen. No.

JEN

No. You can't blame me for what they did to you. For putting that thing in you and putting you in that... place. You don't have to fight this on your own-

JACOB

Yeah, yeah. I've heard it all before.

JEN

No, Jay. I... Didn't... Know!

JACOB

Save it for the Guilt Police.

JEN

Listen to me, Jay!
I hate them for what they did to you.
For what they did to us.
But they're good people. All of this is for the better. Why can't you see that?

JACOB

Because I don't believe them!
Every dirty word that comes out of the collective mouths of those cunts makes my skin crawl. They lie

(MORE)

JACOB (CONT'D)

and manipulate left and right, right or wrong... It doesn't matter to them. As long as their best interests are kept alive long enough for a good return. I'm one of the people now, Jen, not a soldier to their selfish cause. I see everything from down here in the gutter, looking up into those faces with their million dollar grins when there are people eating their pets to survive. I don't see how you can be so fucking blind to all the shit they're doing to this world while making it better for the rich by promising them Eden so they can justify all the murders they've committed.

Jen sits very quietly crumpling the label in her hand. She begins to say something, but her lip quivers and she stutters her sentences out.

JEN

There's so m-muh-much good that can b-be done. All intentions a-are for the g-guh-good of m-

She begins to cry.

Jacob winces in regret for his outburst. He gets up from his seat and goes to sit next to her. He puts his hand on her shoulder.

JACOB

Listen... Jen-

Jen moves away from his touch. She sniffs back her tears.

JEN

No.
You're right. Silly me thinking that after all this time you might actually need someone else's help with all the baggage you're carrying for no reason.
I can do no right by you. You have to be content with your own unhappiness in order to be happy, making everyone else suffer because you can't let anybody in.

JACOB

Do you know what, Jen?!

She turns to look at him then with fury in her eyes.

JEN

What?!

There is a moment where a spark jumps between the chasm of anger. They kiss each other passionately. Jen holds Jacob's head in her hands, tears roll down her face as her eyes squeeze shut.

They pull apart and they exchange a look.

Then Jen slaps Jacob's face... His eyes go wild.

He kisses her again and she climbs into his lap, straddling him.

Jacob twists her round and they fall together onto the couch, Jacob pinning her down.

He attempts to pull her top up, exposing her skin.

Jen pushes him off of her and they fall off the couch together with a thump. Jen is now straddling Jacob. She pulls her top off over her head exposing a sheer dark red bra.

She leans down and kisses Jacob more compassionately.

FADE TO:

INT. UNKNOWN BEDROOM - NIGHT

A very dark room. Middle of the night. Moonlight peaks through a window illuminating the edges of furniture in the room. A wind blows through the window, disturbing the curtains, making shadows dance on the wall.

There is the figure of a man sitting bolt upright in a bed in the middle of the room. He is breathing heavily. This is Donald (Donny) Shipland.

DONNY

Wh-who's there?

He continues to breath heavily. In the darkness he can hear a sound, faint at first but getting louder. A Schlink that sounds like a blade opening...

...closing...

...opening...

DONNY (CONT'D)
What do you want?

...closing...

Donny grabs his phone from the side of the bed and begins scrolling through his contacts.

DONNY
I'm calling the police.

He hears a soft chuckle but he can't pinpoint where it's coming from. He is really scared now. He thinks he recognises that chuckle.

DONNY
What do you want?

...opening...

Donny finds Jacob's number in his list and presses dial.

VOICE
(Fills the room like it
is everywhere)
YOU KNOW WHAT I WANT!

...closing...

Donny erupts in a scream which tears through the stillness of the night.

CUT TO:

INT. JACOB'S BEDROOM - THAT MOMENT

Jacob wakes with a start to his phone ringing.

He looks to his left and sees Jen is sleeping next to him. His phone continues to ring. He pulls the sheet off of himself, trying not to disturb her, and gets out of bed. He is dressed in only a pair of boxer shorts.

He sees that the caller is Donny. He senses that this is not a social call. He answers the call with trepidation.

JACOB
Anders...

Jacob hears screaming coming from the other end.

JACOB

Donny? Donny! What's going on?!

Donny doesn't answer; he just continues to scream.

Jen wakes, concerned, frightened. She turns the lights on.

JACOB

Donny! Fuck.

(to the phone)

Phone! Trace call!

PHONE

(electronic voice)

Tracing call.

Jacob puts the phone down and begins to get dressed.

JEN

What's going on?

JACOB

It's Donny. I don't know what's going on but it's not good.

Jen gets out of the bed.

JEN

I'm coming with you.

JACOB

Oh-no-no-no...

JEN

I'm a doctor, Jay. Remember?!

Plus, I've read the file on Kyle.

If it's the same thing that's going on then you'll need me.

Jacob looks at Jen, surprised.

JACOB

You've read the file? I only wrote it yesterday.

Jen looks sheepish.

JEN

They gave me a copy when they found out about Kyle and that you were on the case.

JACOB

Jesus. I guess ChlonoCorp really do run the world.

JEN

I want to help, Jay. Like I said... I'm here for you, not them.

Jacob shakes his head slowly, thinking. The phone on the bedside table blips.

PHONE

Location traced.

Jacob picks up the phone, checks the location.

JACOB

Alright, fine.
But you do what I say. You don't touch anything before forensics get there. You don't take anything. No recorders, no cameras. You stay behind me, you don't talk to anyone. If you have anything to say, you tell me first.

Jen nods her head.

JACOB (CONT'D)

Got it?

JEN

Got it.

CUT TO:

INT. CAR - LATER

Jacob is driving quickly and surely through dark streets with his phone to his ear.

JACOB

(on the phone)

Randall!
I need you to get your ass down to Summertyme Neighbourhood...!
I think it's another one...
Yeah...
No blues, just you. And pick up Cullum on the way...
I'll leave my phone tracker so you can follow the signal...
I'll see you there.

He cancels the call and drops the phone between his legs. Jen watches him for a moment, then turns away to look out the window.

Jacob notices that Jen is fiddling with a flat rectangular box in her hands. There is a faded red cross on one side. Jacob smirks when he recognizes it.

JACOB (CONT'D)

You still have that thing I got
you?

Distracted, Jen looks over at Jacob. He inclines his head to her lap. She looks down and smiles.

JEN

Yeah. Never leave home without it.
It's still got enough morphine to
knock out an elephant.

Jen takes a deep breath and holds it for a few moments before letting it out. She looks out the car window at the world passing by. She is still fiddling with the medical kit in her hands.

It's early in the morning and the only people out at this time are drug dealers, prostitutes, delinquent kids and cruisers.

Outside the windows they see ghost faces pass them and disappear just as quickly. They pass a wall that has been graffitied with the slogan "COLON-oCorp."

The silence between Jen and Jacob is palpable.

CUT TO:

EXT. SECLUDED HOUSE - LATER

They arrive at a dark house on a quiet secluded area that is surrounded by trees. The nearest neighbour is half a mile away.

Jacob exits his car. He closes the door quietly and checks his gun.

Jen gets out the passenger side, slams the door and loads her stun-gun with a battery. Jacob sees her holding the gun out, ready to use.

JACOB

Stay in the car.

JEN

Jacob. I'm coming in with you.

JACOB

Jen! Get back in the car!

Jen looks at him flatly.

Then she ducks down and runs toward the back door of the house.

Jacob stands there for a few moments, angry. He slams his hand on the hood of the car in frustration.

He cocks his gun and runs, hunched, for the front door.

EXT. PORCH OF HOUSE - CONTINUOUS

Jacob arrives at the front door. He checks through the dark window with a flashlight but can't see anything.

He tries the door... It's locked. He knocks on the door loudly.

JACOB

Donny?!

There is no reply.

Jacob shoots the lock and kicks in the door.

INT. HALLWAY - CONTINUOUS

He rushes in, pointing his gun this way and that, ready for anything.

He slowly walks down the hallway. He checks the living room; no one there, just a barely furnished room. He continues further down the hallway.

He checks the other front room; nothing there either except for a mess of junk and newspapers piled up in the middle of the floor. He continues down the hallway.

When he arrives at the kitchen the light suddenly turns on. He flinches, turning that way with his gun raised... and sees Jen at the last minute coming in through the back door. He pulls his gun back, his heart in his throat. Jen barely notices, preoccupied with her sweep.

JACOB
Fuck sake, Jen.

She checks the rest of the kitchen; no one. She passes Jacob in the doorway.

JEN
Don't be so jumpy.

He stands there for a second, getting his heart to slow down.

As Jen gets to the bottom of the staircase Jacob comes up behind her and pulls her back.

JACOB
Behind me.

Jen gives a small nod of her head and ushers Jacob to go in front of her.

Jacob stalks up the stairs, Jen follows close behind.

JACOB
Donny?!

There is no answer.

When they get to the landing Jacob points down the corridor for Jen to sweep the back of the house while Jacob goes in the direction of Donny's bedroom.

Jacob sees that the door is slightly ajar as he stalks closer to the bedroom. He can hear his heart racing in his ears.

When he gets to the doorway he hesitates for a moment, his hand hovering over the door-handle, then pushes the door open quickly... The door swings open, Jacob enters the room with his gun and torch raised. He scans the shadows with the light.

What he's greeted with is another gruesome scene: in the middle of the bed is a pool of blood surrounded by sprays of blood that reach all around to cover the walls of the room. Leading away from the bed is a trail of blood as Donny has tried to crawl away but has only got as far as two meters from the bed. His body lies in a dark heap in the middle of the floor.

Jacob is frozen, unable to do anything.

JACOB

Donny?!

Jen enters the room behind Jacob and steps around him. She crouches down next to Donny and feels for a pulse.

Jacob looks at her expectantly.

She looks up at Jacob after a moment and resignedly shakes her head once and looks away.

EXT. PORCH OF HOUSE - MOMENTS LATER

Jacob exits the house and Jen comes out after him.

Jacob paces back and forth, thinking.

JEN

Jay.

Jacob continues to pace, ignoring Jen.

JEN

Jay!

He looks at her this time but continues to pace.

JACOB

This is fucked up, Jen. This is so fucked up.

JEN

Jay...

JACOB

What's going on here?
That's two of my men!
That's two of my friends.

JEN

Jay-

JACOB

And what were you thinking coming in like that?! I could have shot you!
I told you to do what I say when I say it.

JEN

I can take care of myself, Jay.
It's not the first time-

JACOB
That's not the point!

JEN
What is the point...? You want to be the big hero? Taking on all the bad guys by yourself? I'm not a defenceless little girl, Jay. I've been-

JACOB
I can't lose you!

Jen is taken aback.

Just then Randall and Cullum pull up in a police car, lights flashing.

JACOB
I can't... lose you, Jen.
I don't know if I could lose you again.

Randall gets out of the car and approaches the house.

JEN
(quietly to Jacob)
You can't lose me, Jay. I'm here.

Randall clears his throat.

RANDALL
Interrupting something?

JEN
Hello, Randall.

CUT TO:

INT. DONNY'S BEDROOM - MOMENTS LATER

Jen and Cullum are collecting evidence in Donny's room. Jen is knelt next to Donny's body, checking for physical evidence. Cullum is examining the bed.

INT. DONNY'S KITCHEN - THAT MOMENT

Jacob and Randall are standing across from each other in Donny's kitchen. Randall is pissed.

RANDALL
What - the fuck - is she doing
(MORE)

RANDALL (CONT'D)

here?

Have you lost all rational thought?
I know I said you could ask for her
help but that was a joke. She's
working for Chlono. He probably
sent her.
She's probably spying on us and
deflecting all evidence that puts
ChlonoCorp at risk.

JACOB

I don't think so.

RANDALL

Oh. He doesn't think so. Swell.
I'll just drop all suspicion
because Jay Anders "thinks so".

JACOB

I understand-

RANDALL

No, Jacob. You don't understand at
all. I was there when Jen fucked
you up. I watched it all unfold
until that week you disappeared.
When we found you 5 days later you
were so far gone I didn't think
you'd ever recover.
Don't talk to me about
understanding when you don't
understand what I did for you.

JACOB

Randall. Come on. I know what this
looks like, but we need her help on
this.

RANDALL

You need her, Jacob. You always
needed her. Which is why you flew
off the deep end when you drove her
away. And when she doesn't need you
anymore she'll leave again.
Then what?
Are you gonna take another hiatus?

JACOB

What do you want from me?

RANDALL

What I want is my partner to be on
(MORE)

RANDALL (CONT'D)

form. Focussed. To have my back.

JACOB

I have your back.

There is a silence for a moment. Randall waits for an apology that doesn't come.

RANDALL

That it?

JACOB

I'm in charge of this, no matter what you think. Jen has direct contact with ChlonoCorp and I feel it is in our best interest to keep her on side. At least until this is settled.

JEN

Jay.

Jen is standing in the doorway. Both men turn to look at her. She is pulling bloodied gloves off.

JEN (CONT'D)

I haven't been completely honest with you.

Randall harrumphs.

Jen takes a moment.

JEN (CONT'D)

It's not just Kyle and Donny.

She looks away, embarrassed.

JEN

Last week...

She looks up to see Jacob staring at her intently.

JEN (CONT'D)

Last week Ted was found like this. Something similar to this.

JACOB

Ted...?

JEN

He stayed on... After the rest of you left. He had a knack for fixing

(MORE)

JEN (CONT'D)

things, so we got him working on the Bridge.
He stayed in the facilities at ChlonoCorp's Launch Centre. His sleeping patterns were so irregular that he had access to the Bridge at all hours. He worked mostly at night when there weren't many people about, then slept in the day... when he could.

Jen begins to tear up a bit.

JEN

Anna found him on Friday.
There was so much blood.

JACOB

And you didn't think this was important to tell me earlier?

