

IMMORTAL

EPISODE ONE: THE MAN WHO CHANGED THE WORLD

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EPISODE ONE: THE MAN WHO CHANGED THE WORLD

The scene is black. We see nothing, but we hear the desperate screams of a man in excruciating pain.

CUT TO:

1 INT. HOSPITAL, ADJACENT TO AN OPERATING ROOM - DAY

We see the back of a nurse (N1) breathing deeply, looking nervous and tapping her foot as the man's screams are heard off-screen. A chime plays and the camera pans around to show N1's hands fishing four blood bags out of a water bath, and placing them on a towel-lined tray. She grabs the tray and spins around quickly, shuffling towards a hinged double-doors. She carefully shoulder barges the doors open into an operating room and the volume of the desperate howls intensify.

2 INT. HOSPITAL, OPERATING ROOM - DAY

A nurse in the far corner of the operating room, sitting at a computer, speaks out semi-calm.

COMPUTER NURSE

Blood pressure is now eighty-four over forty-five.

Eight surgeons and three other nurses surround a screaming man in his late thirties strapped to a bed with large marrow needles penetrating his humerus' (upper arm bones), femurs (thigh bones), sternum, and each side of his pelvis, as well as a finer needle penetrating his abdomen to reach his spleen. An almost-empty blood bag is attached to each of the man's forearms, which are monitored by a nurse each. Another nurse stands by a trolley filled with towel-covered canisters and other items of medical equipment.

N1 carefully scurries around the operating table, handing two bags to each blood bag nurse. The blood bag nurses replace the existing blood bags and put their spare into a warm water bath on the trolley beside them. N1 returns to her station, watching over a canister trolley, and places her tray on its bottom shelf. The man's screaming

continues.

A surgeon detaches a canister from the marrow needle in the man's left humerus.

SURGEON

Refill.

N1 grabs a canister and hands it to the surgeon that asked for a refill as the surgeon gives her an empty canister, which she places in a medical waste bin.

The scene pans towards the patient, slowly zooming in on his twisted, tear-stricken face as he shouts and writhes in agony.

Cut to black.

FADE IN:

3 INT. AUDITORIUM - DAY

We see a dimly lit TED Talk stage, as the muffled mid-level chatter of a seated crowd is heard. A disembodied voice booms out over the auditorium speakers and the crowd quietens.

AUDITORIUM TANNOY (V.O.)

Please join me in welcoming tonight's
keynote speaker: Sir Colin Shepherd.

Aggressively loud applause rings out and COLIN SHEPHERD - the patient we saw in the opening scene - walks onto the stage as a spotlight follows him. He looks like he's in his late thirties, wearing a form-fitting suit with an open blazer and no tie.

The crowd's applause gets louder and culminates in a standing ovation. After a few moments, Colin gestures to the crowd, then they begin to settle down and take their seats. He starts his talk, confidently striding and gesturing to the crowd authoritatively - he's done this hundreds of times before and knows how to appeal to the room.

COLIN

It started with a not-so-simple question. I asked myself: what's the most precious resource that people have? Some might say money, some might say power, and others might say oxygen. But the real answer is time. The one thing we constantly use, but can never replenish. As a humble undergraduate I turned my attention towards sleep. Where others understandably underutilized sleep, I studied it. I thought that if I could somehow speed up memory processing, I could reduce the amount of sleep needed to function. While working on that conundrum, the late Professor Sànter published a brilliant little piece of research some of you may have read.

A few sections of the crowd clap and whoop.

COLIN (CONT'D)

After Professor Sànter's discovery was converted into the first neurodegenerative vaccine, I turned my attention towards neural genetics and proteomics, and more specifically telomeres. I know there aren't just researchers in the crowd so I'll try to keep the technical language to a minimum. Put simply, my attention turned away from sleep, and towards aging. So you could say that celebrity-sponsored beauty products had the right idea all along.

A small section of the crowd chuckles.

