

DREAM CATCHER EP 1 "MEDICINAE"

Sci-Fi, Thriller, Fantasy, Pilot

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1. ACT ONE

2. EXT. HARLEM, NEW YORK 1970S - NIGHT.

The city is alive with people. We see obvious drug addicts loitering in the alleyways. This is a view of New York when heroin abuse is rife. Moving through the neighbourhood, it is not a friendly place. A man urinates up a wall while a woman provides oral sex to a faceless man in a dingy alleyway. Moving to the higher levels of the apartment block, we hear the sounds fade away from the city.

Moving up, the sounds disappear and we note a figure crouched on the roof of the apartment block looking down. His head and face are covered by a hood and he perches on the rooftop with his back to the screen.

With the skyline of New York identifiable, the perched figure is silhouetted as the words NEW YORK 1972 appear on the screen in oversized font. A woman's voice crackles as we move closer to the solitary figure. Her voice is amplified, as if transmitted through an earpiece.

MINA SIMMONS (OFF CAMERA)  
Looks like you're in the right place.

SOMNIA PREHENDERAT  
How's he holding up?

MINA SIMMONS (OFF CAMERA)  
Stable, but I don't know how long we've got?

SOMNIA PREHENDERAT  
Is he resisting?

MINA SIMMONS (OFF CAMERA)  
No, it's worse than that.

SOMNIA PREHENDERAT  
Hunters?

MINA SIMMONS (OFF CAMERA)  
Yes, they've started their sweep. I don't know how long we've got.

SOMNIA PREHENDERAT  
Let's hope it's long enough.

The figure rises to his feet and removes the hood covering his head. SOMNIA PREHENDERAT'S face is covered by a metallic geometric mask that covers his face and the top of his head. Tapping his ear, Prehenderat ends the call in his ear.

SOMNIA PREHENDERAT  
We'd better get moving then.

Prehenderat is dressed in a hooded pullover jacket. The fabric is tattered, and he looks out of place against his surroundings. Removing a device from his pocket, Prehenderat taps the screen and his clothes flicker as is glitching.

This is Prehenderat's disguise. The mask he wears can create a holographic face and his clothes, when viewed by occupants of his surroundings, appear relevant to their surroundings.

Having made his adjustments, Prehenderat replaces the device in his pocket and steps off the roof.

3. EXT. ALLEYWAY, NEW YORK - CONTINUOUS.

The man receiving oral sex grunts and pulls away from the woman. Pushing her away with disgust, he quickly tidies himself away and zips up his trousers.

ALLEY CREEP  
There ya go, bitch!

ALLEY CREEP is a man in his fifties, unkempt and rude. Disregarding the woman, he tosses a handful of dollar notes on the floor and she quickly scoops them up.

PROSTITUE  
Fuckin' asshole.

ALLEY CREEP  
Don't forget to wipe your face.

The woman moves to strike, but both of them are started as Prehenderat lands on the ground between them and the opening of the alleyway.

ALLEY CREEP  
What the fuck?

Prehenderat straightens himself and turns to look at the man. For a second, we see the mask before it is replaced with the face of an unknown man.

SOMNIA PREHENDERAT  
Sorry about the intrusion.

ALLEY CREEP  
What you say?

The man draws a knife from his belt and points it towards Prehenderat.

SOMNIA PREHENDERAT

I wouldn't bother. I'm not here for you.

ALLEY CREEP

No fucker gets the jump on me.

The man lunges and we see Prehenderat dodge the attack with ease. Flicking between a view of Prehenderat in his mask and robes to the view the man sees, he quickly disarms the man and slams a solid fist into his face. The man's nose breaks and his face is quickly covered in blood.

SOMNIA PREHENDERAT

I warned you.

ALLEY CREEP

You broke my fucking nose.

SOMNIA PREHENDERAT

I'll do more than that if you don't stay down.

Prehenderat admires the knife he has disarmed from the man.

ALLEY CREEP

Give it back.

SOMNIA PREHENDERAT

How about I give it to your friend?

Prehenderat looks at the woman, an evil grin appears on her face as she looks across at the man. Prehenderat admires the blade before dropping it to the ground.

SOMNIA PREHENDERAT

I think I'll let the pair of you decide what happens next.

The knife lies on the floor between the two of them as Prehenderat turns and stalks towards the opening of the alley. As he walks away, we see the woman scramble across the floor and take hold of the knife. Emerging onto the street, we hear the man scream in pain as Prehenderat moves into the flow of pedestrians on the street.

#### 4. EXT. HARLEM STREET, NEW YORK - MOMENTS LATER.

The street is alive with chatter as the blaring sirens of a police car disturb the conversation. The car turns onto the street and speeds up through the traffic. As the lights and sirens steal the attention of the people, we focus on an apartment block on the far side of the street.

The apartment block is a nondescript building, nothing special.

Two burly men stand guard at the top of a flight of steps as another patrols an alley at the side of the building.

We observe a car pull up to the pavement and sound its horn. Casting a look to the police car as it turns away from the main street, one guard on the steps slams a heavy fist onto the door and waits.

Almost straight away, a young teenager appears from inside the apartment block and speaks to the guard. We do not hear their conversation and the teenager quickly scurries to the car and we see an exchange of cash for a package of what we presume to be drugs.

NIGHT WORKER

Anything take your interest, honey?

The NIGHT WORKER is a young woman in her early twenties, her clothes are revealing and she sports track marks on her arms. Her face is gaunt, and she looks unhealthy. She is talking to Prehenderat as he stands watching the apartment block from across the street.

SOMNIA PREHENDERAT

Not tonight, sweetheart.

NIGHT WORKER

Not good enough for you?

She strokes his arm and we see his disguise flicker again for a moment; she does not notice.

SOMNIA PREHENDERAT

I'm not looking for that.

NIGHT WORKER

You looking for a different kinda ride?

SOMNIA PREHENDERAT

Maybe.

NIGHT WORKER

I can get you some. For a price.

She stops stroking his arm and looks jittery. See Prehenderat's attention is on the apartment block. She scratches at the marks on her arm.

SOMNIA PREHENDERAT

What's the price?

NIGHT WORKER

I get you some; you give me some. Simple.

SOMNIA PREHENDERAT

And how do you propose to get it  
for me?

NIGHT WORKER

I know the guys on the door,  
they'll sell to me.

SOMNIA PREHENDERAT

And they won't sell to me?

NIGHT WORKER

Not if they don't know you, honey.  
But they know me.

SOMNIA PREHENDERAT

I bet they do.

Prehenderat retrieves a handful of notes from his pocket and hands them to the woman. As she takes them, Prehenderat snatches her arm and drags her towards him. Leaning in close, he hisses in her ear so only she can hear him.

NIGHT WORKER

What are you doing?

SOMNIA PREHENDERAT

If you mess me around, I'll make  
sure this is your last night  
working. Understand me?

NIGHT WORKER

Get your hands off me.

SOMNIA PREHENDERAT

Do you understand?

There is panic in the woman's face as her eyes fill with tears of fear. She simply nods.

SOMNIA PREHENDERAT

Now get going and remember, I'll be  
watching.

Pushing her away, Prehenderat melts into the shadows as the woman moves away, shaking.