JEN

It's not something ChlonoCorp wanted in the press-

RANDALL

Always with the cover-ups.

JEN

It's not like that.
They wanted to find out who did it.
It was personal to London. One of his employees in his own Centre...
They found nothing.

JACOB

Well... It seems whoever is doing this is doing it to my unit.
That much is clear.
But how are they doing it, what do they want...
And who's next...

INT. DONNY'S BEDROOM - MOMENTS LATER

Jacob, Randall, Jen and Cullum are standing in Donny's bedroom.

JACOB

Who else knows about this?

RANDALL

Just us. I haven't called it in, if that's what you mean.

JACOB

Good. I want this kept quiet for now.

(to Cullum)

Will you be able to sneak him into the morgue this morning without anyone seeing?

And do a private autopsy like the one on Kyle?

CULLUM

Yeah, I think so.

But like I said before... I'm only taking so much shit before I give up the goods.

JACOB

I only need a few days.

(to Jen)

Can you keep this from ChlonoCorp for a while?

JEN

I need to check in with them with updates, but I can buy you some time.

What are you gonna do?

JACOB

I'm gonna go see an old friend.

FADE OUT:

FADE IN:

INT. DOORWAY OF APARTMENT - DAY

There is a buzz of an intercom on the door.

A moment passes...

...then impatient knocking.

A man approaches the door to answer it.

ECKHART

(thick South African
accent)

Alright, alright, I'm coming.

The man is Eckhart Kruger. He approaches the door with a gun in one hand. He presses the receiver button.

ECKHART
(in a high pitched voice)
Who is it?

JACOB
It's Jacob. Open up, Eck.

ECKHART
(high pitched voice)
Jacob? I don't know any Jacob.

JACOB
Open up, Eckhart. It's Jacob
Anders.

ECKHART
Jacob!

Eckhart opens the latches on the door slowly. He opens the door a crack and sticks his gun out.

He looks down the corridor, this way and that.

ECKHART
You alone?

JACOB
I'm alone.

ECKHART
You here on police business?

JACOB
No. We need to talk. There's a lot
going on.

ECKHART
Ya, hey. You having bad dreams too?

Jacob is taken aback.

JACOB
You've started having dreams too?

ECKHART
Ya, they've been getting pretty bad
the last few nights. Don't know if
it's just the chip in my head going
crazy or me going crazy.
You?

JACOB
I've got bad news about the guys?

ECKHART
Shit... They okay?

JACOB
Can I come in?

Eckhart opens the door, stepping aside to let Jacob enter.

INT. COFFEE BAR - THAT MOMENT

Jen is sitting in a booth in a dark corner of the coffee bar. She has a laptop open in front of her. To the side of her is a tall mug of coffee. She sips from the drink as she waits, watching the screen.

A message blinks up onto the screen over a secure ChlonoCorp line.

Dr. Keenan. What is your progress?

Jen begins to type out a reply...

EXT/INT. STUART WESLAND'S BUILDING - THAT MOMENT

A man sits in an unmarked police car a block away from Stuart Wesland's building. He is Nick.

Inside the building there is another cop dressed as a homeless person. He is lying down at one end of Wesland's corridor. He is Chris.

They talk to each other through hidden microphones and earpieces.

CHRIS
I feel like a dick.

NICK
At least you're not sweating in a car in this heat.

CHRIS
I'd rather that than dressed like a fucking wino.

NICK

Just keep your head in it, Chris.
An hour to go and it's the end of
the shift. Then whoever's next can
complain about the situation.

CHRIS

All I can smell is piss and shit.

Nick chuckles.

CHRIS

Next time you get to sit in shit
and I get to laugh at you, you
Prick.
I don't even know why I agreed to
this detail. It's your fault,
really.

Nick notices two men dressed in grey suits walk down the
sidewalk toward the building. They are completely out of
place in this neighbourhood.

NICK

Hush, Chris. Think we might have
some company.

INT. ECKHART'S APARTMENT - THAT MOMENT

Jacob is sitting opposite Eckhart at the kitchen table. They
both have coffee in front of them; Eckhart is continually
stirring his with a spoon.

They sit in silence for a few moments, Eckhart deep in
thought while Jacob waits for a reaction.

Finally Eckhart looks up...

ECKHART

That's pretty bad, hey?!

He looks away.

ECKHART

Fucking ChlonoCorp.

Jacob shifts in his seat and nods.

ECKHART

What do we do?

INT. COFFEE BAR - THAT MOMENT

Jen sips from her drink, absently watching a TV screen at the end of the bar when her computer beeps, signalling that she has received a private message.

She puts her drink down and opens the message...

Her eyes track along the sentence...

Her brow furrows.

EXT/INT. STUART WESLAND'S BUILDING - THAT MOMENT

Nick pulls out a pair of binoculars and watches the suited men as they walk toward the building.

CHRIS

How far away?

NICK

Coming up the walk to the building now.

The two suits look around suspiciously, casually making their way toward the building. They look like professionals.

They enter the building.

NICK

They've just gone in.

There is silence for a few moments.

CHRIS

I can hear the elevator going down. Fucking noisy.

NICK

Just keep your head down. We don't know who they are yet.

CHRIS

A couple of suits out for a casual walk in this neighbourhood...?

A few moments pass between the two cops. Nick is tense, listening through his earpiece.

CHRIS
I think they're stopping-

Nick hears the ping of the elevator doors in his earpiece and cuts Chris's sentence short.

NICK
Radio silence, Chris.
I'm coming up now.

Nick exits his car and jogs over toward the building.

CHRIS
(whispering)
They're moving down the hall...

INT. ECKHART'S APARTMENT - THAT MOMENT

Jacob's phone rings. Both him and Eckhart look at it as it moves with the vibration.

Jacob picks it up and reads Jen's ID on the display.

He answers it...

JACOB
You alright, Jen?

EXT. COFFEE BAR - THAT MOMENT

Jen is very hurriedly exiting the bar with her laptop under one arm and her phone to her ear.

JEN
Jay... They've sent some men to
Stuart's.

INT. ECKHART'S APARTMENT - THAT MOMENT

Jacob looks up at Eckhart and Eckhart reads the bad news in Jacob's expression.

JACOB
Jesus, fuck.

INT. ECKHART'S APARTMENT - MOMENTS LATER

Eckhart is loading up a shotgun in his bedroom that he got from a compartment in the bottom of his cupboard.

Jacob is standing at the window looking out toward Stuart's building a couple of blocks away. He has his phone to his ear.

JACOB

Randall!

No, no... We got action at Wesland's.

I'm just a few blocks from there so I'll meet you there.

He hangs up the phone. He looks at Eckhart, then looks down at the shotgun he has in his hands.

JACOB

You got a permit for that?

ECKHART

(grabbing his crotch)

Ya... Right here.

Eckhart looks at the pistol that Jacob is holding...

ECKHART

Is that all you're carrying? You want to borrow one of mine?

Jacob gives him a look.

INT. ELEVATOR - THAT MOMENT

Nick is in the elevator as it makes it's way noisily upwards.

CHRIS

(whispering)

They're outside Wesland's door.

NICK

Chris, wait till I call for backup-

CHRIS

They've got guns.

NICK

Chris, no...

CHRIS
(shouting at the suits)
Freeze! Police!

INT. STUART WESLAND'S BUILDING/STAIRWELL - THAT MOMENT

Jacob leads the way with his gun drawn. Eckhart follows with his shotgun at his chest. They race up the stairs, tensed and ready for anything.

They reach the sixth (6th) floor door.

Jacob hears Chris Shouting at the two suits to "Freeze!"

INT. ELEVATOR - THAT MOMENT

Nick hears gunfire erupt before the elevator gets to its destination floor.

INT. STUART WESLAND'S BUILDING/STAIRWELL - THAT MOMENT

Jacob hears the gunfire coming from the other side of the door.

He nods to Eckhart; Eckhart nods back.

Jacob kicks the door open, Eckhart runs through taking cover on the other side of the hallway.

INT. STUART WESLAND'S BUILDING/HALLWAY - CONTINUOUS

Eckhart gives covering fire. Jacob enters the hallway, taking cover in a doorway. One suit is firing down the hallway while the other one is kicking Wesland's door in.

On the other side of the hallway, in the doorway of the elevator, Jacob sees the body of Chris lying awkwardly in a heap. He is covered in blood. His eyes are glaring at Jacob, pale blue and open. His mouth is a grimace.

Eckhart looks back at Jacob, he nods.

Jacob nods back.

Eckhart stands up from a crouching position and fires round after round down the hallway. The firing from that end

relents for a few moments. Jacob gets up and runs to the next doorway while Eckhart continues firing.

Jacob looks back at Eckhart, nods at him.

Jacob rises and gives suppressing fire. Eckhart runs to the next doorway.

INT. ELEVATOR - THAT MOMENT

The elevator reaches the sixth floor. Nick prepares himself.

The doors open.

Chris's body flops into the elevator, his face upturned, his eyes looking up into Nick's. Nick crouches down, hesitates a moment, then touches Chris's face. He checks his pulse but there's no point; his body is full of holes.

Nick gets angry. He stands and rushes out of the elevator.

INT. HALLWAY - CONTINUOUS

Nick comes out of the elevator, his gun raised. He sees the two suits at the end of the hallway and begins shooting.

One of the suits kicks the door in at that moment and enters Stuart's apartment.

EXT. STUART WESLAND'S BUILDING - THAT MOMENT

Randall arrives in his car with two patrol cars following behind him.

He exits his car. He looks up to see flashes and he hears gunfire coming from the sixth floor.

He pulls his gun out and runs toward the building.

RANDALL

You better save some of that action
for me, Anders.

INT. HALLWAY - THAT MOMENT

The other suit goes to enter Stuart's apartment but is

caught by one of Nick's bullets. He is knocked back momentarily and fires in return and catches Nick with one of his.

Nick goes down onto his knees. He lifts his gun and empties the chamber into the suit, shouting. The suit takes all the hits, is flung backwards and the last bullet hits him in the face taking half his head with it.

Eckhart rises and runs to the end of the hallway. He stands alongside Stuart's doorway. He pulls a stun grenade out of one his pockets, pulls the pin and throws it into the apartment.

ECKHART

Fire in the hole.

Jacob kneels down next to Nick who is still kneeling. He uses his body to block out the stun grenade's blast.

There is an explosion and a flash.

Eckhart enters the apartment, his gun raised.

Jacob lays Nick onto the ground, his knee propping up his head. The colour is paling from his face. He looks scared, trying not to show the pain.

JACOB

You're alright, you're alright.
Just keep it together. Help is on
it's way.

Nick looks up at Jacob.

NICK

I got him.

JACOB

You did.

Blood begins to coat Nick's teeth.

In the background Jacob can hear Eckhart shouting commands at the Suit in Afrikaans, then translating them into english.

NICK

Tell- tell my w-

Nick's breaths hitch in his throat. Quietly, he goes.

Jacob, still holding him, doesn't know what to do. His lip

quivers slightly and he exhales a shaky breath.

INT. STUART'S APARTMENT - CONTINUOUS

Eckhart is standing behind the Suit who is kneeling on the floor with his fingers interlaced on top of his head. Eckhart has his shotgun trained on the side of the Suit's head.

EKCHART

Situation under control.

Jacob enters Stuart's apartment. He has a ferocious look in his eyes. He walks right up to the Suit and punches him in the face. The Suit falls down onto his back. Jacob climbs on top of him, grabs his collar, and gives him another punch.

Eckhart doesn't say anything, just moves aside, still training his gun on the Suit.

Jacob is breathing heavily. He pulls his fist back to punch again, but hesitates. The Suit has a bloody grin on his face but doesn't say anything. He has his arms up over his head, not fighting back.

Jacob climbs off of him, his breathing slowly slowing down.

JACOB

(to the Suit)

Turn around.

The Suit rolls onto his front. Jacob removes a set of handcuffs from his belt. He grabs the Suit's arm, twists it back and cuffs his wrist. Jacob grabs the other arm and cuffs that one.

Just then Randall comes in with some uniformed officers.

Randall trains his gun on Eckhart.

RANDALL

Drop it.

Jacob turns to see Randall. He waves his hand.

JACOB

He's okay. He's with me.

Jacob lifts the Suit up so that he is kneeling again.

Randall holsters his gun.

RANDALL

What the fuck happened here?

JACOB

We think London sent these guys
here to take care of Wesland.

RANDALL

Fuck.
Where is he?

There is a click and a hidden door opens on the other side of the room. It swishes open and Stuart comes out of the room carefully.

The Suit eyes him from his knelt position on the floor.

As Stuart makes his way across the room to join Jacob and the other officers the Suit separates his hand from his arm revealing a blade.

In the next moment the action happens so fast that Jacob, Eckhart and Randall barely have time to react...

The Suit springs up, his hands uncuffed, and swings a blade that has appeared from inside his arm. It slashes through Wesland's throat; a spray of blood shoots out, drenching everything. He clutches his hands to his throat in a feeble attempt.

Jacob catches the spray of blood on his face.

Wesland falls toward Eckhart. Eckhart has to drop his shotgun in order to catch Wesland's limp body.

The Suit pushes through the Uniforms who have just entered the room, stabbing one in the side. He goes down, shocked.

INT. HALLWAY - CONTINUOUS

The Suit enters the hallway, pushing another Uniform out of the way.

Randall enters the hallway with his gun out.

RANDALL

Freeze, Dick!

The Suit doesn't break stride. He pushes the door open to the stairwell and enters. The door swings closed behind him.

INT. STAIRWELL - CONTINUOUS

The Suit attempts to descend the stairs but sees shadows coming up from below. He hears police chatter and loud footsteps getting louder.

He looks up, sees a young woman standing at the top of the next flight of stairs and runs up towards her instead.