COLIN (CONT'D)

What I mean is, it took me a while to get to my big research paper. But as we head towards the one hundredth anniversary of my discovery, and I stand before you as a physically and mentally fit one hundred and thirty nine year old man, I can tell you that engineering human immortality was definitely worth the wait.

4 INT. OUTSIDE THE AUDITORIUM HALL, IN A LARGE HALLWAY - DAY

A noisy crowd gathers around Colin as he turns from one person to the next to answer questions and pose for pictures. The mass of people range from well-dressed scientists and business-people, to casually-dressed laymen and even children - Colin appears to be a celebrity to all. One demographic, however, appears to be missing from the crowd - there are no people that look like they're beyond the age of forty.

The camera pulls back and we're now peering behind the left shoulder of a man, JAN - in his mid-twenties, thin and bordering on gaunt. Jan is around twenty meters away from Colin and wades through the crowd of people, trying to get closer to Colin. As he draws nearer, his sense of purpose increases and he seems evermore desperate to reach his goal. As Jan is about six meters from Colin - close enough to periodically see him turning and talking through the crowd - the auditorium speaker system beeps and everyone in the crowd gets quieter and slows their movement. Jan continues to make his way towards Colin.

HALL TANNON (V.O.)

Sir Colin will now be speaking to executive status members in the Charpentier suite.

A few security guards wedge themselves between Colin and the crowd, then they escort Colin out of frame as Jan stops in his tracks. Jan tilts his head downwards in disappointment, then his phone buzzes. He taps his forefinger to a device attached to his ear - turning on the device's green light - and he answers.

JAN

Give me a second to get outside.

He walks outside, revealing our first look of the modern twenty-second century world, unveiled like a heavenly apparition as the camera adjusts its white-balance from the relatively dark auditorium hallway. As the image fades into focus, it's quickly revealed that things aren't that different. Aside from strange fashion trends, slightly different building designs, and more car brands, the 2100s seems eerily similar to the 2000s. Jan continues walking,

heading towards a tram stop.

JAN (CONT'D)

I'm out.

KYLA (V.O.)

Where are you?

Jan hesitates for a moment.

JAN

I'm... I'm at Colin Shepherd's TED talk.

KYLA sighs.

KYLA (V.O.)

Really? You've got to stop your obsession with him.

JAN

Don't you think it's weird that we know so little about someone so famous, who's been around for so long?

KYLA (V.O.)

We've had this conversation a million times, Jan. There's a bigger picture we're shooting for.

JAN

Yea, whatever. I know.

KYLA (V.O.)

Come back to base. We've got... some things to discuss.

Jan approaches a tram stop, and waits.

JAN

I should be there in a couple of hours.

A beep signifies the end of the phone call and his in-ear device stops emitting light as a tram pulls into the station. Jan takes out his phone and taps it onto the

tram's door to let him in, then he takes a seat by a window. Jan removes his phone from his pocket and fidgets with it while we see the view from the tram window, and the intro credits roll. As the journey progresses, fast-forwarding through the trip, affluent shops and high-rise apartments give way to poverty-stricken, unkempt neighbourhoods where we see the only elderly people.

5 INT. COLIN'S OFFICE - DAY

Colin sits at his wide, varnished wooden desk and taps a glass panel on it. He closes his eyes and a vacant visage washes over his face. He takes a few deep breaths, opens his eyes, and types something into his computer. We see his face as he sits still as a statue and watches a video, motionless. The camera slowly pans to reveal Colin's screen, on which a video is playing.

The video depicts a female patient, whose face is blurred, undergoing the procedure to become immortal. The scene is reminiscent of the episode's opening, except the video features updated medical garments and equipment.