5. EXT. APARTMENT BLOCK STEPS - CONTINUOUS.

The two guards sit on the top steps talking. We see the NIGHT WORKER crossing the street towards them. She moves between the flowing traffic and walks towards the bottom of the steps.

GANGSTER #1

Look at this beat up old bitch.

GANGSTER #2

Shiiiiit man, that's Casey. Nice tight piece of ass.

GANGSTER #1

You put your junk in that, man you must be trippin' she's always pullin' a trick.

GANGSTER #2

She was clean.

GANGSTER #1

That was she tell ya? Man you're a fool, always listenin' to the call o'yo dick.

NIGHT WORKER

Guys?

GANGSTER #1

Watchya wantin' honey?

NIGHT WORKER

A score.

GANGSTER #1

No shit, where's yo money.

She removes the handful of notes and holds them out at the bottom of the steps.

NIGHT WORKER

I've got enough.

GANGSTER #1

(laughing)

Must have been a busy night.

As he speaks, he hammers his oversized fist on the door. We hear hurried footsteps from behind it and as the lock snaps open, the world suddenly stops moving.

6. EXT. HARLEM STREET, NEW YORK - CONTINUOUS.

The world is almost frozen in time, but not quite. Everything moves in slow-motion except for Prehenderat, who looks at a watch on the inside of his wrist. The countdown shows 15 seconds counting to zero and moves in real time.

Without pausing, Prehenderat bursts from the shadows and sprints across the street. He is viewed now in his geometric mask and flowing hooded jacket.

Launching himself over the bonnet of a taxi, he makes it across the street as the timer passes NINE.

Reaching the pavement, the timer reaches SIX.

At the bottom of the steps, the timer reaches THREE. As he reaches the top of the steps, time unfreezes and the door opens.

GANGSTER #2

What the fuck?

Registering that Prehenderat has somehow materialized between them, the two guards are in a state of shock. Fumbling to draw their guns, Prehenderat wastes no time.

Taking hold of the heavy door, he rips it open and smashes it into the face of GANGSTER #2 sending him flying over the wall of the steps.

Launching into the air, Prehenderat lands a precisely aimed kick into the throat of GANGSTER #1. With the attack, GANGSTER #1 crumbles down the stairs and lands at the feet of the woman who screams.

SOMNIA PREHENDERAT

Keep the money and go.

Not needing to be told again, the woman runs off, leaving the gangster clutching at his throat, trying to breathe.

Prehenderat has no time to react as the teenager behind the door recognises what is happening and pulls a gun and pulls the trigger. The gun fires and the street is filled with screams, more by luck than anything. The round misses Prehenderat and he disarms the startled teenager.

7. INT. APARTMENT BLOCK INTERIOR - CONTINUOUS.

The apartment block is dark and poorly maintained. We see Prehenderat disarm the teenager from inside the building and send him crashing into the interior wall. As he does, the teenager crashes to the floor and immediately shouts.

TEENAGER

Intruder!

Prehenderat moves to silence the teenager but is stopped by a volley of fire from somewhere deeper within the building. As bullets slam into the wall, Prehenderat dives back out of the door and takes cover behind the doorframe.

8. EXT. APARTMENT BLOCK STEPS - CONTINUOUS.

SOMNIA PREHENDERAT

You there Mina?



Tapping his ear, he waits for an answer and looks at the watch on his wrist. The display is red, with no countdown available.

MINA SIMMONS (OFF CAMERA)  
What's wrong?

SOMNIA PREHENDERAT  
He's fighting back and I can't use the Zee again.

MINA SIMMONS (OFF CAMERA)  
He's already spiking. Whatever you've got to do, you'll have to do in normal time.

Gunfire echoes from inside the apartment block as he remains crouched behind the doorway.

SOMNIA PREHENDERAT  
How long have I got?

MINA SIMMONS (OFF CAMERA)  
Not enough to waste time talking to me.

The call ends and Prehenderat prepares to make his move.

9. INT. APARTMENT BLOCK INTERIOR - CONTINUOUS.

We watch as a handful of armed men make their way along the corridor. They are all armed with guns and move towards the open front door.

ARMED GANGSTER #1  
Zeek, where you at?

SOMNIA PREHENDERAT (OFF SCREEN)  
If that's the asshole at the door, I don't think he'll be answering you.

ARMED GANGSTER #1  
What you done to him? What do you want?

One of the gangsters behind him releases another volley of fire, to which the ARMED GANGSTER glares at him as he stops firing.

ARMED GANGSTER #1  
The fuck you playin' at?

ARMED GANGSTER #2  
What?

ARMED GANGSTER #1  
Stop shootin' asshole.

The group continue to move along the corridor towards the open door.

10. INT. APARTMENT BLOCK STEPS - CONTINUOUS.

Prehenderat removes two items from his back. One is a small metal pole, and the second appears to be the handle of a samurai sword of some sort. Tapping the base of the handle onto his thigh, a curved blade grows from the end of the handle to create a complete Katana sword. With the other device, Prehenderat holds it out in front of him as he moves from his cover to stand in the doorway.

As soon as he moves, the gangsters open fire and yet no rounds reach Prehenderat as the pole has created a translucent shield in front of him.

ARMED GANGSTER #2  
The fuck's that?

All men open fire as Prehenderat races down the corridor towards them. Moving with precision and grace, he disarms and kills the nearest gangster, severing his arm.

Using the shield for cover and presenting his own attacks at the right moment, Prehenderat makes quick work of dispatching all four of the men guarding the corridor, leaving bleeding bodies on the floor.

Reaching the final armed gangster, the man levels his gun at him and pulls the trigger. The weapon is dry and an empty click sounds.

Slamming the shield into the man, Prehenderat backs him against the nearest wall and presses the blade of the sword against the man's neck. Extinguishing the shield, Prehenderat presses his face close to the gangsters. Once again, we see Prehenderat in his disguised human form when viewed from the perspective of the gangster.

ARMED GANGSTER #3  
Have you got any idea who you're  
fucking with?

SOMNIA PREHENDERAT  
Where is he?

ARMED GANGSTER #3  
You mad, he'll chop you up until  
little pieces you crazy fuck.

Prehenderat pushes the blade of the sword into the man's neck, drawing blood on the already stained blade.

SOMNIA PREHENDERAT  
Like I did to your little friends?

ARMED GANGSTER #3  
Fuck you.

SOMNIA PREHENDERAT  
I won't ask again, where's your boss?

The man resists as Prehenderat moves the blade sideway, cutting through the skin of his neck.

ARMED GANGSTER #3  
Third floor. But you won't get in.

SOMNIA PREHENDERAT  
Want to bet?

ARMED GANGSTER #3  
Yeah, bitch.

The man moves to drive a knife into Prehenderat's chest, but his attack is thwarted as he severs the Armed Gangster's head. Prehenderat watches as the body slumps to the floor and the head roll to his feet, wide eyes staring up at him.

SOMNIA PREHENDERAT  
Never gets easy. But it's got to be done.

Prehenderat looks at the watch on his arm that still shows red. Cursing under his breath, he heads to the stairs and looks up.

11. INT. SUNNY'S APARTMENT - CONTINUOUS.

We are in a packed apartment. People are milling around all over and one man seems to be the focus of attention. Dressed to impress, this is SUNNY, a well-built man in his early thirties. Dressed for the times, he takes a long draw from a cigarette as a young woman flirts with him. Staring out of the window at New York, Sunny is interrupted by another armed gangster.