INT. STUART'S APARTMENT - CONTINUOUS

Jacob tries to hold the flow of blood coming from Wesland's throat, but he has lost too much blood already. His mouth moves like he is struggling to breath.

Wesland is lying in Eckhart's arms.

JACOB

Stay with me. I need you to stay
with me.

INT. HALLWAY - CONTINUOUS

Randall arrives at the door to the stairwell and hears shuffling noises and muffled voices. Then he hears a short screech.

He kicks the door in and enters the stairwell.

INT. STAIRWELL - CONTINUOUS

He enters the stairwell quickly and immediately notices movement from above, moving up the stairs to the roof.

Shots are fired at him from a few flights above and he steps back and against the wall.

The hostage screams loudly.

RANDALL

Let her go, Fuckhead!

There's no reply from above.

Randall hears the door to the roof open and the young woman shouts as she is dragged outside. Randall pokes his head up the middle of the stairwell and looks up to see the young woman kicking to keep the door open, but the door closes.

Randall races up the few flights to the top.

He stands at the door to the roof and waits there for a few moments wondering what to do.

He takes a breath and steps two paces from the door then he rushes at the door, forcing it open and continues running out onto the roof.

EXT. ROOF - CONTINUOUS

He quickly takes stock of his surroundings and notices that the Suit and his hostage are to his left.

The Suit fires shots at Randall but misses. Randall dives behind a heating vent. He hears the click of an empty magazine.

The Suit throws the gun down.

Randall steps out from behind the vent with his gun trained on him.

RANDALL

You out of bullets, Fuckhead? Give yourself up. There's nowhere left for you to go. Just let the girl go and give yourself up.

The Suit looks unconcerned. He slowly steps away from Randall holding the girl around the neck. She has tears streaming down her cheeks.

YOUNG WOMAN

Please.

The Suit's wrist clicks back and a blade slides out of the hole.

Randall's eyes widen when he sees the glint of the blade as the Suit brings it up to the young woman's throat.

The young woman lets out a high pitched yelp.

Randall runs at the two of them, closing the distance quickly. At the last minute the Suit throws the young woman to the side. The Suit has a maniacal grin on his face. Randall squeezes off two shots, hitting the Suit in the arm and in the chest. The Suit flinches back but they don't seem to affect him too much.

The Suit brings the blade up and into Randall's abdomen as Randall's momentum drives him to tackle him and they both fall off the side of the building.

The young woman crawls close to the edge and looks over the side. She sees the Suit holding onto the fire-escape with his one arm several floors down. It looks as though his arm is dislocated from his shoulder, but he is still holding on.

EXT. FIRE ESCAPE - CONTINUOUS

Randall is holding onto the Suit around the waist. There is blood drenching his shirt, the effort making the wound worse.

The Suit lets go of the fire-escape and the two of them fall the remaining two floors to the ground.

EXT. ROOF - CONTINUOUS

Jacob and Eckhart arrive at the door that leads onto the roof. They see the young woman at the edge of the roof, crying. Jacob runs over and Eckhart follows.

JACOB

Are you okay, Miss?

The woman looks up to see Jacob and Eckhart. She points over the side of the building.

YOUNG WOMAN

They went over there.

Jacob looks over the side of the building and sees Randall's motionless body lying in a spreading pool of blood. Down the alleyway they see the Suit running away and turning the corner.

EXT. ALLEYWAY - LATER

Jen arrives at the scene in a cab. Police have just begun putting up a barrier enclosing the alleyway.

Jen gets to the barrier and a Uniform prevents her from crossing.

UNIFORM

You can't come through here, ma'am.

She sees Jacob knelt by Randall's body.

JEN

Jacob!

Jacob looks up to see Jen at the barrier. He motions for the Uniform to let her through.

Jen runs over to Jacob and a semi-conscious Randall.

JACOB

Thank god... Can you help him?

JEN

Christ.

Jen pulls out the small rectangular box. Kneeling down beside Randall she opens the box and removes an injection pack filled with a clear liquid.

She pulls Randall's shirt aside and injects the liquid into his side.

Randall takes a deep breath and begins to hyperventilate.

JACOB

It's okay. Relax. She's given you a tap so you don't feel the pain.

Jen removes another syringe and injects it under Randall's diaphragm.

JEN

That one will stop the bleeding till we can get you to a hospital.

Randall opens his eyes and looks up at Jen.

RANDALL

Th-th-thank y-y-y-you.

JACOB

Hang in there, Rand.

Randall looks over at Jacob.

RANDALL

S-sorry, Jay. I just c-c-c-c-

Jacob's eyes tear up.

JACOB

Hush. You did alright.

Randall smiles and closes his eyes.

Jacob stands up and pulls Jen aside while some paramedics appear and hoist Randall onto a stretcher and put him into an ambulance.

JACOB (CONT'D)

How did you know they were coming here?

JEN

I got a message over ChlonoCorp's private line, from an unlisted address. The only thing I can think is that someone within ChlonoCorp is helping us. The question is who.

Jacob thinks for a few moments.

JACOB

Go with them, Jen. Try and get in contact with this person and let me know when you do.

JEN

What are you going to do?

JACOB

Try and get to the bottom of this.

JEN

Please be careful, Jay.

JACOB

Always am.

Jen keeps Jacob's gaze for a moment, then turns and leaves with the paramedics.

CUT TO:

INT. JACOB'S CAR - LATER

Jacob is driving, Eckhart sits tensely in the passenger seat.

JACOB

No talking once we're in the building. If I know London he'll have surveillance and audio all over.

We need to entrap him. Whatever I

(MORE)

JACOB (CONT'D)
say, just follow my lead.

ECKHART
This is a bold move, Jay. What if
he doesn't give us anything?

Jacob contemplates for a moment.

JACOB
Then we'll go to plan B.

ECKHART
What's plan B?

JACOB
I hope it'll come to me when the
time comes.

INT. HOSPITAL OPERATING THEATRE - THAT MOMENT

Jen comes into the room where Randall is prepped under
anaesthetic. She has her arms up and a nurse puts gloves on
her.

She notices that there are only two nurses and one other
doctor in the room.

JEN
Where's everyone else?

DOCTOR
This is it.

JEN
This man is critical. We can't do
this on our own. Isn't there anyone
spare?

DOCTOR
If you weren't here it'd just be
me.

Jen shakes her head.

JEN
Well, I guess it'll just have to
fucking do.

She looks at the nurse.

JEN
Scalpel.

EXT. CHLONOCORP BUILDING - THAT MOMENT

Jacob enters the square in front of the ChlonoCorp building just having passed through a military checkpoint. Behind the military line there are protestors and News crews.

Jacob parks his car on the curb leading up to the ChlonoCorp building. The building is tall, reaching up into the sky, the top getting lost in the clouds.

Jacob and Eckhart exit the car. They make their way briskly to the big glass doors. A security guard at the door makes an attempt to stop them.

GUARD 1

You can't park your car there...

Jacob flashes his badge and moves past him. Eckhart smiles at the guard as he passes him.

The guard looks back at the car in futility.

They enter through the tall glass doors the open with a swish.

INT. CHLONOCORP BUILDING-LOBBY - CONTINUOUS

A guard at the lobby checkpoint raises his hand to stop them.

JACOB

Move your hand or you'll lose it.

GUARD 2

What is your business?

JACOB

Police business.
Now move.

GUARD 2

You need clearance, officer. Are you expected?

JACOB

Name's Detective Anders. I think you'll find that we don't need an appointment.

Guard 2 looks over at his colleague, Guard 3, who is sitting

behind a desk and nods his head. Guard 3 picks up a phone and talks quietly into it.

Guard 2, Jacob and Eckhart all eye each other, none of them prepared to budge.

ECKHART
 (to Guard 2)
 Jy dra daai klere, maar jy's nog
 uintlik 'n aap.
 (You wear those clothes, but you're
 ultimately just a monkey.)

Guard 2 looks at Jacob.

GUARD 2
 What did he say?

Jacob shrugs.

Guard 2 harrumphs and looks at Guard 3 behind the desk. He finishes his conversation on the phone. He nods at Guard 2.

GUARD 2
 One wrong move and I'll happily
 throw you out.

JACOB
 Touch me and I'll break off your
 arm.

A buzzer sound and the turnstile opens up.

Jacob and Eckhart casually step through.

ECKHART
 Aapie doen wat die baas se.
 (Monkey does what the boss says.)

GUARD 2
 Just give me an excuse.

INT. HOSPITAL OPERATING THEATRE - THAT MOMENT

Jen is operating on Randall, sealing up holes and clearing obstructions. With only one other doctor helping and one nurse checking vitals every minute Jen is finding it hard to cope with the stress.

JEN
 Goddamnit!

The doctor, unconcerned, leans in and clamps a spouting artery.

INT. CHLONOCORP BUILDING-119TH FLOOR - THAT MOMENT

The elevator doors ping and slide soundlessly open. From the elevator it leads onto a long passage. At the end of the passage Jacob can see that it opens onto a balcony.

On either side of corridor the walls are lined with paintings, photo's and framed crystals behind glass. Jacob walks quickly down the passage ignoring these. Eckhart's eyes are drawn to a few of them.

At the end of the passage, behind glass windows, it opens onto a balcony. From this vantage point you can see the whole of the city.

Sat behind a desk to Jacob's right is Charles London's secretary. She is a very beautiful, raven-haired woman with dark eyes and dark green lips. She has an earpiece in and is busy with a phone call...

SECRETARY

I'm sorry, Mrs London, but Mr London won't be dealing with you directly anymore...
I know that, but you need to speak with his lawyer in that regard...
Please don't call here again.
Thanks for calling.

She cancels the call.

Jacob leans on the desk; the secretary smiles at him condescendingly.

SECRETARY

How can I help?

JACOB

We're here to see London.

SECRETARY

Just one moment, please.

She types a few numbers into the computer in front of her and waits for a few moments.

SECRETARY

Mr Anders is here now, Sir.

(beat)

Certainly.

She cancels the call and looks up at Jacob.

SECRETARY

You may go in now.

Jacob goes straight for the door. Eckhart sticks his hand out to the secretary.

ECKHART

Thank you, Miss...?

The secretary shakes her head.

Eckhart shrugs and follows Jacob.

INT. CHARLES LONDON'S OFFICE - CONTINUOUS

Jacob and Eckhart enter through two large glass doors. The room is huge with a collection of antique vases and statues along the sides; pictures and paintings decorate the walls; and there are a lot of space exploration models in glass cases scattered around the room.

A guard who is standing just inside the doorway approaches them. He is huge, broad shouldered, no neck, fat hands.

GUARD 4

Arms out.

As Eckhart begins to raise his arms a voice interrupts.

CHARLES LONDON

That won't be necessary.

The voice came from the far side of the room.

Behind an oversized oak desk, in a large backed chair, sits Charles London. He is looking out of the window at the world.

LONDON

He is an officer of the Law. I don't think he's here to shoot me.

He turns the chair around and looks at Jacob and Eckhart. He is in his late 70's, grey-silver hair, very smartly dressed with diamond cuffs on his jacket and a metal clip on his tie

that refracts colours in amazing wheels of light.

LONDON

I'm sure by now you've heard about what happened to Theodore from Ms. Keenan.

Tragic. He was a good man.

Jacob tries to detect any emotion or remorse on London's face. Jacob is wrestling with his anger, keeping it subdued.

JACOB

He was a good man. He was one of my men.

LONDON

Semper fidelis. I admire that.

London rises from his seat and walks over to one of the glass cabinets that hold some ornaments and small gizmo's.

LONDON

As I'm sure you've heard they were very strange circumstances. I chose not to make it public so as not to cause a panic. The public image of this company needs to be strong in the face of all odds, any sully to its name would cause a disruption in influential peoples' opinions. But in retrospect I should have included the police in this matter as there seems to be a spate of these occurrences.

JACOB

Is that why you sent Jen to spy on us?

LONDON

(amused)

No, not spy.

I sent her as a representative of the company to help where needed. It seems there is a shared connection to what is going on and I hope we can work together for a satisfactory - and quick - resolution.

After Theodore was found Ms. Keenan took it pretty badly. She has a level head and I have every

(MORE)

LONDON (CONT'D)

confidence in her, but it was a horrendous ordeal for her. It was her initiative to contact you.

Jacob reacts subtly to London's comment, and London notices it.

JACOB

And what about Stuart Wesland? Why did you want him killed?

LONDON

I don't know who that is.

JACOB

Cut the shit, London. We know you sent some men over there this morning to take him out. Why? What did he know?

London watches Jacob, studying him.

Moments pass where neither man says anything. The tension is palpable between them.

Eventually London walks over to the window, his back to the two men.

LONDON

Do you know why we are here, gentlemen?

Jacob looks at Eckhart who only shrugs.

LONDON

We are biding our time before we can find our own personal Eden. Our own piece of God that we can put our faith into. If we are created in His image, then inside each of us there is a part of Him.

ECKHART

Isn't Mars your Eden?

LONDON

Mars is only a part of it. "Eve" is my love affair. "Adam" is seventeen ships travelling in all directions from this planet. Each has a Bridge Port on board. When they find the

(MORE)

LONDON (CONT'D)

furthest reaches of our world and into the next, I will be the first man to see things only dreamed of since the dawn of consciousness. I will see them first-hand instead of through a lens.

Cross through a nebula into the unknown. Maybe even in my lifetime I could cradle a star as it's being born.

And that is only the beginning. God created the heavens and the Earth in seven days-

JACOB

And you're trying to bring it down is as many days.
You're crazy, London.

LONDON

Am I?

The discovery of worlds is a crazy idea to you...?

The prospect of discovering civilisations out in the recesses of deep space. Being in another solar system where there is a possibility of life on another planet...