The patient is strapped to a hospital bed as four surgeons inject marrow syringes into the patient's humerus' and pelvis, while she seems to be screaming and writhing in pain. A nurse inserts a butterfly needle into her arm which leads to a blood bag. The patient faints and the surgeons react immediately, slightly panicked. The nurse quickly removes the needle from her arm and seals the wound with a dab of gel. One of the surgeons opens the patient's eyelids and checks their pupils with a torch while the other surgeons begin to carefully remove the bone marrow needles.

STEPHANIE

Colin.

Colin pauses the video and looks up as STEPHANIE COOLIDGE, COO of his company, is stood staring at him. Colin immediately 'puts his face back on' and smiles jovially.

STEPHANIE

Are you alright? You looked a bit...

COLIN

I'm fine. Just a little tired.

Colin smiles at Stephanie, trying to visually convince her of his excuse.

COLIN (CONT'D)

You're early.

Stephanie takes a seat at Colin's desk.

STEPHANIE

Only by a few minutes.

Colin glances at his desk's glass panel.

COLIN

By fifteen.

STEPHANIE

Well the sooner we talk about this the better.

COLIN

What's the damage?

STEPHANIE

Including the costs of added security and employee re-structuring from their latest stunt... those little shits have cost us about four point nine million Euros this year.

Colin closes his eyes and grimaces.

STEPHANIE (CONT'D)

It could be a lot worse. And now we know that at least five of them operate in the city.

Colin opens his eyes, staring into the distance, and rests his hand under his nose, tapping his other hand on the desk as he thinks.

STEPHANIE (CONT'D)

I think we should keep pushing the public-facing perspective and play up the fact that they're criminals. It'll only be a matter of time until we get approval to go full steam ahead and...

Colin perks his head up, flattens his palm on the desk, and smiles.

STEPHANIE

What are you up to?

Colin's grin grows and his eyes focus on Stephanie.

COLIN

I think I know how to fix this.

6 EXT. OUTSIDE 'THE BASE' - DAY

Jan walks down an empty, dirty side-road, then turns into an alleyway that narrows to an acute angle where a fence meets a building. Jan shuffles along the last few meters of the alleyway before pressing down, then pushing, part of the wooden fence that lines the alleyway. It opens up, revealing another doorway, which Jan unlocks with a physical key. He walks down a set of stairs to reach 'The Base', where himself, Kyla, and a few others have formed a vigilante-esque group.

7 INT. THE BASE - DAY

Jan walks into a small, basement-like area where Kyla, LENA, MAC, and PASCHA are sitting and talking. In the dimly-lit room there are a string of desks covered in computers, electronic components, and other miscellaneous items. In a far corner are a sofa and TV, where the members of the group are. We follow Jan as he quietly walks toward them, barely hearing their distant conversation.

Lena sits on the floor in black, skin-tight overalls, staring into the distance with a neutral expression on her face. Mac is emphatically explaining a joke to Pascha, gesturing wildly with his hands, while Pascha wears a dour

expression on her face. Kyla is half-listening to Mac and Pascha's interaction with a slight smile on her face, periodically looking at her phone and typing on it. As Mac finishes the joke, Pascha rolls her eyes and shakes her head in disapproval, but she smirks, almost smiling. Lena smiles, while Mac and Kyla laugh. Pascha is the first to notice Jan, and she addresses him sarcastically.

PASCHA

He finally graces us with his presence.

Lena opens her eyes, and everyone turns toward Jan, all still jovial from the joke, except Kyla whose humorous demeanour drops as her eyes meet Jan's.

JAN

What did I miss?

MAC

Possibly the second best joke I've come up with. Right?

Mac glances over at Pascha and nudges her with his arm. Pascha turns to look at Mac, raising an eyebrow, and staring at him semi-seriously.

KYLA

We're back to square one. We've got nothing.

JAN

What?

The tone in the room shifts, and everyone quickly drops the light-hearted mood they were in moments ago.

KYLA

The plan we had isn't going to work anymore.

Jan holds his head in his hands for a moment, then looks at Kyla.

JAN

How? How do we have nothing?