ARMED GANGSTER #4  
Boss, sounds like trouble.

SUNNY  
You think I'm fuckin' deaf?

ARMED GANGSTER #4  
No boss.

SUNNY  
Go find out.

ARMED GANGSTER #4

But...

SUNNY

Go and fuckin' find out.

Not wanting to argue, the armed gangster turns and makes towards the front door of the apartment.

SUNNY

I'm surrounded by fools.

As he speaks, the front door of the apartment explodes and, as it does, the world once again moves in slow motion.

12. INT. APARTMENT HALLWAY - SECONDS EARLIER.

Allows an unconscious body to slide down the wall as he turns to look at the wooden apartment door. As he moves silently, the female voice speaks into his ear again.

MINA SIMMONS (OFF CAMERA)

The Hunters are closing in, you've got one shot.

SOMNIA PREHENDERAT

(hushed)

I could do with another dose of Zee.

MINA SIMMONS (OFF CAMERA)

He's already spiking, push him too hard and we'll be back to square one.

SOMNIA PREHENDERAT

(hushed)

If you're saying that I've not got much time.

MINA SIMMONS (OFF CAMERA)

Fine!

Looking at his wrist, the watch's face turns green as Prehenderat reaches the door. Removing the sword handle, he once again hits it against his leg and activates the shield in his other hand.

SOMNIA PREHENDERAT

Here goes.

Smashing the shield into the door, we see it surge with power and the door explodes inwards in a shower of splintered wood. Prehenderat presses the face of the watch and the FIFTEEN SECOND countdown timer begins again.

Prehenderat disarms armed gangster #4 by slicing through his motionless arm with the blade of the sword. Although the arm is severed, the blood and injury are slow in appearing.

Moving across the apartment, we see his attention is fixed on SUNNY as he makes his way around the gathering of other people in the apartment. When he is halfway across the room, a voice speaks from the corner of the room and Prehenderat turns to look at the course of the voice.

We see a robed figure with no face standing in the room's corner. Unlike the world around him, they can move at normal speed unhindered by the device on his wrist.

ROBED FIGURE

He's coming for you. Be ready.

Although the watch face still shows NINE SECONDS, the room comes to life and armed gangster #4 screams as his severed arm falls to the floor.

The room is in a state of shock and everyone looks at the unexpected intruder. Prehenderat finds himself surrounded and before he can react, a heavy fist slams into him, sending the sword and shield clattering to the floor.

SUNNY

Kill him!

Eager to respond, the burly men in the room set about fighting with Prehenderat, who struggles to keep them at bay. The fight is furious and, although he is outnumbered, Prehenderat keeps his ground.

At last, he has disabled two of the five men attacking him. Dropping to the dirty floor, Prehenderat retrieves the sword and drives the blade up in time to sever a man's hand as he points a revolver towards Prehenderat's head. Gripping the bleeding stump, the man tumbles over the sofa and Prehenderat seizes the chance.

Launching himself over the furniture, he lands in front of Sunny and knocks the woman at his side out of the way. We notice the robed figure is no longer in the room.

SOMNIA PREHENDERAT

Anyone comes any closer and I'll slit his throat.

Sensing movement behind him, Prehenderat chances a glance and Sunny attacks.

Smashing a fist into his face, the holographic projection flickers and fades, exposing the masked Prehenderat to Sunny.

SUNNY

What the fuck is this?

Stunned by the surprise attack, Prehenderat raises the word and strikes out towards Sunny. As the blade drives through the air, we.

CUT TO:

13. INT. MAKESHIFT LABORATORY, NEAR FUTURE

The room is a mass of cobbled together equipment. Two figures lay on beds head-to-head with one another. The two figures are both men. This is ALASTAIR SIMMONS, Somnia Prehenderat's alter-ego in the real world.

This is the near future. Technology looks more advanced but there is a feeling that this room is not the pinnacle of technology of the time.

ALASTAIR is a man in his early forties, weathered and beaten. He sports a shaved head and while his eyes are closed, we can see his eyes moving behind his eyelids.

The second man is obviously a DRUG USER, his gaunt with pasty skin and sunken eyes. The two men are connected by a series of cables that are attached to various parts of their head and torso.

After a few seconds, Alastair's eyes open and he sits bolt upright on the bed.

ALASTAIR SIMMONS

What's going on? Why'd you pull me out?

Looking around, Alastair rips off the cables from his head and torso. As he does, we get our first view of MINA SIMMONS, who looks from behind a bank of computer screens.

MINA SIMMONS is a woman in her early twenties. We see the family resemblance between her and Alastair. She has a head of long, dark hair. Mina is Alastair's daughter.

MINA SIMMONS

I had no choice; The Hunters have just activated the outer perimeter.

Launching from her seat, she throws a t-shirt at Alastair as she moves to the Drug User's side and sets about disconnecting him from the cables.

ALASTAIR SIMMONS

Shit! I'll secure the lab. You get him into the panic room.

## 14. ACT TWO

## 15. INT. PANIC ROOM - MOMENTS LATER.

Mina helps the Drug Addict through the heavy doors and into a dark room. It is sparsely decorated, and she lowers him onto a low cot. Turning, she looks through the open door to see Alastair catching his breath leaning against the wall.

MINA SIMMONS

We should power everything down.

ALASTAIR SIMMONS

Done it.

MINA SIMMONS

What about the locks?

ALASTAIR SIMMONS

(wheezing)

Done it.

Taking in a deep breath, Alastair moves and joins Mina and the Drug Addict in the panic room. As he takes a seat, Mina closes the heavy, fortified door.

## 16. INT. MAKESHIFT LABORATORY - CONTINUOUS.

We see the heavy door close, dragging with it boxes and items that have been attached to it. As it is secured from the inside, we hear the locks and the door disappears. Well camouflaged, it is hard to tell where the door is hidden in the haphazard and now dark laboratory.

We notice that the tables have now been filled with car parts and there is no obvious sign of what had been happening before.

CUT TO:

## 17. EXT. NEAR FUTURE CITY - NIGHT.

This is our first view of the near future world. We find ourselves in the UNDER CITY, a place where poverty is rife and the style of living shows a lack of money and financial hardships. High above in the OVER CITY, we see signs of enormous grand buildings and opulence. There are clearly two distinct tiers of society.

An armoured car rolls along the street and comes to a stop in front of a large warehouse building. As the car stops, the door opens and we see a pair of military boots step onto the pavement.

GS3071  
Hunter Team on scene

CONTROLLER  
Received, your GPS is showing at  
the location of the spike.

GS3071  
Is it still active?

CONTROLLER  
Silenced two minutes ago.

GS3071  
Hunter Team, move out.

GS3071 is a military woman, dressed in a futuristic armour. She waits for a collection of others dressed in the same uniform. They gather around the front of the car and it is obvious GS3071 is the team leader, a mix of men and women of similar stature.

Laying a transparent sheet on the bonnet, we see a 3D image of the apartment and street rise to create a living hologram.

OPERATOR #1  
What we looking at?

GS3071  
Control reports a power spike from  
this building. City has it listed  
as vacant.