Since Kennedy began the space race in the sixties, to landing on the moon, to the invention of the Bridge, landing on Mars and building a new colony, and now...

JACOB

Now what...?

Finding Heaven and usurping control...?

LONDON

Now who's crazy, Mr Anders?!
This is my legacy, Gentlemen. This is what I leave for this world.

ECKHART

So what you're saying is fuck this world in the hope of a better one...?

LONDON

No, my dear boy. You misunderstand me.

JACOB

Yes, it appears you are being obtuse in your responses. But you are doing a good job of avoiding my question.
Why did you kill Stuart Wesland?

LONDON

I haven't killed anyone. But if I had to assume a reasoning for a person to be eliminated then I would have to say that sometimes sacrifices need to be made.

JACOB

Very diplomatic answer.

(to Eckhart)

I think that's a confession, though, don't you?

LONDON

I think you're forgetting about the law, Mr Anders. You need proof.

JACOB

Don't you worry, London. We'll get proof. I just needed to hear you say it.

LONDON

(undaunted)

Well, I guess then you have me by the scruff, so to speak.

INT. HOSPITAL - LATER

Jacob is standing in the corridor, looking into a room in the ICU where Randall is recuperating. He has tubes coming out of everywhere.

Jen is sitting, exhausted, in a chair behind him.

JACOB

I'm off the case.

Jen looks up, doesn't say anything for a few moments.

JEN

I'm sorry, Jay.

JACOB

It was my own fault.
I was stupid enough to think I
could outsmart London.
I'm poison, Jen. If you stick with
me things go bad.

JEN

Jay... Randall knew what he was
getting into. You can't be
responsible for everyone.

JACOB

That's just it, Jen. I'm the one
London wants, I'm the one that
needs to finish this.

JEN

You can't do it without me.

JACOB

I've hurt you enough.

JEN

Fuck you, Jay. If you think that's
gonna stop me from helping you,
then you're an idiot.

JACOB

Thank you.

JEN

Anytime, idiot.

Jacob smiles, despite himself.

Jen's phone beeps. She reads the message there.

JEN

How do you feel about taking a trip
upstate?

Jacob turns around to look at her.

EXT. STREETCORNER A BLOCK AWAY FROM THE CHLONOCORP BUILDING
- DAY

Eckhart is sitting in his car. He has a pair of binoculars and is watching the ChlonoCorp building.

The crowd of people are still protesting and Eckhart is parked behind the group trying to blend in. The protestors are quieter now and the number of people has decreased.

Just then an armoured 4x4 and an escort come through the checkpoint on the other side of the street.

Eckhart tracks their approach...

The cars stop at the loading area on the side of the building. Three big men get out of the 4x4, and two guys get out of the escort car.

Eckhart recognises one of the men and the ChlonoCorp Suit that shot up Wesland's place.

ECKHART

Wat gaan hier aan?
(What's going on here?)

He watches them as they go into the building.

Once inside Eckhart puts down the binoculars and reaches into his pocket and retrieves his phone.

He dials.

ECKHART

Jacob...? You'll never guess who's
just showed up at London's...
Ja, no. The guy from wesland's...
Ja...
Okay...
Where are you now...?

He listens for a few moments as Jacob tells him where they are going.

ECKHART

Okay.
I'll let you know if anything else
happens. Eck out.

He flips the phone closed and replaces it back into his pocket.

He picks up the binoculars and continues to watch the building.

Suddenly there is a tapping at his window. He fumbles the

binoculars and almost drops them. He looks out the window and sees a figure standing there. He puts the binoculars down and rolls down the window.

He squints up at the figure who is standing with the sun behind him.

ECKHART
Can I help you...?

FADE OUT:

FADE IN:

EXT. FARM - NIGHT

Jacob's car turns off the main road and onto a mile-long dirt road and stops at a tall iron gate. A high wall surrounds the property and is topped with razor wire. A vidscreen leans up from the ground at the driver's side window.

INT. JACOB'S CAR - CONTINUOUS

Jacob opens the car window and presses the call button on the vidscreen.

Jacob turns around to see that Jen is asleep next to him. He takes a moment to look at her in the pale light. She is so serene. He removes a strand of hair from her face. She stirs but doesn't wake up.

Then there is a loud buzz coming from the vidscreen. Jen wakes with a start.

Jacob turns to see a face appear on the vidscreen.

THOMAS
Yes...?

JACOB
Hi. Yes. Thomas?

THOMAS
Who goes there?

JACOB
My name is Jacob Anders. I'm here
with Jen Keenan.

Jacob leans back a bit. Jen smiles from the passenger seat at the vidscreen.

JEN
Thomas Gray?

THOMAS
Ms. Keenan.
Did you see any lights following
you on the way?

JACOB
Nobody is following us.

THOMAS
Good. Drive up to the house.

A buzzer sounds and the tall gates begin to open with a shuddering whine.

Jacob closes his window and they drive up to the house.

EXT. FARM - MOMENTS LATER

Jacob and Jen exit the car.

They walk up to the porch to see Thomas exit the house to greet them. He sticks his hand out and takes Jen's hand first.

THOMAS
Ms. Keenan?
Pleasure to meet you.

JEN
Pleasure to meet you, Doctor. This
is Detective Jacob Anders.

Thomas turns and sticks his hand out to shake Jacob's hand.

THOMAS
Pleasure.

JACOB
What's this all about, Doctor Gray?

THOMAS
There's enough time for that later.
Right now you must be famished.
I'll make us something to eat.
Please... Come inside.

They enter the house.

INT. FARMHOUSE - MOMENTS LATER

The old farmhouse has been renovated to be more modern. The outside is mostly how it was, slightly dilapidated and worn, but inside it has been fitted with all modern utilities. A big home theatre system is set up on one side of the living room, a fake fireplace on the other side, glass panel sliding doors look out onto the property and we can see the old red barn.

Jacob and Jen are sitting together on a double couch. Thomas is in the kitchen making tea.

THOMAS

I do want to thank you for coming.
It's not often I have guests so you must excuse me if I forget some of my manners.
I know this may seem strange, what with all that's happening, but you can trust me, Detective.
I am an old man. I have only so much time before I leave this world in search of a better one. But before I go, I do have some scores to settle.

Thomas comes out of the kitchen holding a tray with mugs and a teapot on it.

THOMAS

Dinner will be ready in about half an hour. I hope you like turkey. It's fresh, not that lab replacement they do in the fast food places.

Jen and Jacob exchange a look of surprise.

JACOB

Really, Mr gray. No need to go out of your way like that.

THOMAS

Really, it's nothing. I'd only be eating it on my own otherwise.

Thomas pours some tea into the mugs.

JACOB

So, Doctor Gray... What's going on?

Thomas looks at his watch and sets a timer.

THOMAS

Yes, we have some time.

Well, I guess I should start at the beginning.

I was there when Alexander discovered the Bridge. I was in my late twenties when ChlonoCorp assigned me to assist him in his experiments. They funded Alexander when no one else would.

Others thought he was just a crazy old man.

Turns out he was a genius...

FLASHBACK:

INT. BARN - NIGHT

Thomas and Alexander are standing one at each Teleport Ring.

THOMAS (V.O.)

...Charles London had a lot of money and he knew a good investment when he saw one.

Alexander quickly pulls his hand back, out of the Bridge Port.

On Thomas's side he sees Alexander's hand disappear into the Port.

Alexander stumbles back and falls onto the ground. He puts his hand under his armpit, convinced that it got severed in the Port.

THOMAS

Oh, my god, Prof. Did you see that?

Thomas looks at Alexander on the other side of the room; he has gone pale and has begun hyperventilating.

THOMAS

Prof... You alright?

He runs over to Alexander's side and kneels down next to him.

THOMAS

Prof... What's wrong?

Alexander turns to look up at Thomas with terrified eyes.

ALEXANDER

My hand...

THOMAS

Yes, I saw it.

ALEXANDER

(shaking his head)

My hand...

THOMAS

Yes, it went through. I saw it on that side...

Alexander looks at him, not really seeing him.

He slowly pulls his hand away from his arm. He looks at it, flexing his shaking fingers.

Thomas has a big smile on his face.

THOMAS

Fucking A!

Alexander looks at him in disbelief.

They both look at the rings, humming away on either side of the room.

THOMAS (V.O.)

...that's when he realized what had just happened...

INT. BARN - MOMENTS LATER

Thomas goes to the computer terminal and checks the readouts. Alexander stares into the Ring that swallowed his hand.

INT. BARN - MOMENTS LATER

Alexander is standing at the Access Ring, Thomas is standing at the Receiver Ring at the other side of the room. Alexander has a pencil in his hand, rolling it in his fingers.

ALEXANDER

You ready?

Thomas nods.

Alexander slowly pushes the pencil through the Ring. It goes in with a steady phasing sound.

THOMAS

I can see it!

Alexander holds it half in and half out of the Ring, turning it this way and that.

THOMAS

This is creepy, Prof.

Alexander moves around the Ring to look into the other side of it. He sees his hand through the Ring holding onto the pencil, and where he should be seeing the eraser end of the pencil all he can see is a cross section of it with the wood surrounding the carbon centre.

Thomas grabs hold of the pencil that is seemingly moving of its own accord. Alexander looks up to see Thomas holding the pencil. Alexander lets go and Thomas pulls the pencil through the Ring.

Thomas pulls a scrap piece of paper from his coat pocket and draws something on it.

Alexander comes around to thomas's side of the room and looks at what Thomas had drawn.

It's a smiley face.

Alexander looks up to see that Thomas has a big grin on his face.

INT. BARN - LATER

Alexander and Thomas enter the barn, excited. Alexander is carrying a birdcage with 5 sparrows fluttering around inside.

THOMAS (V.O.)

...the next thing we did was go out and buy something living from a petshop at the next local town. That's when we encountered our first problem.

Alexander puts the cage down next to the Access Ring and takes his jacket off. Thomas runs over to the Receiver Ring.

Alexander opens the cage and removes a sparrow. He looks

over at Thomas.

ALEXANDER

Ready?

Thomas nods and crouches into a catching position.

Alexander puts the sparrow in front of the Access Ring and tries to shoo it through without touching the Portal himself. But the sparrow slips out of his fingers and flies off, escaping through a skylight.

Alexander turns to Thomas who only looks back with wide eyes.

Alexander opens the cage and reaches in for another sparrow.

ALEXANDER

Just be ready when I send this one through.

Alexander holds the sparrow tightly. He holds it to the Ring, then using the flats of his hands he pushes the sparrow through.

Quickly Alexander rushes over to the Receiver end where Thomas slowly rises, a look of shock on his face.

ALEXANDER

What's wrong? Did you lose it?

Thomas just shakes his head.

Alexander sees the sparrow sitting on the bench in front of Thomas. It is staring blankly at nothing and its breathing is weak. The lively bird he pushed through the Access Ring is now an inert shell of its former self.

Alexander clicks his fingers in front of its eyes; it blinks, then falls over and dies.

Thomas emits an audible shudder.

INT. BARN - MOMENTS LATER

They push a second sparrow through the Ring.

This one dies as soon as it appears on the other side.

INT. BARN - MOMENTS LATER

This time Alexander pushes the sparrow slowly into the Ring backwards. He has made use of some forceps.

Alexander looks and sees on the other side the little birds insides as if dissected, but still breathing, blood moving around its body. It's still alive and healthy.

He pushes it all the way in.

On the other side by Thomas the bird seems more lively, but barely. It hops around on the bench, trying to take off. It stumbles about a bit more, taking a few steps, then falls over.

It's breathing slows, slows, then stops.

INT. BARN - LATER

Alexander puts some chloroform into the cage and pulls a sheet over the cage. They wait for the birds to pass out.

THOMAS (V.O.)

...at first we thought it had something to do with pressure or temperature when you go through. But there was no change when we put a thermometer through, and when we put a watch through the time difference was negligible from entry to exit...

Alexander pushes an unconscious sparrow through the Ring.

On the other side they wait for the bird to come around.

INT. BARN - MOMENTS LATER

The bird is lying down, as if it is asleep, its body respirating.

THOMAS (V.O.)

...this has become known as the Gap Effect, living things need to be unconscious when they go through otherwise they come out the other side dead.

The little bird's wings flutter. It's eyes open. It hops around a bit, then takes off, flying around the room like

nothing happened.

INT. PRISON - MONTHS LATER

A panel of suited men and a younger Charles London sit on one side of a basement room. On the other side is a Bridge Access Portal tall enough for a person to walk through, and next to it is a Receiver Portal, just as big. A computer system is humming away and a group of scientists buzz around it with clipboards and lab coats.

THOMAS (V.O.)

...after it was established that living things could go through, and Charles London became involved, the next step was obviously to make sure that people could go through...

A tall lanky man in a n orange jumpsuit is ushered into the room with chains around his ankles and wrists.

THOMAS (V.O.)

...the first volunteers to go through were convicts. If a bunch of murderers with little chance of parole came out the other side unscathed, then it should be safe for politicians and celebrities...

Guards take the shackles off of the man. He is visible excited.

THOMAS (V.O.)

...after hundreds of convicts who were gassed went through without ill-effects, officials came to one convict who was on death row with a unique, one-time offer...
Take the Bridge wide awake!
Come out the other side okay and they give him a full pardon...

Charles London sits comfortably back in his chair.

The guards stand back and one of the scientists nod to one of the officials.

There is no ceremony. The official nods to the lanky man who then begins to jump about, excited.

LANKY MAN

When I come out I want the Guv'nor
to kiss my ass.

The lanky man then promptly steps into the Access Portal...

...and appears instantly at the Receiver Portal. But he doesn't look the same. His face is haggard and old, his hair has gone completely white and his eyes are cracked and blank.