KYLA

They've completely overhauled their security systems, and opened up twenty new factories in the last two months.

JAN

Why are we just finding out now?

PASCHA

Our contact was feeding us lies. The ex-employees we used for information are actually still employed, and trained to give us bad info.

Jan clenches his fists.

JAN

Shit. How are we going to end immortality if we keep getting drawn back like this?

Jan begins pacing across the room, while running his hands through his hair. Mac, Pascha, and Kyla get up and walk towards their respective desks, to access their computers. Lena continues to sit on the ground, listening and thinking, as her eyes dart back and forth erratically.

JAN

Have we heard anything from our counterparts in other regions?

MAC

Today's a holiday Jan, people have lives.

Pascha responds under her breath.

PASCHA (IN DUTCH)

Apart from us apparently.

Jan ignores Pascha's comment and continues pacing.

JAN

It's been over three years, most of our original group are in prison, and now we've got absolutely nothing to show for

it.

KYLA

We just need to adapt. We all knew it was never going to be easy.

Jan turns to face Kyla.

JAN

Well what's your plan, Kyla?

A few seconds of silence hang, as Jan and Kyla stare at each other intensely.

PASCHA

Maybe we've been going about this the wrong way. Maybe we should actually consider trying to change the legislation.

MAC

Or sabotaging hospital shipments.

KYLA

It's not all lost. We'll find a way to level the playing field.

JAN

If we had a group of a dozen again, and reliable sources, then maybe they'd be viable plans. But it's not doable.

LENA

The head of the snake.

Everyone in the room turns towards Lena. She stands up swiftly, and strides towards her desk, rifling through her items and grabbing a few miscellaneous things, shoving them into her pockets.

JAN

What?

LENA

I think I can get close enough.

KYLA

Want to let us know what's going on inside your head, Lena?

LENA

Give me the faulty earpiece.

Lena points at an earpiece on the table next to Mac.

LENA (CONT'D)

The one with the dead light.

Mac looks over, picks up the earpiece and throws it at Lena. She catches it, takes her current earpiece out, and puts the faulty one in.

LENA

And that box.

She points to a small, black plastic-looking box with a few switches on its surface, also next to Mac. Mac throws it at her, and she grabs it then attaches it to her belt.

MAC

What is it?

LENA

New gadget.

Lena walks out without saying another word. Kyla sighs when Lena leaves.

KYLA

Why does she always mutter gibberish before she disappears?

Mac shrugs.

8 INT. COLIN'S CAR - DAY

Colin sits in the back seat of his luxury 4x4, on a video-call to a man, VLADI, on a screen in front of him. The large screen separates the front seats from the back of the vehicle.

COLIN

I know I keep doing this, but I'll need to postpone our session, possibly for a few months.

VLADI

If you keep postponing, you'll never complete your course, and you might lose your ability. Practice makes perfect.

COLIN

I know, but with the anniversary of my immortality publication, my schedule's completely...

A yellow light flashes around the edge of the screen.

COLIN

One moment.

VLADI

I'm serious about...

Colin double taps his earpiece which mutes Vladi, then Colin addresses his driver.

COLIN

What's up?

DRIVER

We're here sir.

COLIN

Thanks. Do you mind sending an automatic to pick me up later? I might have to deal with more private calls.

DRIVER

No problem sir.

Colin double taps his earpiece again.

COLIN

I'll call you soon.

VLADI (SPEAKING RUSSIAN)

You better. You still owe me a round of drinks.

Colin smiles.

COLIN (SPEAKING RUSSIAN)

I haven't forgotten.

VLADI

Good! Until later then.

The screen goes blank, then slides down into the car's floor.

9 EXT. SÀNTER RESEARCH BUILDING CAR PARK - DAY

Colin gets out of the car, stepping into a mostly-filled carpark with the capacity to hold around a thousand vehicles.

Colin walks towards one of three hundred-floor buildings, with the words "SÀNTER RESEARCH BUILDING" etched on the side.