OPERATOR #1  
More back-alley Channelling?

GS3071  
Most likely, we've seen the same  
signature the past few days.

OPERATOR #1  
Big old building, two teams?

GS3071  
Contain it from the outside, I'll  
send in the Dragonflies first.

Tapping the corner of the transparent sheet, the hologram melts away. Moving to the rear of the car, she opens the boot and removes a small metallic box. Opening it, we see a dozen mechanical items that look like dragonflies.

Removing a transparent visor, GS3071 places over her face and waits for the screen to load. As it does, the devices in the box light up and lift into the air, buzzing.



DRAGONFLIES are UAV Scouts, piloted through the heads up display GS3071 wears. Controlling them, we watch the swarm flies towards the vacant warehouse and out of view.

18. EXT. NEAR FUTURE CITY, WAREHOUSE - CONTINUOUS.

We view the world through the perspective of the HUD worn by GS3071. It shows the images from each of the Dragonflies until one in particular is selected.

Flying towards the building, it passes through a small opening and into the building. Flying into the vast open space, we get a panoramic view before the display changes to thermal and we see heat signatures in all places.

GS3071 (OFF SCREEN)

Ready up, we've got signatures all over this place.

CONTROLLER

That's monitored. Capture order has been issued.

GS3071 (OFF SCREEN)

Roger that. Team, move in.

CUT TO:

19. INT. PANIC ROOM

The three occupants sit in the dark. Their only light comes from a trio of candles on a small coffee table. Alastair looks tired while Mina tends to the confused Drug Addict.

DRUG ADDICT

What's going on? I don't feel any different.

MINA SIMMONS

You won't. The process isn't complete yet.

Mina continues to monitor him through a variety of devices as they talk.

DRUG ADDICT

What do you mean? I paid good money to have you fix me.

ALASTAIR SIMMONS

(frustrated)

You did, but you also paid me money to keep you from being arrested by Hunters.

DRUG ADDICT

Hunters?

Alastair nods in reply and leans back against a pile of old books.

MINA SIMMONS

There's always a risk they'll trace our signature when we Channel. Seems tonight's their lucky night.

DRUG ADDICT

I was told you were the best people to see, seems I was told wrong.

ALASTAIR SIMMONS

Listen, asshole. You know as well as I do how much I risk helping people like you.

MINA SIMMONS

Keep your voices down. We don't want them hearing us.

Alastair moves to join the two of them around the coffee table and removes a photograph from his pocket.

The photo shows Alastair in his younger years with Mina as a young girl. They are joined by a woman. As he stares at the photo, he runs his fingers over the woman's face. He is clearly emotional.

DRUG ADDICT

So, what's the crack with you two? Sort of strange setup offering Channelling out of some back-alley lab.

MINA SIMMONS

My dad knows it's the right thing to do.

DRUG ADDICT

It's better than what Rebirth offers, at least I can god damn afford it from you guys.

MINA SIMMONS

It's not about the money, it's about helping people.

Mina keeps the Drug Addict in conversation while monitoring her dad. She can see the sadness in his eyes.

DRUG ADDICT

Can I ask something?

MINA SIMMONS

What's that?

DRUG ADDICT

I know you've been in my head; I mean, I can feel it, but I can't remember anything you've done.

ALASTAIR SIMMONS

It feels like a dream, doesn't it? Like a dream you know you had but can't quite remember. No matter how hard you try.

DRUG ADDICT

Something like that.

Alastair replaces the photo in his pocket and turns his attention to the Drug Addict.

DRUG ADDICT

Why do you do it?

ALASTAIR SIMMONS

(sighs)

That's a long story.

DRUG ADDICT

Looks like we've got some time to kill.

A loud crash sounds outside the room and all three turn to look towards the door. Alastair tenses and stands up, tiptoeing across to the door.

As he presses his ear to the metal door, we pass through the door, seeing its inner makeup as we.

CUT TO:

20. INT. MAKESHIFT LABORATORY - CONTINUOUS.

The room is silent, exactly as we left it and disguised as a vehicle workshop. A light flickers in the corner and we see two of the Dragonflies searching through the room.

A second loud bang sounds as the main door to the lab crashes open and The Hunters burst into the room. They are all armed and begin sweeping through the room.

OPERATOR #1

Room clear.

GS3071

There are definitely heat signatures in here.

GS3071 stalks into the room and removes the HUD from her face.

OPERATOR #1  
Nobody has left the building.

GS3071  
Control, are you still monitoring?

CONTROLLER  
Yes, no movement out of the warehouse.

GS3071  
Fan out, they've got to be somewhere in here. I want every room searched and cleared.

OPERATOR #1  
You heard her, two teams, clear the structure.

The Hunters leave the room, leaving only GS3071 alone. Raising her hand, she allows the two Dragonflies to land on her palm. Admiring them, she places them back in the box and looks around the disguised lab.

21. INT. PANIC ROOM - CONTINUOUS.

Alastair remains at the door for a second before moving away. Both Mina and the Drug Addict sit staring at him with expectation.

ALASTAIR SIMMONS  
Can you get us a view in there, Mina?

Nodding, Mina pulls a device from her pocket and brings up a camera feed of the lab. It shows GS3071 standing alone in the room.

DRUG ADDICT  
There's just one of them, can't we kick their ass or something and get back on with it?

ALASTAIR SIMMONS  
They're not likely to be alone, Hunters work in teams.

DRUG ADDICT  
Yeah, but-

ALASTAIR SIMMONS  
We wait.

DRUG ADDICT

But-

ALASTAIR SIMMONS

Listen! I've had enough already. I feel like shit and I could really do with a fluid intake, but everything I need is on the other side of that door. So please, don't push me right now.

Dropping to the ground, Alastair takes a long breath and closes his eyes to calm himself down.

DRUG ADDICT

What's his problem?

MINA SIMMONS

It takes a lot out of someone when they're Neural Channelling. It's not just as easy as plugging them into your brain and off they go.

DRUG ADDICT

He looks like shit.

The Drug Addict's comments are right as Alastair's brow is beaded with sweat and we can see he is struggling.

MINA SIMMONS

Everything that happens in there, his brain thinks it's real.

DRUG ADDICT

So what happens if he gets killed?

MINA SIMMONS

Then his body goes into a state of shock. Normally we would have to pull him out and reset the Channel.

DRUG ADDICT

And if he gets hurt?

MINA SIMMONS

His body tries to fix it.

Mina retrieves a small can from the worktop and hands it to her father. Cracking it open, he drinks the liquid and adjusts himself so he is sitting in the lotus position as if meditating.

DRUG ADDICT

But if there's nothing to fix, how can it do that?

MINA SIMMONS

That's the problem. When the body fights to treat an injury, the chemical reactions still happen. His body floods itself with all it needs to fix the problem it thinks it has. He slowly poisons himself.

DRUG ADDICT

Wouldn't that kill him?

MINA SIMMONS

After each Channelling, he has to flush his system, sort of like a hard reset.

DRUG ADDICT

That's a lot of hassle for not a lot of money. I mean, up in the Over City it's thousands to do this and yet you charge a tenth of that.

Releasing a frustrated sigh, Alastair opens his eyes and looks across at the Drug Addict.