He lurches from the Portal on unsteady legs.

He looks around the room at the stunned audience.

He begins to speak, but stammers a bit like he's forgotten how.

LANKY MAN

It's forever in there.

Then the man collapses on the floor and dies.

THOMAS (V.O.)

...that's all he said. "It's forever in there." So the body moves through at a ten thousandth of a second, but the mind - the consciousness - goes through it a lot slower. Maybe eons. Nobody knows, or has been able to say, exactly how long the trip really is, because they don't live long enough to get a coherent answer.

CUT TO:

INT. THOMAS'S LIVING ROOM - CONTINUOUS

Thomas's watch alarm sounds.

Jacob, startled, clinks his mug of tea onto the table.

THOMAS

That'll be the turkey.
Excuse me.

Thomas rises from his seat and rushed off to the kitchen.

Jacob and Jen look at each other.

JEN

I've read about most of that, but
(MORE)

JEN (CONT'D)

how scary it must have been in the
beginning.
Those poor birds.

Jacob removes his phone from his pocket and stands up.

JACOB

I'm just going to check in with
Eckhart. I'll be back in a minute.

EXT. BACK PORCH - MOMENTS LATER

Jacob is pacing while he waits for the call to connect.
After a number of rings it goes to voicemail.

ECKHART (VOICEMAIL)

Leave it if you want a fat lip.

There is a beep.

JACOB

Hey, Eck. Just calling for an
update.
Call me when you get this.

Jacob ends the call and puts the phone back in his pocket.
He looks up to see a dark sky, just being able to make out
some of the brighter stars.

He rubs his eyes and then puts his face in his hands. He
takes a deep breath and exhales slowly.

He removes his caffeine pills from a pocket and dry swallows
two of them.

After a moment he rises and goes back indoors.

CUT TO:

INT. INTERROGATION ROOM - THAT MOMENT

The man in the Suit lifts a phone to his ear and presses a
button.

He hears a beep, then Jacob's message plays.

JACOB (PHONE)

Hey, Eck. Just calling for an
update.
Call me when you get this.

The Suit stops the message. He puts the phone on the table in front of Eckhart who is tied to a chair. He has been beat up. His eyes are red and swollen with dark bruises coming up. A cut below his left eye is open and coagulating blood streams down his cheek and neck.

His eyes flicker to his phone, then he looks up at the Suit but he doesn't say anything.

SUIT
What does he know?

CUT TO:

INT. THOMAS'S DINING ROOM - LATER

All three of them have finished eating. In the middle of the table there is a picked clean turkey carcass and empty bowls. Jacob leans back, comfortably full.

JACOB
That really was good, Doctor Gray.

JEN
Yes, thank you.

THOMAS
Oh, it's no bother. I've been saving the rarer meats for special occasions.
At my age, this is as special as it gets.

JACOB
Thanks, Doctor.

THOMAS
You're most welcome. And please, call me Thomas.
Now, where was I...
Oh, yes...
So once all the bugs were worked out and the process was deemed safe by government people, ChlonoCorp opened centres in every capital city. Long distance air travel became obsolete, and ChlonoCorp monopolised global travel. They established a base on the moon and sought to reach further planets. As I'm sure you're aware, Eve will be the first human colony outside

(MORE)

THOMAS (CONT'D)

Earth. But Charles wanted more from the Bridge. He had top scientists working out the limits of the Bridge, including me. We knew that the physical travel time the mind took to reach the Receiver was infinite. So we tried to find a way of slowing down the conscious experience when travelling the Bridge. Which is when we invented the Regulator Chip and discovered the Gap...

FLASHBACK:

INT. ARMY BARRACKS-BRIEFING ROOM - DAY

A drill sergeant paces in front of a line of men standing at attention. Next to him is Corporal Nicolai Masters. Jacob is one of the men but fifteen years younger. The other men are Eckhart, Kyle, Donny and Ted.

Behind the drill sergeant is a man in a suit, his PA, two scientists in white coats and a 15 year younger Jen.

DRILL SERGEANT

Now, I don't need to tell you, this is straight from the top. You have been selected for a very important mission, Gentlemen. Up until now you haven't been told anything about what we're up against for reasons of National Security. And you've been very accommodating with the shit these geeks have put you through. But you are the best, and the best don't complain.
AM I RIGHT?!

MEN (UNISON)

SIR, YES, SIR!

DRILL SERGEANT

Good.
At ease.

The men stand at ease.

DRILL SERGEANT

Corporal Masters will be leading
(MORE)

DRILL SERGEANT (CONT'D)

this expedition. He has been briefed on the basics. Now, to take us through the proceedings we have the Head of Gap Division, Dr Michael Addison. Doctor...

The man in the suit steps forward. He places a briefcase on the table. He rifles through some paperwork and lays a transparent sheet over the projector.

The image is a straight line. At each end he has drawn a perpendicular line with the words Access on one end and Receiver at the other end.

DR ADDISON

This is the Gap. Time here is a straight line. Our tests show that the line doesn't alter as long as the Receiver input has been established. That is to say, you won't find yourself in Tibet when you come out of it. The droids we have sent through come out with little information of what's inside. Most of the recorded information is static or unusable. But they come out intact. Sometimes they're in there for weeks.

Jacob is watching the presentation, but out of the corner of his eye he can see that Jen keeps looking at him.

His eyes flicker in her direction.

Jen smiles. A smirk pulls at the corner of Jacob's mouth.

DRILL SERGEANT

Eyes front, Anders.

Jacob shifts in his seat.

Dr. Addison continues talking.

DR ADDISON

We don't know what to expect when we go in there, so you'll be armed with the latest equipment for close combat and a vehicle with long range missiles, in the event that there are hostile combatants. Now...

CUT TO:

EXT. AIRFIELD RUNWAY - NIGHT

Jen and Jacob are lying on the runway looking up at the stars. They are more visible now than they will be in the future.

JEN

Are you nervous?

JACOB

I have every confidence in the team, Jen. I have confidence in you.

She reaches over and touches Jacob's arm.

Jacob reaches for her hand and they entwine their fingers.

Jen smiles, then her smile falters and it turns into a worried frown.

JEN

I meant about what you think you'll see in there.
Where do you think you go when your mind is open like that... Looking into an abyss-

Jacob leans over and kisses her on the mouth to stop her talking.

Jen gives herself to him in those moments while their lips are touching.

They pull apart and Jacob looks deeply into her eyes.

JEN

Can you promise me something?

JACOB

Anything.

JEN

Whatever happens I want you to promise me that we will be okay. I don't want to lose what we have here now between us.
I want you to be careful in there.

JACOB

I will.

JEN

Extra, extra careful. Promise me.

JACOB

I promise, Jen.

JEN

I'll be waiting for you on the other side.

They kiss again.

CUT TO:

INT. ARMY BARRACKS - DAY

The men are gearing up, putting on kevlar jackets and using every available area on their persons to strap on a weapon. Ted whispers a prayer to himself and kisses a rosary that he puts into a front pocket of his jacket.

Kyle has a photo of his wife holding his first son that he looks at before putting it away.

Eckhart is checking his weapons, opening cartridges, looking down barrels, loading backup pistols.

Nicolai sits quietly away from the rest of the guys. He looks out into nothing, his mind completely elsewhere.

INT. AEROPLANE HANGAR - MOMENTS LATER

Everyone is waiting and ready. The men all gather behind a large armoured vehicle that is equipped with a chain gun on the top and a missile launcher in the back. Ted is driving the vehicle.

They move toward the Access Portal.

The big computer system whirs on one side of the room. Scientists in white coats check readings behind a large control panel. On the other side of the hangar, behind a pane of bullet-proof glass, is a group of officials in suits wearing expensive watches.

The men stop in front of the Access Portal. Standing next to it is the Drill Sergeant and a very well dressed man; a younger Charles London.

DRILL SERGEANT

To reiterate... You're soldiers

(MORE)

DRILL SERGEANT (CONT'D)

first, explorers second. First order of business is to secure the area. Once the job is finished, and you're ready to come home, break the glass panel and press the exit button on the vehicle's dash. That will send the message to your implant to activate and send you through the Receiver Portal. So stay close to the transport. Any questions?

MEN (UNISON)

Sir, no, Sir.

DRILL SERGEANT

That's my boys.

There is a loud siren sound and the hangar doors begin to close. Last minute people enter through the closing door.

A voice comes over the loudspeaker.

VOICE

TWENTY SECONDS TO LAUNCH!

Charles London casually retreats back toward his perch behind the bullet-proof glass.

Jacob watches him. After a few paces London turns around and gives a knowing look at Nicolai. Nicolai nods subtly back.

NICOLAI

Alright, Men. Cock 'em and lock 'em.

Eckhart cocks his shotgun.

VOICE

TEN SECONDS TO LAUNCH!

Ted drives forward toward the Portal. The men follow close behind.

VOICE

FIVE!

Jacob looks over at Jen and gives her a smile.

VOICE

FOUR!

She smiles back, her eyes a bit teary, but she composes

herself.

VOICE

THREE!

The men slowly approach the Portal. Machines begin to kick in and a sheen develops over the Portal hole.

VOICE

TWO!

Charles London watches intently.

VOICE

ONE!

The men enter the Portal.

CUT TO:

EXT. THE GAP - CONTINUOUS

The men enter a world unlike anything seen before; the sky looks like it's on fire with gold-sepia clouds on a black background. Visibility is limited in all directions; the men can make out the shapes of ghost-like structures which look like buildings from their own world and, further away, what look like trees with thick trunks and branches that entwine amongst each other high up into the air. Beyond that there is complete darkness. Colours are muted into gold-sepia highlights and the lowlights disappear into the deepest darkest black.

The air is heavy and stale, like they have stepped into a room that has not been aerated in years. All noises and the voices of the men sound as if they are under water.

There is a humming noise, like a throbbing engine, breathing in long bursts, then relenting.

The men step clear of the Portal and into a clearing. They try to comprehend what they are seeing.

NICOLAI

Stay close.

KYLE

What the fuck is this...?
What the fuck's up with my
voice...?

(to Jacob)

Jay! Can you hear me? I can't hear
myself.

JACOB

Calm down, Kyle. I can hear you.
Keep your eyes peeled.

NICOLAI

What are you picking up, Ted?

TED

It's weird, Sir. I've got no
satellite, so all I have is the
motion sensor. I've got movement
all round but it's not locking on.
Might be something wrong with the-
Wait...

NICOLAI

What is it?

TED

I got blips being picked up, fast
moving ones, then they disappear.
I've got a number of them all
round.

NICOLAI

Is it a malfunction?

Ted smacks the side of the panel with his palm. The readings
jolt, but they stay the same.

TED

Don't think so, Sir. It might be
this place fucking with it. It's
picking up actual shapes, so it's
working to some degree. The shapes
don't seem to be holding form.

NICOLAI

What do you think it is?

TED

No idea, Sir.

NICOLAI

Alright, listen up...
We're gonna set up base here. We've
got full 360 visibility in this
clearing.
Jacob and Kyle, establish com-link
and get a beacon for us to follow
back to here.
Eck and Donny-

A noise interrupts Nicolai. A loud roar like a lion; guttural and territorial. Everyone pulls in closer to the vehicle.

KYLE

Did you fucking hear that? That wasn't human.

They all stand still, quiet, listening for any movement.

NICOLAI

I'm sure it was just the wind or something. Get back to the com-link. We need that-

The noise is heard again, closer this time.

KYLE

No offence, Sir, but that wasn't the fucking wind.

NICOLAI

You picking anything up on the scanner, Ted?

TED

Possible bogey, thirty yards. Blip not strong, so may be small.

NICOLAI

How far?

TED

Ten 'o clock, 23 yards.

All the men train their guns on that position, but they don't see anything.

NICOLAI

Give me a flare.

Jacob leans into the vehicle and grabs a flare gun. He hands it to Nicolai.

Nicolai fires a flare upward in the direction Ted pointed out. It illuminates that area. They see something crouched down under the glow. It moves in quick wispy movements, but they still can't make out what it is.

KYLE

What the fuck...

ECKHART

You want me to shoot it, Sir?

NICOLAI

We don't know what it is, Eck. We can't just shoot-

TED

We got another possible bogey, three 'o clock. Incoming.

Everyone turns in that direction. A fast moving object can be seen quickly moving towards them through the air.

Scared and jittery, Kyle squeezes off a shot. It goes wide. But it scares everyone into firing blindly at it.

With all the guys firing at it it disappears in a puff of smoke.

They all look around, then at each other.

DONNY

Did we get it?

TED

Original bogey is making a move.

They watch as it turns and disappears into the darkness.

JACOB

What do we do, Sir? Chase after it?

ECKHART

I say we hunt that little piggy and get it to squeal.

NICOLAI

Kyle and Donny... Set up the beacon here. We're gonna chase that bastard down.

ECKHART

Whoop!

EXT. THE GAP - LATER

Eckhart is walking point in front of the vehicle. Ted is driving. The rest of the men are walking two on either side of the vehicle.

NICOLAI
Anything yet?

TED
Nothing yet, Sir.

They keep moving.

EXT. THE GAP - LATER

They are about a mile from the beacon now. The terrain is becoming more difficult to manoeuvre as they move through the tree-like objects.

Kyle's eyes dart this way and that, nervous, afraid. He sees shadow figures out of the corner of his eyes, but when he looks, they're gone.

He hears a voice, as if it is close by his ear.

VOICE
(whispered)
Leave...

He turns in that direction, but doesn't see anyone. Then he turns to look at the other guys, but none of them seem to have heard what he has heard.

A sheen of sweat prickles on his brow. He looks out into the Gap.

He sees nothing for a few moments, then he sees a figure appear out of the blackness. It looks like an old woman carrying a child.