10 INT. SÀNTER RESEARCH BUILDING - DAY

Colin stands at an automated checkpoint in a sterile-looking glass hallway, and scans his thumb on a wall-mounted machine. A door opens and he walks through it. He rounds a corner and two security guards greet him.

SECURITY GUARD 1

Sir.

SECURITY GUARD 2

Sir.

Colin nods in reply and continues walking towards a lift at the end of a corridor. He presses a button to call for it,

and the doors open immediately. He steps in and presses a button for the fifth floor. Soon after, his earpiece beeps.

EARPIECE (V.O.)

You have no network signal, but you have access to the 'Lab Network Secure' network. Would you like to connect?

COLIN

Yes.

EARPIECE (V.O.)

This network requires voice I.D. Please repeat... Alpha, Orange, Apple, Cat.

COLIN

Alpha, Orange, Apple, Cat.

The lift doors open and Colin walks through, into a wide hallway lined with doors.

EARPIECE (V.O.)

You're successfully connected.

Colin taps his earpiece.

COLIN

Where is Professor Mikelle?

EARPIECE (V.O.)

Professor Emilia Mikelle is in lab 2B.

Colin walks to the third door on his right, and scans his eye on an electronic panel next to it. The door opens automatically, and Colin walks into a short hallway with lab coats hanging to his right, as well as boxes filled with personal effects to his left. Colin walks to a glass door at the end of the hallway and looks through into an analytical lab. There are six people working with various pieces of equipment.

Colin knocks on the door, and everyone turns toward him. A few of them look up in awe, and one researcher, EMILIA, who looks approximately ten

years older than Colin, looks up and smiles at him. Colin waves. Emilia turns towards a researcher standing next to her. We hear muffled dialogue coming from inside the lab.

EMILIA

Keep track of this TALEN breakdown for me.

RESEARCHER

Sure.

Emilia washes her hands then scans her eye on a wall panel, causing the door between her and Colin to slide open. Emilia walks into the short hallway and hugs Colin briefly as the door shuts behind her.

EMILIA

It's good to see you.

COLIN

You too, Em. It's been a while.

Emilia removes and hangs up her lab coat, then grabs her bag from a box as they continue talking.

EMILIA

Only a few years. I've got a feeling that you're only stopping by to drop some bad news on me. I hope they haven't sent you to fire me or something.

COLIN

Oh... Well... I'm sorry Em.

Emilia turns to Colin, looking confused and shocked. Colin laughs, then she hits him in the arm and he chuckles.

EMILIA

Don't do that to me.

COLIN

Sorry, couldn't resist. I've got some meetings in the building later, but I just wanted to drop by and catch up.

Emilia scans her eye on a panel next to the entryway door, then Colin does the same, and they walk into the main hallway, heading towards the lift.

Emilia looks at Colin and smiles wistfully. Colin smiles back, and just before Emilia turns away, his facial expression sours slightly, which she notices.

EMILIA

What's wrong?

COLIN

It's still weird to me.

EMILIA

What do you mean?

COLIN

You're almost twenty-five years younger than me.

EMILIA

But I look like an old hag, while you're still as handsome as ever?

Colin smiles, then presses a button to call for the lift.

COLIN

Actually, I was going to say you look like melting leather.

They both chuckle briefly. They enter the lift and Emilia presses a button. They're standing side by side, looking forward, not at each other.

COLIN

I still don't understand why you waited so long.

Emilia looks down.

EMILIA

I told you, I had my reasons. I was sceptical.

COLIN

But you worked on the original paper with me. You were involved with most of the research. It just...

Emilia sighs.

EMILIA

Colin, let's not have this argument again. Please.

COLIN

Sorry.

A few seconds of silence linger.

EMILIA

At least I changed my mind. We're both here a century later, and we're still changing the world. That's what matters, right?

Emilia looks at Colin and he turns towards her. A slight smile grows across Colin's face.