ALASTAIR SIMMONS

It's not about the money, it's about the principle. I didn't create this to make money.

The Drug Addict explodes in fits of laughter.

DRUG ADDICT

Man, you're tripping, you didn't invent this. Rebirth did. That crazy bitch on all the commercials. What's her name?

MINA SIMMONS

Bela Sidero.

DRUG ADDICT

That's the one. I remember seeing something about how she started Rebirth.

ALASTAIR SIMMONS

Funny thing about being the face of a company, you always have to make it look like it was all down to you.

DRUG ADDICT

You're saying she's lying?

ALASTAIR SIMMONS

(laughing)

When do corporate whores tell the truth?

DRUG ADDICT

So Mr Back Alley scientist, are you trying to say you invented Channelling, and she stole it from you? And I thought I had problems.

Standing up, Alastair searches through a box on the far side of the room. Finding a framed photograph, he moves back to the Drug Addict and drops the image on his lap.

The photograph shows three people. Alastair stands in the middle with the woman from the photograph he was looking at earlier on one side and BELA SIDERO on the other side. This is our first view of BELA SIDERO. She is a woman in her early forties with striking beauty and a stern expression.

ALASTAIR SIMMONS

See for yourself.

DRUG ADDICT

Shit! That's her off the commercials, and you. That's you!

ALASTAIR SIMMONS

Quite a few years ago, but yes.

DRUG ADDICT

And who's this other woman?

Mina looks up at her father and he struggles to answer. We see he is uncomfortable.

MINA SIMMONS

My mom.

DRUG ADDICT

Where is she in all of this?

ALASTAIR SIMMONS

Dead.

DRUG ADDICT

I'm sorry, I didn't mean to upset you.

ALASTAIR SIMMONS

She's the reason I do this.

DRUG ADDICT

What do you mean?

MINA SIMMONS

My mom killed herself, this my dad's way of trying to stop other people making the same mistake.

DRUG ADDICT

Why'd she do that?

ALASTAIR SIMMONS

Because she had the same problems you do, the same problem everyone has who knocks on my door.

MINA SIMMONS

Addiction.

DRUG ADDICT

Well shit, I know that. That's why I'm here, to get me off the gear. But you're not telling me she was a user?

MINA SIMMONS

Not then, she wasn't.

DRUG ADDICT

Why couldn't you fix her.

Alastair glares at the Drug Addict although his teary eyes betray the anger he tries to portray.

MINA SIMMONS

Because it wasn't ready, they were still only in the research phase.

ALASTAIR SIMMONS

She's the reason I kept on with the research when she died. I knew I could have done something to help. It just wasn't ready.

DRUG ADDICT

Look man, I'm sorry. I didn't mean to ask too many questions. I just get chatty when I need a fix.

ALASTAIR SIMMONS

Like you said, there's not a lot else to do.

Calming himself, Alastair sits back down and holds his hand out for the photograph. Ince he is handed it, he stares down at the faces in the picture.

BEGIN FLASHBACK.



The flashback is in black and white. There is no sound only the younger versions of Alastair and Bela are working in a high end lab. There are various pieces of expensive machinery moving around, and the familiar tables and connection leads are the focus of their attention. As Alastair speaks, the flashback depicts them working on developing the Neural Channelling. We see moments in time from the past, explained by

ALASTAIR SIMMONS (VOICE OVER)

The project was never expected to become anything. It started as a theory paper at college, but we somehow got funding to develop it practically. We only wanted to explore the idea of shared consciousness, then we found we could influence the connected minds.

The flashback shows the pair working through various computer simulations.

ALASTAIR SIMMONS (VOICE OVER)

At first, we couldn't activate the passive flow between two non-identical humans. We began with twin studies, but when we tried to find a way to connect non-genetically connected brains, we hit a wall.

We see two figures laid on the beds fitting. One sits up and rips the cords from their body while the other is violently sick.

ALASTAIR SIMMONS (VOICE OVER)

When we found the answer, Bela was keen to capitalise on the idea. The first time we established a Neural Channel was the day Mina was born.

Bela and Alastair celebrate as the computer display shows positive connections and the two figures on the beds remain calm. On the table we see Alastair's phone ringing but he is too busy to see it.

ALASTAIR SIMMONS (VOICE OVER)

I missed my daughter's birth, but we had done it. Within a week, Bela was trying to make deals to get investors into the project.

We see Bela and Alastair arguing in the lab. Bela is dismissive while Alastair shouts and points.

ALASTAIR SIMMONS (VOICE OVER)

I held her off for as long as I could, but in the end she took everything and formed an alliance with the company you now know as Rebirth.

END FLASHBACK.

22. INT. PANIC ROOM

All eyes are on Alastair as he returns his attention to them.

DRUG ADDICT

And your wife?

ALASTAIR SIMMONS

She was always against the idea of making it about money, at first.

DRUG ADDICT

At first?

ALASTAIR SIMMONS

I guess I missed all the signs. Being too obsessed with my work, I didn't see the changes. When Bela left, she took everything. I was left with the scraps of our project.

MINA SIMMONS

Mom struggled with post-natal depression. At first she sorted it through medication, but over time it all became too much.

ALASTAIR SIMMONS

She changed. I don't know how I didn't see it back then. Although it had been years, Bela always left the opportunity open for me to join her team, but I said no. When times grew harder, the financial burden was becoming greater and Mary changed her mind.

DRUG ADDICT

Why didn't you listen?

ALASTAIR SIMMONS

Because I was stubborn, Bela had betrayed me and gone behind my back. I didn't know then, but Mary only wanted me to agree because she needed the money to fund her habit.

DRUG ADDICT

It hits you like that. Suddenly everything in life leads to that one thing. The addiction becomes everything to you like nothing else matters.

ALASTAIR SIMMONS

By the time I saw the signs, it was too late. Having spiralled so deep, Mary overdosed in our home and I was left picking up the pieces.

DRUG ADDICT

Couldn't you have got her help?

ALASTAIR SIMMONS

If I'd have known what she was doing, I could have done things differently.

DRUG ADDICT

Would you have asked her for help?

Alastair looks uncomfortable, like the question is something he has asked himself time and again with no real answer.

ALASTAIR SIMMONS

I'm not sure. But knowing how hopeless Mary was, having allowed her addiction to consume every part of her, I vowed to rebuild the project Bela had taken.

DRUG ADDICT

She makes a damn lot of money out of it.

ALASTAIR SIMMONS

I know. Neural Channelling was never about money, it was about helping people. Imagine how I felt when we discovered we could alter a person's inner thoughts and correct self-destructive paths.

MINA SIMMONS

They even looked at curing mental illnesses, but their causes are rooted far deeper than the levels of human addiction.

ALASTAIR SIMMONS

A person becomes an addict. There is a conscious decision to take that path. By knowing that, we can alter that choice.

DRUG ADDICT

How?

ALASTAIR SIMMONS

(laughs)

That, I can't tell you.

DRUG ADDICT

Why not?

ALASTAIR SIMMONS

Because you can't know what I'm doing or it'll never set. When I go inside your head, I am already fighting every inch of your subconscious defences. If you knew what I was doing and how, my job would be even more difficult.

DRUG ADDICT

Shit, all I need to know is if you can fix me.

MINA SIMMONS

That's what he does.