Kyle swallows hard. He turns to see that not even Ted has picked anything up on the scanner and none of the other guys are looking in the old woman's direction.

He turns back to see that the old woman has shuffled her way to within a yard of Kyle. Her face is withered and drawn, but her eyes are alive. She slowly turns the thing that she is carrying to show Kyle. An involuntary whimper escapes his throat.

NICOLAI
You alright, Kyle?

Kyle, startled, spins around to see Nicolai looking at him.

Kyle turns around, but doesn't see the old woman.

He turns back to Nicolai and tries to smile.

KYLE
No. Just shadows, Sir.

NICOLAI
Just keep your eyes peeled.

KYLE
Yes, Sir.

Jacob can see the fright in Kyle's face.

EXT. THE GAP - LATER

They arrive at a junction. Ahead of them is a wall of thick tangled bushes, vines that twist into ugly shapes.

JACOB
Which way now, Sir?

Nicolai looks this way and that. Both ways are very much the same: dark and ominous.

NICOLAI
What do you see, Ted?

TED
I don't have any readings either way, Sir.

NICOLAI
Well, Christ on a carousel.

He looks between the two options.

NICOLAI
I guess we take-

ECKHART
Shhh...

Eckhart stands listening, his ear cocked.

They all listen. In the distance they can hear a mewling sound. Like a wounded cat, but deeper.

ECKHART
It sounds like an animal distress call.

Then the scanner begins to pick up movement.

TED

I got movement.
Oh, God. I think we need to leave,
Sir.

NICOLAI

What is it, Ted?

TED

I got a mass of readings headed in
our direction. Coming fast.

NICK

Which direction?

TED

Both. All around. We need to leave,
Sir.

NICK

Everyone... Hold this position.
Jacob... you take left, Eck... you
take right.
Don't shoot until we see what these
things are.

The noise level rises gradually. The motion sensor's beep becomes a steady chiming. The men hold fast their positions, waiting, ready for anything.

Nicolai reaches under the wheel arch of the vehicle and removes a canister.

TED

Ten yards.

NICOLAI

Steady, Men.

The noise level is reaching a zenith. Kyle's panic is building.

They begin to see movement. Shapes start to form from within the gloom.

Figures lurch in their direction, and from above they see the wisps of shapes flying toward them.

Kyle sees a figure, a humanoid creature with broken teeth and long spider-like arms. It comes out of the blackness and Kyle sees in its eyes everything he fears.

VOICE
(in Kyle's head)
Leave...

Kyle steps backwards, trips on a rock and falls back against the vehicle. He hits his head hard.

Eckhart starts firing on the figures. Ted jumps out of the cab of the vehicle and climbs up to the gun turret on top and begins firing at anything that moves.

Everyone is shooting except for Nicolai. He has a canister ready, propped on the ground like a mortar launcher.

The bullets penetrate the mass of shadow creatures, stirring the air and wispy smoke tendrils that they omit.

Eckhart fires round after round but the advancement of the ghost-things is not slowing. There are too many of them.

Jacob is firing in the opposite direction, still holding his position.

JACOB
We need to leave, Sir.

NICOLAI
Keep your positions.

Jacob makes a decision and rises from his crouched position and begins moving backwards. Eckhart stays where he is and continues firing.

JACOB
Eck! Fall back.

Eckhart very slowly moves backwards, still in a crouching position.

Nicolai comes around the vehicle to see Jacob retreating back.

NICK
Goddamnit. I said hold your positions.

Jacob bumps into Kyle who is lying dazed against the vehicle. He looks down.

In that moment Nicolai sees one of the flying ghost-things sweeping down toward Jacob.

NICOLAI

Jay, get down.

Nicolai runs over to Jacob. Jacob turns to see, but can't bring his gun up fast enough.

Nicolai pushes Jacob out of the way. The ghost-thing flies straight through Nicolai's body but doesn't come out the other side.

Nicolai falls to the ground. His body spasms with convulsions. The tone of his skin changes to grey and his eyes darken.

Jacob gets up from where he has been pushed and rushes over to Nicolai's side.

JACOB

Sarge! Can you hear me?

Nicolai turns his face to see Jacob. Spit gathers around his lips and they tremble.

Jacob slings his weapon around his back and prepares to lift Nicolai up.

JACOB

Eck! We're leaving.

Eckhart moves back, still firing. Jacob hoists Nicolai onto his shoulders.

JACOB

Ted... Start up the Bridge.

EXT. THE GAP - MOMENTS LATER

The vehicle is swerving along paths and roads at a high speed. Eckhart is standing on the side of the vehicle, holding on with one arm and firing behind them. Donny is on the turret firing the big gun.

Jacob is navigating while Ted is driving.

TED

We've used too much juice. I'm gonna have to get Donny to reroute the power from the other cells.

JACOB

How long's that gonna take?

TED
No more than 5 minutes.

JACOB
Fuck. I don't think we have that
long.

Jacob sticks his head out the window and looks up at Donny.

JACOB
Donny!

Donny stops firing and looks down at Jacob.

JACOB
You need to reroute the power from
the rear cells and feed them into
the Bridge.

Donny nods his head and climbs down from the turret.

INT. VEHICLE - THE GAP - CONTINUOUS

Kyle is sitting against the door of the vehicle in the backseat mumbling to himself. He is watching Nicolai who is lying comatose against the opposite door.

Then Nicolai's eyes open suddenly, determined, curious. He sees Kyle and a grin spreads across his face.

Nicolai begins to speak, his voice fills Kyle's head, like there is more than one voice coming out of Nicolai's mouth.

NICOLAI
Why have you come here...?

Kyle begins to scream.

EXT. THE GAP - CONTINUOUS

Jacob hears Kyle's scream. He turns to look through the glass divide between the cab and the backseat to see Kyle with fear in his eyes. He sees Nicolai opposite him, his fingers have become alien-like with ghost claws on the ends.

INT. VEHICLE - THE GAP - CONTINUOUS

Nicolai watches Kyle who is cowering away but can't pry his eyes from Nicolai.

NICOLAI

Where have you come from...?

Kyle has begun to moan, his breath hitching.

KYLE

W-what are you...?

NICOLAI

I am... One.

I am all.

Then Nicolai's face changes. His cheeks darken and his eyes begin to black over. He bares his teeth.

A sound comes out of Nicolai's mouth like a cry of pent up energy, like a hurricane of voices.

Kyle screams again.

EXT. THE GAP - CONTINUOUS

Jacob sticks his head out of the car and shouts at Eckhart.

JACOB

Eck...! Eck!

Eckhart turns to look at Jacob. He has a maniacal grin on his face.

JACOB (CONT'D)

Check Nic and Kyle. I think there's something wrong.

Eckhart lowers himself to look into the backseat and sees Nicolai attack Kyle.

Eckhart opens the door, reaches in and grabs Nicolai's back. He pulls and Nicolai comes tumbling out of the door. He rolls a few times and comes to a stop.

Ted sees Nicolai fall out the vehicle and brings it to a stop.

They all watch Nicolai, unmoving.

Then he begins to raise himself up, carefully, with deliberate movements.

They all watch, seeing his changed face, his body changing shape and substance.

JACOB
Jesus, fuck!

Nicolai bares his teeth, primal, alien.

He gets up into a standing position and begins to move, puppet-like, toward the vehicle.

JACOB
Drive, drive!

Ted puts it in gear and roars with a spin of the tires.

The Nicolai figure picks up speed and begins to give chase, but they gain distance easily.

DONNY
What the fuck was that?!

Jacob turns to see Kyle in the back, cowering with his hands over his face.

JACOB
I don't want to know.
ETA?

Donny turns back to what he was doing.

DONNY
Two minutes.

Eckhart has begun firing again.

EXT. THE GAP - MOMENTS LATER

They enter the clearing where they landed. Ted drives into the middle of the clearing where they left the beacon and puts the vehicle in neutral.

Jacob turns to see Kyle, his eyes bloodshot, his hands shaking.

JACOB
You alright, Kyle?

KYLE
I saw him, Jay... I saw it.

Jacob turns to Donny.

JACOB

ETA?

DONNY

Twenty seconds.

Jacob turns to look behind them. The sky has darkened with the approach of a swarm of the ghost figures. And he can make out a single figure leading them. It is Nicolai. His body has taken on the same smoky translucence as the ghost figures.

Donny is stripping back wires with his teeth and twisting them together with other wires.

ECKHART

Jesus Christ, Donny. Hurry up.

DONNY

Two seconds.

ECKHART

You said two seconds five seconds ago-

DONNY

Got it!

Donny connects the last wire and a spark bursts in front of his face. A tornado of light slowly builds. The guys look around them, in awe, in expectation.

Donny jumps down into the backseat.

A whirlpool of light appears in front of the vehicle.

Jacob turns to see the ghost-figure army closing in. Eckhart begins firing again.

The whirlpool of light solidifies into a Portal.

TED

Hold onto your shorts, Boys...

Ted revs the engine.

Kyle begins to scream.

The vehicle fishtails, then grips the ground, sending the vehicle into the Portal.

Jacob looks back one last time to see Nicolai's face being absorbed entirely by the darkness that has possessed him. There is nothing left but a demonic grin.

INT. AEROPLANE HANGAR - CONTINUOUS

The vehicle comes through the Receiver Portal in a burst of light and screeching tires. The men in the Aeroplane Hangar hear Kyle's screams.

The vehicle comes through at a speed, turns and crashes into the wall on the other side of the room, narrowly missing a scientist in a white lab coat (Thomas Gray).

Kyle has stopped screaming, his breath hitching in his throat as he whispers a prayer.

The last thing Jacob sees before he blacks out is a view of scientists and fire officials running toward them. Behind them, he sees Jen, pale and frightened.

FADE TO:

INT. THOMAS'S LIVING ROOM - CONTINUOUS

Jacob, Jen and Thomas sit in silence. Jacob and Jen are holding hands.

Jen looks up at Jacob; her eyes are filled with imminent tears. Jacob offers her a smile and grips her hand tighter.

JEN

So, could these murders really be committed by Nicolai...?
Even though he's been in there for fifteen years?

THOMAS

All evidence points that way.

JACOB

But how? That's something we can't figure out.

THOMAS

Well, all these murders were committed at night, probably while they were all asleep. I would imagine that Nicolai is using the Regulator Device in your heads as a kind of -- beacon -- to gain access to your subconscious. Attacking you in your dreams.

JACOB

But I thought the Regulator was turned off.

THOMAS

It is. But synapses in the brain could still give it power.

JEN

Jesus. That's not possible.

THOMAS

All tests from that day you all went into the Gap suggests that it is still a part of our world, albeit one that we can't see. It's like a painting: you start with the primer, then build the layers of paint onto the canvas until you have a picture. The Gap is like the primer. The ghost image underneath our plane of existence that is the foundation of our world. London knows this. London knew this when he sent you into that place.

JACOB

We were guinea pigs.

Thomas doesn't say anything, he only shrugs.

THOMAS

And you have to understand, although it's been fifteen years in our time, it's ten times that for Nicolai.

JACOB

So, what's London's plan? Kill us all off so that none of us can talk?

NICOLAI

I don't think so. I believe London has found a way to get Nicolai out.

JEN

My god. How do we stop him?

INT. BARN - LATER

Thomas, Jacob and Jen are in the barn that was Alexander Dalton's lab where he discovered the Bridge years before. It's been renovated since then with a glass cube in the middle of the room that houses the original Bridge, now with human sized Portals. There are updated, smaller computers that line the walls.

Thomas goes to the computer workstation.

THOMAS

I can get you into ChlonoCorp's
Bridge facility with this.
Undetected.

Jen is amazed at the sight of the setup that Thomas has. She looks at everything, her eyes wide, not without a little glee.

JEN

Is that the original?

THOMAS

With some modifications, yes. This is the one that Alexander developed on university handouts, then ChlonoCorp money. It still works as good as it did then. Better even. Also, I've discovered a way to go through it without having to be asleep.

Jen does a double take.

JEN

What...? How...?
Everyone's been trying to figure that out for years. And you've discovered it...?
Why haven't you told anyone?

THOMAS

There are some things I don't want London to know. If you don't have to be asleep when you go through, then you can Bridge anywhere at any time without consequence, without regulations... It'll change things, Ms Keenan. And not for the better.

JEN

But how? I've seen top scientists working on it and they haven't even

(MORE)

JEN (CONT'D)

come close.

THOMAS

It's all in Alex's notes. There are still complications, and you come out the other end disorientated for a few minutes, but still sane. It's quite simple, really. He studied the effects of yawning while Bridging.

JACOB

Yawning?

THOMAS

Yes. The physical effect of yawning cuts off processes of the brain tricking it into shutting down while you Bridge. Similar to sleeping. As you go through the Access, it causes the same blockages. Alexander really was a genius.

But that's not the best part... This Bridge system is undetectable. Because it's the first, it's not been registered with any Bridge Centres anywhere, so no one will know you're coming.

Jen begins to realise something. Her face pales and she struggles to get her words out.

JEN

Is that - how you've been going into the Eve complex on Mars...?

Thomas looks up at Jen, trying to gauge her question. At first he tries to answer truthfully, thinking Jen and Jacob are on his side, then he sees her expression and he realises that Jen wouldn't stand for it.

He bites his tongue instead and doesn't say anything.

JEN

Doctor... Are you the one who's been sabotaging the Eve Project?

Thomas swallows hard and looks at Jacob, pleading for his assistance. But Jacob's expression is not forgiving.

JACOB

You gonna answer the lady, Doc?

THOMAS

It's not like that.
London is crazy. I'm only trying to
show him that he's not as
invincible as he thinks he is.

Jen looks away in disgust.

JEN

Those poor people. They were only
doing their jobs.