COLIN

Right.

11 INT. THE BASE - EARLY DUSK

Jan, Kyla, Mac, and Pascha, sit at different computers, typing and clicking purposefully. They converse without looking up from what they're doing.

PASCHA

Mac, have you heard the updated figures?

MAC

Nope.

PASCHA

Forty-eight thousand.

Mac stops what he's doing and exhales. He shakes his head then continues what he was doing.

MAC

Makes you wonder why they do it in the first place.

KYLA

What are you guys talking about?

PASCHA

Yearly suicide statistics for immortals.

Kyla huffs.

KYLA

The irony.

MAC

I don't think I'll ever understand people that go through with it?

PASCHA

Ahem.

MAC

Obviously I meant you Pascha. You are, of course, the bottom of the barrel.

Mac spins his chair to face Pascha, who turns her head to face him. Mac winks boisterously, then Pascha turns back around, unamused.

KYLA

I don't think I ever asked. How old are you Pascha?

MAC

Well she's got the body of a thirty year old and the mind of a ninety year old, so...

PASCHA

Now you're trying too hard.

Mac goes silent.

PASCHA (CONT'D)

I'm sixty-four.

Kyla's phone buzzes rhythmically on her desk. She stops and checks it, staring at it carefully for a few moments as Pascha continues.

PASCHA (CONT'D)

And in all my years, I think this is probably the unluckiest cell I've been part of.

Kyla pushes her chair back from her desk then spins it around with a smile on her face.

KYLA

Well, I think our luck might be changing.

The others begin to disengage from their computers and turn towards Kyla.

KYLA (CONT'D)

One of my contacts came through for once. Grab your B&E roof gear because we're going hunting for a physical disc.

12 INT. SÀNTER RESEARCH BUILDING CAFETERIA - DUSK

Colin and Emilia sit at a small table in a relatively empty cafeteria hall. They each have a hot beverage, which Emilia occasionally sips, but Colin doesn't touch his.

COLIN

So what's your lab pretending to work on these days?

Emilia smiles and looks at Colin excitedly.

EMILIA

We're close to cracking the infertility puzzle.

COLIN

In males? I thought you would've moved on already.

EMILIA

Males and Females.

Colin shakes his head.

COLIN

Trying to make sperm viable in biologically immortal people over sixty is one thing. But trying to produce more eggs after menopause is...

EMILIA

If you were still down in the trenches with us you'd know it's an achievable goal.

COLIN

Even if it is, why are you still focused on infertility? There's more to life than just raising children. It's not the 1900s.

EMILIA

The ability to create and raise a life is an unparalleled feeling. If I can give that to people, I'm making the world a better place.

Colin stares intently into Emilia's eyes.

COLIN

What about... overpopulation? Is that making the world a better place?

EMILIA

Nothing is one hundred percent positive. Everything has a downside to it and I think fertility is worth the overpopulation hit, because eventually we'll work that out too. Then we'll work through the next issue, and the next, like

people always do.

Colin leans back and smiles slightly.

COLIN

Sometimes I wish I could see the world as optimistically as you do.

Emilia scoffs.

EMILIA

It's not optimism. It's hope. Just because certain things are bad, doesn't mean they need to stay bad. Human ingenuity has given us everything from instant global communication to curing terminal diseases, and everything in between. I still think there's hope for people to push aside their differences and work together when the right circumstances arise.

Emilia takes a sip of her drink, and Colin nods slightly and slowly while staring into her eyes with a look of sincerity. Colin stands up and picks up his drink.

COLIN

I should head off to my meetings, but this was nice.

EMILIA

It was.

COLIN

I'll make a point to drop by more often and catch up with you.

Emilia smiles.

EMILIA

Good.

13 INT. MOVING CAR - EVENING

Jan is driving, while Kyla sits in the passenger seat

typing on a laptop. Mac and Pascha sit in the back seats, slightly anxious. They're all wearing black turtleneck, skin-tight jumpsuits.