DRUG ADDICT

I hope so. I've spent too many years fighting to get out of this rabbit hole.

The trio go quiet, all of them deep in thought as Alastair sits looking down at the photograph.

FADE OUT:

23. INT. MAKESHIFT LABORATORY - LATER.

The room is now empty, the only sign The Hunter team were there is the broken door that lays splintered on the floor. The disguised wall moves aside and Alastair enters the room first, followed by Mina and the Drug Addict.

ALASTAIR SIMMONS

Get him hooked back up and I'll secure the door.

24. EXT. NEAR FUTURE CITY - NIGHT.

We have an aerial view of three vehicles driving along the streets.

Moving down to the vehicles, we get a view in through windscreen of GS3071 sat in the front passenger seat looking frustrated.

She is no longer wearing the helmet and holds a phone to her ear.

GS3071

There were signs of activity but nothing like Back Alley Channelling.

CONTROLLER (OFF CAMERA)

Are you sure you searched everywhere?

GS3071

What do you take me for?

CONTROLLER (OFF CAMERA)

The sheer number of irregular spikes tell me whoever is doing this is getting braver. We can't afford to let this get out of control.

GS3071

I'm well aware of the stakes. The team is coming back in, we've been out all night and have got nothing to show for it.

CONTROLLER (OFF CAMERA)

The Director wishes to speak when you land.

GS3071

Great, just what I need.

Ending the call, GS3071 tosses the phone onto the dashboard and looks up to the ceiling of the car, rubbing her nose.

25. INT. MAKESHIFT LABORATORY - MOMENTS LATER.

The Drug Addict is now plugged back into the wiring as Mina injects him through a cannula. We see him slowly drift into unconsciousness as Alastair moves to the side of the empty table and removes his top.

MINA SIMMONS

He'll be ready in a minute. You alright?

ALASTAIR SIMMONS

I've been better, could do without treading over old memories.

MINA SIMMONS

You didn't need to tell him.

ALASTAIR SIMMONS

What does it matter? I'll take the memories back while I'm in there, anyway.

MINA SIMMONS

So, why'd you tell him?

ALASTAIR SIMMONS

Sometimes it helps to talk, even if I know they won't remember it.

MINA SIMMONS

The Hunters got close this time.

ALASTAIR SIMMONS

I know, after tonight we need to find a new place to setup.

MINA SIMMONS

I've been thinking about that, I might have an idea.

ALASTAIR SIMMONS

Save it for when I'm done with him.

Alastair sits on the table and attaches himself to the leads and cables one by one.

MINA SIMMONS

Where's he taken you?

ALASTAIR SIMMONS

Seventies New York, not the best place.

MINA SIMMONS

Makes sense, I suppose.

ALASTAIR SIMMONS

That's one thing I always like about this. No Channel is ever the same. I'm yet to be in the same place.

MINA SIMMONS

You look tired.

ALASTAIR SIMMONS

I feel it. Knowing I've got to go back and go through all that foundation work again is not my idea of fun.

MINA SIMMONS

It's worth it though.

ALASTAIR SIMMONS

I know.

Alastair kisses Mina on the forehead and lays himself down on the bed. Looking up, he stops her from activating the machine for a second.

MINA SIMMONS

What is it?

ALASTAIR SIMMONS

Are we doing the right thing with all of this?

MINA SIMMONS

Of course we are, it's what mum would have wanted.

ALASTAIR SIMMONS

But you're missing out on your own life.

MINA SIMMONS

Stop it! You need to have a clear head when you go back in.

Mina wipes the tear that has rolled down her cheek at the thought of her mother.

ALASTAIR SIMMONS

Let's do it.

Mina presses a button on the side of the bed and Alastair goes rigid.

We enter the TRANSITION phase, this shows the movement from reality into the NEURAL PLANE. After a feeling of panic overcomes the screen, we once again return to the rooftops of 1970s New York.

26. ACT THREE

27. EXT. HARLEM, NEW YORK 1970S - DUSK.

Alastair has now assumed the identity of SOMNIA PREHENDERAT and wears the same metallic geometric mask and tattered hooded jacket. Materialising on the rooftop, a flock of pigeons launch into the air at his arrival.

SOMNIA PREHENDERAT

I'm back.

MINA SIMMONS (OFF CAMERA)  
 He's stable but I'm not sure you're  
 going to get more than one dose of  
 Zee this time. He spiked when you  
 used it last time.

SOMNIA PREHENDERAT  
 Hopefully, I won't have to use it  
 then.

Turning his attention to his reflection, Somnia admires the mask in a puddle on the rooftop. Seeing the reflection of the mask, he once again activates the hologram to present a face.

CUT TO:

28. EXT. HARLEM STREET, NEW YORK - MOMENTS LATER.

We see the same apartment block from his previous visit, except now it appears different. Whereas it had appeared run down and unkept, it now appears in better condition and suitably fortified. Three cars sit idling on the road in front of the apartment and a large group of armed gangsters stand talking at the bottom of the steps.

Once again, Somnia appears in the shadows of the alleyway on the opposite side of the street. His face remains as the mask when we view him.

SOMNIA PREHENDERAT  
 Remind me not to speak to the  
 patients about what we do.

MINA SIMMONS (OFF CAMERA)  
 What's wrong?

SOMNIA PREHENDERAT  
 Seems our friend remembered a  
 little more than I would have liked  
 about what we talked about. His  
 structures have changed. He knows  
 someone is here.

MINA SIMMONS (OFF CAMERA)  
 He'll be looking out for you. Make  
 sure you don't show your real face.

SOMNIA PREHENDERAT  
 I know what I'm doing.

Stepping back into the shadows, Somnia reprograms the mask and alters the hologram. This time, he takes on the appearance of a suffering drug addict. Making sure the hologram settles, Somnia steps out into the street and moves towards the apartment block.



## 29. EXT. APARTMENT BLOCK STEPS - CONTINUOUS.

The gaggle of gangsters stands off to one side while the same two guards sit outside the now open front door. We see Somnia (disguised) walking across the street.

GANGSTER #1

Got ourselves another fucker in need of a fix.

He points towards Somnia and rises to his feet.

SOMNIA PREHENDERAT

(feigning weakness)

Someone told me I could get a score from here.

Somnia reaches the bottom of the steps and assumes the behaviours of a drug addict in need of a fix.

GANGSTER #1

What bitch told you that?

SOMNIA PREHENDERAT

Don't know her name. She said your shit was good.

GANGSTER #2

It's the fuckin' best.

GANGSTER #1

But we don't sell to just any old junky off the street, could be police for all we know.

SOMNIA PREHENDERAT

I look like police? Man, I just need a fix.

GANGSTER #2

Then go find yourself something from somewhere else. If we don't know you, we don't talk to you.

SOMNIA PREHENDERAT

But-

The gangster removes a gun from his waistband and waves it at Somnia.

GANGSTER #1

Nobody gives two shits if I shoot you in the street. This is our neighbourhood, now fuck off 'fore I shoot you where ya stand.

Knowing he is not likely to convince them, Somnia waves his hands and backs away.

GANGSTER #2

That's right bitch, might find some greasy shit on the corner of Third.

The two gangsters sit back down and start laughing as we follow Somnia along the street, moving away from the apartment block.