THOMAS

It's not like that. London has done
worse things. Many horrible things.
To you especially, Jacob.
We should be united against him.

JEN

You're a terrorist.

Thomas stands upright, abhorred at the remark.

THOMAS

Now, Miss Keenan. That is a very
serious accusation. I am a freedom
fighter. This is America. And
London is very un-American. He is
the terrorist.

JACOB

Doc, I don't like London, but
taking these matters into your own
hands is counter-productive. Not to
mention illegal, and immoral.

THOMAS

I did what I felt was necessary.
London has to be stopped. Even if
it's one small piece at a time. You
don't attack the giant head-on. You
whittle away at the cracks.

JACOB

London will not stop because of a
few glitches. He has the integrity
and the power to carry on no matter
how many bombs you set off. Don't
you see... We need to cut the head

(MORE)

JACOB (CONT'D)

off to stop him.

THOMAS

I've tried, Detective. Don't you think I've tried. All these years... Watching, waiting. Now I have you on my side. You, Jacob Anders, are the key to bringing down ChlonoCorp.

JEN

Killing innocent people to prove a point. You're as big a monster as London.

Jacob removes a pair of handcuffs from his belt and clicks them open. He approaches Thomas.

JACOB

Don't make this difficult.

THOMAS

You're making a mistake.

Jacob gets a bit nearer.

Then Thomas pushes a switch at the computer console he is standing in front of. There is a burst of light, momentarily blinding Jacob and Jen.

Thomas takes the opportunity to run for the Bridge. He turns a dial, flips a switch and the Access Portal bubbles open like a liquid wall.

JEN

No!

Thomas steps through the Portal.

Jacob, regaining his sight, sprints after Thomas and jumps toward the Portal, but it has already closed. He collapses in a heap on the other side of the room. He grabs his knee and holds it, gritting his teeth.

JACOB

Fuck!

JEN

Are you okay, Jay?

JACOB

Fucked my knee pretty bad.

(MORE)

JACOB (CONT'D)

Find out where he went.

Jen starts fiddling with the Bridge controls, but they're antiquated, so it takes her longer to find the system log.

Jacob hears a subtle beeping coming from under the workbench behind him. He looks there and sees a red light glowing. He turns onto his front and moves closer.

He lifts a sheet and sees that the underside of the bench is rigged with explosives.

JACOB

Jen. Hurry it up.

JEN

I've almost got it.

JACOB

Open the Bridge now. This place is rigged to blow.

JEN

Shit. Where should I set it to?

JACOB

Anywhere. First one. Just make it fast.

Jacob gets up and hobbles toward the Bridge.

The bubble wall appears.

Jen hesitates for a second.

JACOB

Go! I'm right behind you.

Jen closes her eyes tight and leaps through the Portal.

Behind Jacob he can hear the beeping speed up. He hobbles toward the Bridge, but loses his footing and falls to his knee just in front of it.

Behind him the room erupts in flames.

The shockwave pushes Jacob through the Portal.

INT. BRIDGE CENTRE; CHLONOCORP - CONTINUOUS

Jacob is flung through the Receiver Portal in the Bridge Centre. Fragments of Dalton's lab spill in from behind him.

A fireball licks out of the Portal, is cut off as the Portal closes, and burns out as it reaches upward.

Jacob lies on the floor, blood trickles from one ear and the one side of his face is black, the hair singed off.

He blinks a few times, a high pitched whine ringing in his ears. He rolls over onto his front and coughs.

He looks up to see ghost figures standing around him.

Then he hears clapping, getting louder as his hearing comes back.

LONDON

Impressive.

Jacob sees Charles London walking toward him, clapping his hands sarcastically.

Jen is on the other side of the room being detained by the Suit from Wesland's.

JEN

Jacob!

London stands over Jacob.

LONDON

Well. We meet again, Mr Anders.
 Sorry, Detective Anders.
 Whatever will we do with you...?

Jacob tries to get up but London puts his foot onto his back, holding him down.

LONDON

No need to get up.
 Now... What reason could you possibly have to be here at my personal Bridge Centre so late at night?
 And in such style!
 I'm impressed, Mr Anders. That was quite a show you put on.

JACOB

What is this about, London?

LONDON

That's a question I need to ask you, Mr Anders. Seems you've been a naughty boy.

JEN
Enough, London.

LONDON
Not now, Ms Keenan. I'll deal with you after.

JACOB
She had nothing to do with this.

LONDON
No... Of course not. It's all you, isn't it.
How admirable.
But, what exactly is this?
What are you doing here?

JACOB
Thomas Gray led us here.

LONDON
Go on.

JACOB
He's the one who's been sabotaging your Eve Project.

London watches Jacob for a few moments, churning the information in his mind.

LONDON
That's a serious allegation. And how has he been doing that?

JEN
He had Dalton's Bridge Port at his home where he's been sneaking into ChlonoCorp.
He set it to blow when we tried to arrest him.

LONDON
Aah, Doctor Gray. He and I don't share the same views.
Where is he now?

JEN
I didn't have time to find out before he tried to kill us.

London turns to one of his other guards and nods to him. The guard immediately turns and leaves the room.

London turns back to Jacob. He removes his foot from his back.

LONDON

Well, Detective Anders. I guess I should thank you for your services.

JACOB

Don't mention it.

Jacob slowly gets up.

LONDON

Yes, well. That doesn't excuse you from breaking into my facility.

London looks up at another one of his guards. He comes over and takes hold of Jacob.

London leaves the room.

LONDON

This way.

EXT. CHLONOCORP BRIDGE CENTRE - CONTINUOUS

There is a mob of people with picket signs outside the ChlonoCorp Bridge Centre.

They are restless, shouting chants and waiting, disorganised.

From further down the fence-line a figure approaches the crowd of protestors. It is Thomas Gray. He walks over to one of the protestors and speaks into his ear.

INT. BRIDGE CENTRE; PORT ROOM - CONTINUOUS

Jacob, Jen, London and the guards enter another room. In this room they find Eckhart strapped to a metal slab, and in front of him there is a tall Port.

Eckhart has been beat up, but he is conscious.

LONDON

I don't think introductions are necessary.

Jacob struggles to get free of the guard holding him.

JACOB
You bastard.

LONDON
Come now, Anders.

JACOB
What is this, London?!

LONDON
This is my Michelangelo. My God
moment. The Creator and His
creation.
(to Eckhart)
Are you a fan of fine art, Mr
Kruger...?

Eckhart spits in London's direction.

LONDON
Mr Kruger was caught outside my
building... Spying.
And not very well, I was told.
You're losing your touch, Mr
Kruger.

ECKHART
Di's nie wat jou ma gister gese
het.
(that's not what your mom said
yesterday)

LONDON
(disgusted)
Charming.

JACOB
Why is Eck tied up like that?

LONDON
Oh, my dear boy... He's the bait.

EXT. BRIDGE CENTRE - CONTINUOUS

The mob is getting rowdier. The tension in the air builds
and people start shouting profanity at the guards.

One person picks up a rock.

INT. BRIDGE CENTRE; OBSERVATION ROOM - CONTINUOUS

Jacob is cuffed with his own handcuffs to a sturdy pipe on one side of the room while Jen is being held by the Suit from Wesland's. There are three scientists sitting at a computer desk overlooking the room where Eckhard is in.

Charles London leans over one of them, looking at the computer screen.

LONDON

We looking good?

SCIENTIST 1

Uh, yes, Mr London. Sh-should we start the process now...?

LONDON

If we're ready, then start it up.

SCIENTIST 1

Y-yes, Sir.

JACOB

Was this the plan all along? To infect us so you could have your own ghost-army?

LONDON

No. I had no idea things would turn out the way they did. The plan was for Nicolai to capture one of those things and bring it back with him. We knew they were in there but we couldn't lure one with the machines that were sent in. They seemed to know the difference between those that are inanimate and the flesh.

JACOB

Nicolai was in on it?

London turns to look at Jacob.

LONDON

He was specially chosen. But then he was taken by one of those things and the plan was changed.

JACOB

This isn't a good idea, London. The complications of him coming back the way he is is too high. You

(MORE)

JACOB (CONT'D)

didn't see him-

LONDON

I've heard all your depositions. I know what to expect. We've looked at all the scenarios involving all the outcomes. There will be no surprises. All my men are ready.

SCIENTIST 2

Portal is open, Sir. Sending the beacon.

London turns back to the computer screen. He nods his head. The scientist pushes a button...

Eckhart starts to struggle against the electricity being passed through his body to boost the chip's signal.

Jacob and Jen look on helpless.

London has a grin on his face.

LONDON

Good, good.
Aren't you excited, Detective?
We're standing on another threshold of life... Of my legacy.
And you, Ms Keenan. No need to be upset. You did exactly as I had planned you would.

JEN

You monster! You played me. You played on my emotions. You knew I would help Jacob and I blindly let you-

LONDON

Come now. The human condition isn't that difficult to fathom. I knew eventually you'd lead Mr Anders here. Finding Thomas for me was a bonus.

JACOB

Don't do this, London. This is a very bad idea.

LONDON

You'll be eating your words in a few moments, Detective.

Jacob is at a loss. He resolves himself to meet his end.

There is a beep coming from the computer.

SCIENTIST 1
We've got a beep, Sir.

LONDON
Is it him?

SCIENTIST 2
Think so, Sir.

London leans over the computer terminal and looks into the room.

Eckhart is starting to make a noise deep in his throat. The sound is inhuman.

JEN
Stop, Charles...
You're killing him.

LONDON
He'll be fine. Nothing the human
body can't handle.

SCIENTIST 1
We have movement.

They all look into the room to see a small ghost coming through the Portal. It pushes through slowly, exploring this new place.

London's eyes are transfixed, gleeful.

Everyone else looks on in horror.

Then there's a loud explosion from somewhere within the Bridge Centre.

The ghost retreats back into the Portal.

EXT. CHLONOCORP BRIDGE CENTRE - CONTINUOUS

An explosion erupts from one side of the Bridge Centre; a billow of fire spews upward sending chunks of the building outward.

The mob of people has escalated to a riot.

People are throwing rocks at the guards who are firing

pepper gas canisters into the crowd.

Some men have taken to climbing the surrounding fence, trying to pull it down.

INT. BRIDGE CENTRE; OBSERVATION ROOM - CONTINUOUS

London presses an intercom button.

LONDON

This is London. What the hell was that?

VOICE (INTERCOM)

Sir, the protestors outside are getting out of hand. Someone's set off a pipe bomb.

JACOB

They're here, London. The people you have taken for granted are here to take back what you took from them.

LONDON

Shoot them.

VOICE (INTERCOM)

Sir...?

LONDON

You heard me.

VOICE (INTERCOM)

But, Sir... They're civilians, and the media are here-

LONDON

I don't give a shit. I'm busy here. Just shoot the leaders and the rest will calm the fuck down.

JEN

You can't do that, Charles.

London sighs loudly and resignedly.

LONDON

Fine!

Just sort it out. I don't care how, just do it.

VOICE (INTERCOM)

Yes, Sir.

London clicks the intercom off. He turns to two of the guards.

LONDON

You and you. Go and sort that mess out. Don't shoot unless it's necessary.

The two Suits nod and leave the room.

London turns and glares at Jen.

LONDON

Bloody bleeding hearts.

Then he turns back to the room.

LONDON

Anything?

SCIENTIST 1

Nothing yet, Sir.

LONDON

Fuck.
Boost the signal.

JEN

Don't. He's already unconscious.

Eckhart is unconscious but is still convulsing from the current going through him.

LONDON

(to Jen)

Then he won't feel it.

(to the scientist)

Boost it.

The scientist pushes the current up more; the lights in the room dim a little.

Jacob looks at Jen. She inclines her head downward. Jacob looks down and sees that her medical kit that is strapped to the inside of her thigh is open. She shows him a syringe in her open hand then implies she will stab the guard.

Jacob understands and smiles.

JACOB
I love you, Jen.

JEN
I love you.

London turns to see them both staring at each other longingly.

LONDON
How touching.

JACOB
Fuck you, London.

LONDON
My, my. You must be out of hope if you're finally telling her how you feel.

London goes over to Jacob and kneels down next to him.

LONDON
Would you like me to uncuff you so you two can share a moment?

Jacob spits in his face.

The Suit attempts to retaliate, but London holds his hand up. The Suit stays where he is.

London only smiles and takes a handkerchief out of his pocket and wipes his face.

Jacob looks at Jen and gives her the signal.

Jen stabs the Suit in the thigh with the syringe. Surprised, he pushes Jen to the ground.

London looks up, startled. Then Jacob shows that he has his hands free and grabs London, holding him by the neck.

The Suit, dazed, takes a step forward to help London.

London raises a hand as Jacob squeezes London's throat.

The Suit steps back on wobbly legs.

JACOB
Didn't think so.

LONDON
You'll never make it out of this place alive.

Jen gets up and goes over to the control panel where the two scientists look on unsure and turns down the electric charge going to Eckhart. In the next room Eckhart immediately relaxes and flops down, still unconscious.

Then she powers down the Bridge Portal.

After that she goes over to London and slaps him across the face. She has such hate in her eyes.

JEN
You bastard.

Jacob looks over at the Suit who is beginning to feel the effects of Jen's sedative. He can't keep his eyes open.

JACOB
Jen. Grab my cuffs and tie our friend over there to this pipe.

Jen goes to the Suit, takes his arm and leads him to the pipe where Jacob was tied. He goes willingly.

JACOB
Okay. How do we get out of here?

LONDON
You are just prolonging your inevitable-

Jacob squeezes London's throat so the last syllable becomes a duck noise.

JACOB
Just point in the direction we need to go.