PASCHA

Why won't you just tell us what's on the disc?

KYLA

It'll be worth the surprise.

Pascha leans back into her seat, frustrated.

PASCHA

Come on. This isn't how we do things. We're meant to be open with each other... apart from whatever the hell Lena gets up to.

KYLA

I'm not keeping it a secret. You'll see it when we get it.

MAC

Can you at least tell us why it's a disc we're taking? That's pretty antiquated. I don't think I've actually ever seen one in-person.

KYLA

Well, my dear technophile, discs store information as physical grooves on their surface.

MAC

I know *how* they work.

KYLA

And physical grooves mean?

Mac seems a little puzzled for a moment, then his face lights up when he understands.

MAC

Oh! Without direct access it can't be copied.

PASCHA

Or deleted.

Kyla turns towards Pascha.

KYLA

Bingo.

PASCHA

What could possibly be so private and valuable that it's only stored physically?

Kyla turns back around.

KYLA

You'll find out soon enough.

MAC

It's porn, isn't it?

The others chuckle.

14 INT. COLIN'S CAR - EVENING

Colin sits alone in the back of his driverless car, watching a video of another failed immortality procedure. His expression is blank. The screen suddenly changes and Vladi appears. Colin perks up his expression and Vladi furrows his brow.

VLADI

I know that look. Are you still watching those horrible videos?

COLIN

It's the procedure we all went through to be here right now.

VLADI

Just watching the ones that go wrong is not healthy for you Colin.

COLIN

It keeps me grounded.

VLADI

It's really messed up.

Colin huffs.

COLIN

I haven't got much time to spare. Why did you call?

VLADI

You shouldn't cancel your trip to the facility tonight. A few months away is too long.

COLIN

You know how busy I am.

VLADI

I think it'd be good to show your face around here and show the board that you still believe in the project.

Colin laughs to himself.

COLIN

Right. Because dedicating over a hundred years of my life to it, and personally funding a large chunk of the project isn't proof enough.

VLADI

I'm just passing on what I hear Colin. A lot of us know how invested you are, but some are sceptical.

COLIN

It's the immortality anniversary. I'm getting drawn away to do PR things, so all eyes are on me. I can't risk jeopardising public knowledge. If the board are too thick-skulled to acknowledge that, maybe I need to appoint some new members. Why don't you tell them that?

There's a brief silence.

VLADI

I'll give you some space. But know that I've got your back.

COLIN

We'll speak soon then.

Colin taps a panel in the car a few times and the video feed cuts back to footage of a patient undergoing a failed immortality procedure. Colin's face changes back to an expressionless visage.

15 INT. MOVING CAR - NIGHT

PASCHA

That has to be one of the dumbest reasons I've ever heard.

MAC

Think about it. Only the upper class can afford the immortality procedure. It's building to something big. It's happening right now, they're working on a disease to wipe out the rest of us.

Kyla and Pascha laugh.

MAC

Whatever, listen to me or not. What's important is that we believe in what we're doing.

Jan eyes Mac in his rear-view mirror.

KYLA

He's not entirely wrong.

MAC

Thank you.

KYLA

We've all got our own motives... But that *is* pretty stupid.

PASCHA

Exactly. I know there's clearly a divide in society, but there's no way any company or government is competent enough to poison the world.

Mac crosses his arms.

MAC

I don't have to explain myself. I've seen documents that show it's plausible.

PASCHA

So, before it's 'happening', and now it's 'plausible'?

Pascha chuckles. Mac turns to look out of his window, looking slightly dejected.

KYLA

We're here... Take this right.

Jan follows Kyla's direction.

16 EXT. SECURITY GATE - NIGHT

There's a security guard sitting in the booth, watching a screen. The group's car rolls to a stop and Kyla's passenger-side window rolls down. When Kyla's window rolls down completely, the security guard holds out his phone then Kyla gets hers out, types something into it, and taps it to his phone. The security guard nods and raises the barrier as Kyla's window rolls back up.