SOMNIA PREHENDERAT

Great!

Looking around, we catch sight of an alley between two buildings and Somnia ducks into it. Looking around, rats scurry through piles of rubbish, but he finds himself alone.

SOMNIA PREHENDERAT

Any chance of a Zee hit yet?

MINA SIMMONS (OFF CAMERA)

Not yet, he's too unstable. His readings say he's only just balanced on the edge of dream state.

SOMNIA PREHENDERAT

Thanks.

MINA SIMMONS (OFF CAMERA)

Problems dad?

SOMNIA PREHENDERAT

Nothing I can't handle.

Looking up, Somnia removes the sword handle from his back looks at the brass base. Twisting it around, we see a menu of options float above the top of the handle. Selecting the one he wants, Somnia aims the hilt towards the roof and presses the base.

In response, a coil of cable and a hook fire from the hilt and travel upwards.

30. EXT. APARTMENT BLOCK ROOFTOP - CONTINUOUS.

The hooked end of the cable sinks into the stonework of the roof ledge and the wire snaps tight. Viewed from above, we see Somnia check he is not being watched and attaches the hilt to his belt. Leaning back, he allows the wire to slowly retract, allowing him to walk up the wall.

## 31. EXT. APARTMENT BLOCK WALL - CONTINUOUS.

As he passes an open window, a portly old woman looks out and stands frozen, mouth agape staring at him. Doing his best not to panic, Somnia continues to walk up the face of the building and offers her a quick greeting.

SOMNIA PREHENDERAT

Evenin'

OLD WOMAN

Hey.

As Somnia continues up we hear a conversation from inside the apartment.

OLD MAN

What got you shook up?

OLD WOMAN

There's a man walkin' up the wall.

OLD MAN

Bitch you trippin'.

OLD WOMAN

I ain't.

OLD MAN

You been readin' Sinclair's comics?  
There ain't no Spiderman walkin' up  
the goddamn walls. Now get your ass  
in here.

The argument is drowned out by the sounds of the city as Somnia reaches the top of the rooftop and climbs up over the ledge.

Before he can take in his surroundings, a sound steals his attention and he ducks behind cover as a burly gangster steps out onto the roof.

GANGSTER #3

Back in five.

Lighting a cigarette, Somnia peeks through the metalwork on the roof and watches as the burly man rests himself on the ledge with his back to him. Moving with stealth, Somnia closes him down and ambushes the gangster.

The two men fight on the rooftop, which results in Somnia throwing him over the ledge to crash onto the sidewalk below.

SOMNIA PREHENDERAT

No point being quite now.

Looking at the open door, Somnia adjusts the handle and moves towards the opening as another gangster moves up towards him. Getting the drop on him, Somnia launches an attack and the pair tumble down the stairs into the apartment building.

32. INT. APARTMENT HALLWAY - CONTINUOUS.

The crashing of the two men falling down the stairs gets the attention of everyone milling around. As they land at the bottom, Somnia is pinned beneath the other man who tries to throttle the life from him.

Fighting back, Somnia smashes the base of the handle into his thigh and watches as the blade bursts from the end and pierces the back of the man's head. The tip explodes between his eyes, spraying Somnia with the man's blood.

Pushing the body aside, Somnia rolls over and groans as the door to SUNNY'S apartment bursts open and a handful of armed gangsters storm into the hallway.

SOMNIA PREHENDERAT

I haven't got time for this.

The watch on his wrist glows amber, but Somnia hits it anyway. The world once again freezes, but this time, people appear to be glitching, able to move in unpredictable and distorted fashion.

The watch shows FIFTEEN as Somnia punches forward and makes short work of killing the first two.

The clock continues to count down as Somnia ducks and dodges. As one figure glitches, the gangster pulls the trigger on the revolver and Somnia jumps as the round inches from the end of the gun.

Reacting by severing the man's head, Somnia glances at the watch and sees it now reads FOUR.

Launching through the open door, Somnia drags the sword between his legs, killing the bulky figure blocking his way. Landing in the apartment, Somnia crashes into the sofa as time unfreezes.

33. INT. SUNNY'S APARTMENT - CONTINUOUS.

As the sofa rolls over as Somnia lands, we see Sunny stood once again in front of the window, admiring the view of Harlem. As the sofa rolls over, Sunny turns to watch Somnia get to his feet.

SUNNY

Who the fuck are you?

SOMNIA PREHENDERAT  
An old friend sent me.

SUNNY  
He said you'd come.

The hologram face displays Somnia's confusion.

SOMNIA PREHENDERAT  
Who said?

SUNNY  
The one who was in the corner last time.

SOMNIA PREHENDERAT  
Last time?

SUNNY  
I remember.

Sunny taps his finger to his temple as he speaks.

SUNNY  
I might not remember why you were here, but I know you were here.

SOMNIA PREHENDERAT  
I can explain it to you if you like.

SUNNY  
It's alright, I'd rather just kill you.

The two of them fight. Unlike before, Sunny has obviously prepared and rips a machete from the windowsill. They fight furiously around the bloodstained apartment, with Sunny having surprising speed and skill.

Gaining the upper hand, Sunny presses the machete against Somnia's throat. We see the venom in his eyes as he presses closer.

SUNNY  
So tell me, stranger. Why the fuck are you here?

SOMNIA PREHENDERAT  
Because you're a cancer that needs removing.

SUNNY  
This is my kingdom, my world. You ain't taking that away from me.

SOMNIA PREHENDERAT

Wanna bet?

Somnia knocks Sunny aside and the fight between them resumes. Once again, they fight with equal skill until at last they are framed by the window looking out onto the street.

Seeing Sunny silhouetted by the dying sun, Somnia launches forward and the two men crash through the glass of the window, falling through the air.

34. EXT. HARLEM STREET - CONTINUOUS.

The street is filled with screams as Somnia and Sunny crash to the pavement. This time Somnia lands on top and Sunny lays beneath him, his arm and leg broken, twisted at an impossible angle.

Righting himself, Somnia looks around and sees the gaggle of gangsters springing to life. Somnia is not uninjured. He sports a deep gash on his arm and blood stains his clothes from the fight and the glass.

SOMNIA PREHENDERAT

Shit!

Jumping up, Somnia rests the tip of the sword against Sunny's throat.

SUNNY

You're fucked now. My boys are gonna paint the streets with your blood.

SOMNIA PREHENDERAT

Any closer and I'll cut his head from his shoulders.

Somnia watches as the gangsters surround him, all with guns pointed at him.

SUNNY

First one to shoot him gets a grand.

SOMNIA PREHENDERAT

You'll be dead before me, so shut up.

Somnia looks panicked. He knows he is outnumbered and vulnerable.

MINA SIMMONS (OFF CAMERA)

What's happening? He's fighting everything I'm giving him.

SOMNIA PREHENDERAT

Not now.

SUNNY

Who you talking to?

SOMNIA PREHENDERAT

Let's get this over with.

SUNNY

Don't be a fool.

Somnia taps the side of his mask and Sunny's eyes go wide. Once again the world freezes, but this time Sunny remains able to move.

SOMNIA PREHENDERAT

My name is Dr Alastair Simmons. I'm here to remove your hold and give this world back to the one who owns it.

SUNNY

What are you?