INT. PORT ROOM - CHLONOCORP CENTRE - MOMENTS LATER

The three of them enter the room where Eckhart is still strapped down. Jacob still has London around the throat. Jen rushes over to Eckhart and begins untying his bonds.

Then Eckhart raises his head slowly. His face is different, darker. His eyes are a yellowy colour and an ugly grin spreads across his mouth.

Jacob has a sense of deja vu.

A deep terrible sound fills Jacob's head.

ECKHART (NICOLAI)
 Jaaaaacob...!

Jacob sees Nicolai behind Eckhart's eyes.

ECKHART (NICOLAI)
 It's been a long time, Jaaacob.

JACOB
 Nicolai!

ECKHART (NICOLAI)
 It's been forever.

JEN
 Eckhart!
 Jay... What do we do?

LONDON
 Nicolai.

Eckhart turns his head slowly and mechanically to face London.

ECKHART (NICOLAI)
 Aaah... Charles.

LONDON
 You are home, Nicolai. I have
 brought you back. Quickly... Break
 your bonds and help me-

Jacob squeezes London's throat.

JACOB
 Shut up.

Eckhart begins to struggle with his bonds like he is having difficulty manipulating Eckhart's body.

ECKHART (NICOLAI)
 Untie me, Jaacob... And I'll make
 yours' painless.

Jacob turns to Jen.

JACOB
 Jen, I need you to go into the
 control room up there and open up
 the Bridge. The furthest Port from
 here.

JEN

What?! Why...? What are you going to do?

JACOB

I need to get Nicolai out of Eckhart. And I need the Gap to do it.

They exchange a look between them.

JACOB

Trust me, Jen.

Jen runs to Jacob and kisses him.

JACOB

Quickly, there's not much time. And close that door behind you.

JEN

Be careful.

Then she's out of the room, closing the door behind her.

LONDON

You can't stop this, Anders. Let me go.

Jacob turns around to see that Eckhart (Nicolai) has freed one of his hands.

LONDON

This is madness, Anders. You can't stop him.

JACOB

Shut up.

(to Eckhart)

Eck. I know you can hear me. Fight it. I need you to come back.

Eckhart (Nicolai) has undone the last bond. He jumps off the table and stretches so all his joints click.

He approaches Jacob and London slowly.

ECKHART (NICOLAI)

Aaah, Jaacob. Just like old times, my friend.

JACOB

Nicolai. You don't have to do this.

ECKHART (NICOLAI)

You left me to die in there. It's an eternity in there. Do you know what an eternity feels like? I can show you.

LONDON

Kill him, Nico.

JACOB

If anyone's to blame, it's Charles London. He sent us in there, knowing what we would face. He put you in there, not me.

ECKHART (NICOLAI)

I am changed, Jaacob. I am a god. I am forever...

The Portal opens up behind Jacob. He slowly makes his way toward it, walking backwards, holding London as a shield.

JACOB

Too many people have died, Nicolai. There doesn't need to be any more death. Eck! If you can hear me, now would be a good time to pay me a visit...

ECKHART (NICOLAI)

He can't hear you, Jaacob. He doesn't exist anymore. This shell is mine.

JACOB

(under his breath)

Okay, Nicolai. You want to play...? Let's play.

Jacob moves closer to the Portal, dragging London with him.

When Eckhart (Nicolai) is only a few feet away from them Jacob half turns London toward the Portal.

LONDON

What are you doing, Anders?

JACOB

I'm going to make your wishes come true.

LONDON

No! No! I haven't got a chip.

(MORE)

LONDON (CONT'D)

Anders...

Eckhart (Nicolai) watches as Jacob turns and throws London through the Portal with a look of surprise.

LONDON

Noooo...

Charles London's body enters the Portal and disappears.

INT. ADAM SIX - DEEP SPACE - CONTINUOUS

Charles London exits a Portal onto an observation deck on one of the ships headed out into deep space. All around him he can see the dark blackness of space dotted with billions of stars.

Ahead of him is a nebula of awesome colour and size.

London is transfixed. He is still emitting a sound through lips suspended in an "o" shape.

He has aged dramatically. His eyes are deep in his dark sockets and the irises are cracked and pale. His skin is sallow and grey. His suit hangs off his bony figure.

He shambles onto the deck, his mind not altogether there.

LONDON

Row, row, row your soat, gently
down the ream... Ferrily, werrily,
cherrily, derrily... Life is ut a
gene.

INT. PORT ROOM - CHLONOCORP CENTRE - CONTINUOUS

Jacob has just thrown London through the Portal. He turns around just in time to see Eckhart (Nicolai) with a shocked and angry look on his face.

ECKHART (NICOLAI)

Nooo.

He runs at Jacob with rage burning in his eyes. Jacob braces himself in a defence pose.

Eckhart (Nicolai) tries to grab Jacob, but Jacob falls backwards, his legs buckling under him. He grabs hold of Eckhart's clothes and flips him into the Portal, still holding onto him.

INT/EXT. BRIDGE CENTRE/GAP - CONTINUOUS

Eckhart's body and Jacob's upper body enter the Gap.

The demon-like skeletal body of Nicolai is thrown clear of Eckhart's body and falls in a heap on the Gap side. The time he has spent in the Gap has caused an entire change to his body, making him ghoulish-like.

Jacob turns over, his upper body still in the Gap, and begins pulling Eckhart back through the Portal.

Jacob looks up to see Nicolai attempt to rise from the ground. His bones crack as each limb and joint rub and twist.

NICOLAI

Jaaaacob...! You cannot stop us.

Behind Nicolai Jacob sees an army of the ghost creatures appear out of the darkness. They close in on the Portal.

Jacob pulls faster but Eckhart is dead weight.

He grabs hold of Eckhart's torso and pulls Eckhart on top of him, pulling both of them through the Portal in a heap at the base of the Portal.

Jacob turns and shouts up at Jen in the observation room.

JACOB

Jen... Shut it off.

Jen hits buttons frantically.

Then Jacob feels Eckhart tugging away from him.

He looks down to see Nicolai's bony, alien hand gripping Eckhart's leg and pulling.

Jacob uses leverage enough to keep Eckhart on this side of the Portal.

Then he hears the Portal powering down. There is a scream coming from the Gap.

The Portal blinks closed with an audible pop. Jacob falls back again with Eckhart on top of him. Still holding onto Eckhart's leg is Nicolai's lower arm, severed clean at one end.

Jacob falls back and lets out an exhausted laugh.

JEN
(speaker)
Jay. Are you okay?
Is it over?

JACOB
Yes. I think so.
Help me with Eckhart.

INT. PORT ROOM - CHLONOCORP CENTRE - MOMENTS LATER

Jen kneels down next to Eckhart, checking his vitals. Jacob is holding his head up.

JEN
Jay. Are you hurt?

Jacob shakes his head, no. He looks down Eckhart's body and sees Nicolai's alien hand still holding onto Eckhart's leg. Jacob uses his foot to kick it off of him.

It crumbles into dust.

JEN
We're gonna need to get him to a hospital. Can you carry him?

EXT. CHLONOCORP BRIDGE CENTRE - LATER

The riot has escalated. People have overpowered the security guards and are making their way into the compound.

An explosion erupts somewhere inside the building.

Jen, Jacob and Eckhart exit the building through a blown open door. Jacob has Eckhart over his shoulder, fireman style.

They make their way through the mass of rioters. People run past them carrying guns that they're commandeered from the security guards while others carry sticks and rocks.

Past the outer perimeter fence, which the rioters have destroyed, police are shoving rioters into the back of a police van. There are riot police in protective gear getting ready to enter ChlonoCorp's Bridge Centre.

Jacob sees Walter Edwards arrive in his car. He pulls up alongside the perimeter fence and exits his car. He sees

Jacob.

Jacob makes his way over there.

EDWARDS

What -- in the fuck -- is going on here, Anders?

JACOB

Good to see you too, Walt.

Jacob crouches down and drops Eckhart onto the ground, leaning him against the fence.

EDWARDS

Where's London?

JACOB

I don't know. But he's not in there.

EDWARDS

Well, that's a relief.

Jacob and Jen exchange a look and a smirk.

Walter looks at Eckhart who is still unconscious.

EDWARDS

Jesus Christ. What is this cluster-fuck? I thought I told you to stay away from London.

JACOB

This one isn't my fault. I got sucked into this one.

EDWARDS

Well, we'll just see when there's an enquiry and London presses charges of-

Edwards is interrupted by one of the cops standing near them.

COP

Put down the weapon!
Sir... Put down your weapon or we will open fire...!

They all turn to see the ChlonoCorp Suit that Jen had handcuffed in the observation room coming towards them with

a semi-automatic rifle in his hands. His eyes are trained on Jacob.

All the officers around them raise their weapons, ready to fire, even Edwards.

EDWARDS

Son... Drop your weapon or we fire upon you...

He takes no notice of the warnings and begins to raise his gun, aiming it at Jacob. He has a grin on his face and his eyes are wild.

Jacob pushes Jen away from him. He closes his eyes awaiting the shots.

Then shots are fired. The Suit takes a few in the chest, but not before getting off a round or two of his own. The Suit hits the ground.

Jacob looks down to see Eckhart holding a small smoking gun in his hand. He slowly lowers it and leans back against the fence.

JACOB

Fucking hell, Man. Where do you hide all these fucking guns?!

Jacob looks down and sees a pool of blood seeping into his own shirt.

JACOB

Oh, fuck...

CUT TO:

INT. HOSPITAL - LATER

Jacob is being rushed down corridors on a gurney. Jen is running alongside him, shouting orders at the nurses.

JEN

Prep an OR! Now!

She turns to Jacob.

JEN

I'm not gonna let you fucking die, Jay.

Jacob is barely conscious. His eyes flicker.

They rush him into a room where two surgeons are waiting.

The doors swing closed behind them.

CUT TO:

INT. HOSPITAL OPERATING THEATRE - LATER

Jen is dressed in surgical scrubs, operating on Jacob.
She is panicked.

JEN
Goddamnit, goddamnit...!

CUT TO:

INT. HOSPITAL OPERATING THEATRE - LATER

Jen wipes sweat from her brow.

CUT TO:

INT. HOSPITAL OPERATING THEATRE - LATER

The heart monitor flatlines and Jen jumps up onto the gurney with Jacob and begins pumping his chest with her palms.

JEN
Don't you fucking dare.

Jen is pumping away, tears falling from her eyes onto Jacob's face.

CUT TO:

INT. ICU - DAY

Jacob wakes with a start. He's clutching at his chest, breathing heavily, sweat dripping from his face.

He scrunches his eyes, beginning to relax, realising it was a dream.

He looks around the room; there are cards and a bouquet of flowers on a side table. Jen is asleep, sitting in a chair to Jacob's right. She looks different; her hair is longer and she's dressed in a casual dress.

Jacob looks down his front, lifting his hand slightly, and sees two completely healed over bullet hole scars. He relaxes his hand back over them.

Jacob reaches up and gently touches the back of his neck. There is a bandage there with a little dot of blood that has seeped through it.

He winces. Then settles back down.

He watches Jen for a few moments as she sleeps.

She eventually stirs and opens her eyes. She notices Jacob watching her. She rises from her seat and sits down on the bed.

JEN
Is there any discomfort?

Jacob just smiles.

JEN
Jay? Are you okay?

JACOB
I'm fine, Jen.

JEN
Let me see.

She pulls his head forward and looks at the back of his neck. She presses down on the edges of the bandage.

JEN
Does it hurt?

JACOB
Itches a bit.

JEN
But nothing else...? You haven't got any pain in your head...?

JACOB
No.

She places his head back down.

JEN
Any bad dreams?

JACOB
(shaking his head)
Something woke me... But I don't remember dreaming.

JEN
Well, that's something.

JACOB
Did everything go okay on your end?
No complications?

(MORE)

JACOB (CONT'D)

Is Eckhart okay?

JEN

Yeah. He's in the next room. Still out.

Everything went fine. Barely a hitch. All the specialists did an amazing job getting that thing out of you. I bet they're still drunk celebrating.

Jen is circling a finger around one of the healed over bullet holes, the one nearest his heart.

She has a distant look in her eyes.

JACOB

Are you okay, Jen?

JEN

Yeah. Just...

JACOB

It was a year ago.

JEN

I know. But an inch to the right and...

JACOB

And I'm still here.

He grabs her hand and holds it tight in his own. Her eyes begin to well up.

JACOB

It's all over.

She leans over him and hugs him.

JACOB

How's Randall?

Jen leans back with a big smile on her face.

JEN

He's been waiting in the hall since yesterday.

Jen rises off the bed and exits the room.

A moment later Randall comes into the room with a bouquet of yellow daisies. He has a big happy grin on his face.

RANDALL

Hey, Boss. It's good to see you
awake.

CUT TO:

EXT. ADAM SIX - DEEP SPACE - TIME UNKNOWN

The Adam Six spacecraft is still travelling at an enormous
speed out into space.

There is humming coming from the flight deck.

LONDON

'ow, 'ow, 'ow 'or 'oat... 'ently
'own 'a 'eam... 'errily, 'errily,
'errily, 'errily...
'ife is 'ut a 'eam...

Slowly the Adam Six begins to change direction. Because of
the speed the arc is very wide.

It does a 180 and then steadies its course.

CUT TO:

CREDITS

EXT. PARK - DAY

There is an old man in a coat and hat sitting on a park
bench. He is sitting casually, not a care in the world. He
watches all the other park-goers as they go about their day.

Then the man notices a uniformed police officer making his
way through the park toward the man.

Casually, the man wraps his coat tight around himself and
rises from the bench.

As he turns to his right he sees another uniformed officer
standing ten yards away from him, watching him.

The man turns around and is confronted by Detectives Jacob
Anders and Randall Smythe.

JACOB

Hello, Doctor Gray.

THE END