SOMNIA PREHENDERAT

I'm the cure.

In one swift movement, Somnia buries the blade into Sunny's neck, killing him.

Jumping back, Somnia looks around as the world crumbles around him. Sunny lies on the sidewalk, his body fitting violently as the world slowly disintegrates.

SOMNIA PREHENDERAT

Bring me back, it's done.

As the world turns to ash, Somnia looks around until he once again enters the TRANSITION phase.

### 35. ACT FOUR

### 36. INT. MAKESHIFT LABORATORY

Alastair lies on the bed, his eyes open and he looks up at the ceiling. Catching his breath, he pulls the cables from his head and torso.

MINA SIMMONS

You look like shit.

ALASTAIR SIMMONS

I need a flush; I took quite a beating in there.

Sitting up, he turns to look at the Drug Addict who slowly opens his eyes.

DRUG ADDICT  
What's happened? Did it work?

ALASTAIR SIMMONS  
Get him what he wants.

Mina moves to the side of the room and recovers a small clear bag of pearlescent granules.

MINA SIMMONS  
For you.

She hands the Drug Addict the pack, and he looks at it quizzically.

DRUG ADDICT  
What do I want that for?

MINA SIMMONS  
Welcome back to life.

DRUG ADDICT  
Man, I can't thank you enough. How can I repay you?

ALASTAIR SIMMONS  
You've already paid enough. Now just make sure you don't squander your second chance. There's no return journey now. Your brain knows what was done.

DRUG ADDICT  
You mean I could go back?

MINA SIMMONS  
All we've done is reset you to before the addiction took hold of you.

ALASTAIR SIMMONS  
Don't waste it.

Alastair gets up from the table and stalks away back towards the Panic Room, leaving Mina and the Drug Addict alone in the lab.

MINA SIMMONS  
Don't take offence, he's had a rough ride. You put up quite the fight.

DRUG ADDICT  
Is there anything I can do?



MINA SIMMONS

Just use this second chance, don't  
let it be for nothing.

CUT TO:

37. INT. REBIRTH BOARD ROOM - NIGHT.

Bela Sidero sits at the end of a long board table in the penthouse office at Rebirth. She has a view of an immense metropolitan city that glows in the night. We see elements of future technology out of the window. As she sits alone, the door opens and GS3071 stalks into the room.

GS3071

Director, you asked to see me.

BELA SIDERO

I did. Come join me, there's  
something I want to show you.

GS3071 moves to join Bela at the head of the table.

GS3071

(frustrated)

What is it?

BELA SIDERO

We had a second event tonight, same  
location as the first.

GS3071

When?

BELA SIDERO

As you were coming back.

GS3071

Why didn't you turn my team around?

BELA SIDERO

Because it would have ended with  
the same result. This isn't one of  
the usual halfway houses that pop  
up in the Under City. This is  
different.

GS3071

There was nothing there to say they  
were Channelling there.

BELA SIDERO

Exactly my point.

Bela waves her hand and the footage from the raid appears in the air in front of the window.

GS3071

What can you see that I can't?

BELA SIDERO

Absolutely nothing.

GS3071

So, what are you getting at? If there's nothing there, why are we looking at it again?

BELA SIDERO

Because this is more than a ruffian with a little skill. This is something different.

GS3071

Get to the point.

Bela snatches her head around and rises from her seat. Moving to stand in front of GS3071 her demeanour changes.

BELA SIDERO

Remember your place.

Bela removes a data stick from her pocket and presses the end. In response, a 3D hologram of Alastair's face hovers over the data stick and rotates slowly.

GS3071

Who's that?

BELA SIDERO

A face from the past. I want you to do what you can to find him.

GS3071

Shouldn't be hard, the archives have everyone listed-

BELA SIDERO

He's not in the archives.

GS3071

That's not possible.

BELA SIDERO

Everything you need is on here.

She hands GS3071 the stick.

BELA SIDERO

This is off the books. Nobody else must know about this.

GS3071

Why isn't he in the archives?

BELA SIDERO  
I deleted him. A long time ago.

GS3071  
I don't like where this is going.

BELA SIDERO  
Look through the data stick, then  
come back to me. It'll make sense.

Bela walks through the footage recording and rests her arm on the glass, looking out across the city.

We pass through the glass and view Bela leaning on the window as GS3071 walks away. Moving through the city, we drop through the busy streets of the OVER CITY, then descend into the UNDER CITY. Passing through the various layers, we arrive back in the familiar panic room.

### 38. INT. PANIC ROOM

Alastair sits attached to a drip, he looks drained and tired as Mina checks various vital signs on a computer.

MINA SIMMONS  
You took a good beating this time.

ALASTAIR SIMMONS  
Tell me about it. I feel like I've  
just jumped out of a window.

MINA SIMMONS  
What's it like in there?

ALASTAIR SIMMONS  
It's hard to explain. Even though I  
know it's not real, it feels like  
it is.

MINA SIMMONS  
Can I ask you something?

ALASTAIR SIMMONS  
You hardly need to ask permission.

MINA SIMMONS  
Before I pulled you out the first  
time, your vitals changed.

Alastair raises his gaze to his daughter. She looks concerned.

ALASTAIR SIMMONS  
There was someone else in the  
Channel.

MINA SIMMONS

That's not possible, it was a secure connection, I've got the countermeasures running.

ALASTAIR SIMMONS

Well, there was someone outside of the host waiting for me.

MINA SIMMONS

What happened?

ALASTAIR SIMMONS

They warned him.

MINA SIMMONS

How?

ALASTAIR SIMMONS

They spoke to him. When everything else was frozen with the Zee, they spoke.

MINA SIMMONS

Who was it?

ALASTAIR SIMMONS

It felt familiar, but I've got no clue who it was.

We see Mina wants to push, but Alastair is struggling to stay awake. His eyes go heavy as he leans back in his seat.

MINA SIMMONS

Get some rest dad, I'll do some digging.

Mina stands up and leaves Alastair attached to the drip. Walking out of the panic room, we.

FADE OUT:

39. INT. DARK LABORATORY, NEAR FUTURE

The light is extremely dark. We can barely make out the details of the equipment around the room.

BELA SIDERO (VOICE OVER)

What if we told you addiction can be cured?

A light flickers as a TV screen comes to life. We watch a corporate advert voiced over by Bela. It is a montage of a person's life.

BELA SIDERO (VOICE OVER)  
At Rebirth, we can give you back  
the life you lost to your  
affliction.

The video changes to show a man struggling to make a choice.

BELA SIDERO (VOICE OVER)  
Don't risk your mind and our future  
to a cheaper alternative. Rebirth  
Channelling is the only licenced  
addiction cure. Trust us with your  
future.

The video shows the man walking into an expensive laboratory.

BELA SIDERO (VOICE OVER)  
At Rebirth we care. We can make you  
a new future without the past you  
have.

A corporate logo plays on the screen and the voice is  
replaced by a male voice.

ANNOUNCER (VOICE OVER)  
Finance plans available to suit all  
circumstances. Interest rates in  
line with national standards.  
Rebirth is regulated by the Global  
Neurochemical Council. Rebirth  
incorporated is an associate member  
of the GMS Consortium.

The voice reads the terms and conditions as we.

FADE TO BLACK