As the car pulls away, the camera focuses inside the booth as the man turns his attention back to the screen he was watching. It depicts Colin on a talk show with a woman, MICHELLE DUGGAN, the show's host. The camera zooms in on the screen until we're transported into the show itself.

17 INT. THE DUGGAN DAILY SHOW SET - NIGHT

The audience cheers as Colin sits cross-legged and takes a sip of water. He sits adjacent to Michelle Duggan who's smiling, while both chairs are angled towards the studio audience and TV cameras.

The studio set is comprised of two static leather chairs separated by a coffee table, with a projected screen behind them and a large screen replacing the floor, which adds lighting effects and displays adverts. The screen behind Colin and Michelle scrolls through images of Colin meeting world leaders and global figureheads, with the caption "THE DUGGAN DAILY SHOW - One on one with... Colin Shepherd, the man who changed the world".

Colin puts his glass on the coffee table as the audience cheering subsides.

MICHELLE

We've talked about the high-points, but let's focus on another aspect now: regrets.

The crowd gasps, and Michelle nods in acknowledgement.

MICHELLE (CONT'D)

Yes, yes. I know we all have regrets, but for someone like you with such accomplishments, are there things that you wish you could've done?

COLIN

Well Michelle...

Colin bites his lip, then plays up his response to appease the crowd.

COLIN (CONT'D)

There is one thing that I've missed out on, something that you pointed out earlier. Something... that I thought I'd be OK without, but weighs heavy on my mind every now and again: having a family.

The audience echoes a cacophony of "Aww"s, and Michelle looks at Colin empathetically, while outstretching her hand towards him in solidarity.

COLIN (CONT'D)

Of course I still have my adopted brothers and sisters, and their children, but obviously it's not quite the same as building a family with a partner.

MICHELLE

Of course. So what led you down that path? Was it just a matter of not meeting the right person? Not having the time? Not being ready?

COLIN

Well it starts with a little secret of mine. You may not know this, but I'm a little bit of a workaholic.

The audience chuckles.

COLIN (CONT'D)

Even if I did meet the right person, I don't think I'd be able to give them the full attention they'd clearly deserve. I don't think I'd be good enough for them.

The audience breaks into another round of "Aww"s.

MICHELLE

I think you'd make a great partner and father. What do you think?

Michelle gestures to the audience, who cheer and applaud in response, while Colin humbly bows his head.

MICHELLE

And what about the people that oppose your work, people that think the gift of immortality is wrong?

COLIN

Well it's their choice to believe that. Just like it's the choice of the person deciding whether they want to have the procedure.

Colin looks away, inaudibly sighs, then turns back to Michelle, looking at her sincerely.

COLIN (CONT'D)

Biological immortality is a complex issue..

The scene changes to the warehouse roof but we can still hear the audio from The Duggan Daily Show set.

18 EXT. WAREHOUSE ROOF - NIGHT

Kyla, Mac, and Pascha are on the domed, metal roof of a large warehouse building. Wrist-mounted torches and a chemiluminescent floor-light illuminate the scene. Jan ascends an unseen structure onto the roof as Mac assembles a body-bound harness, Kyla checks her backpack, and Pascha stretches. They all have arm-mounted holsters/belts containing an assortment of gadgets. The scene unfolds as Colin's V.O. is heard simultaneously.

COLIN (CONT'D, V.O.)

And there are thousands of arguments for and against it. Everyone has the right to their opinion, and as I've always maintained, my social channels are open to anyone that wants to vocalise their view to me directly. But something I cannot condone is the select minority of people that attack others and destroy or steal just because they disagree with immortality.

As Jan clambers onto the roof, everyone rolls up their turtlenecks to reveal a built-in balaclava. They cover

their faces with it, and take out a small box from their holster/belt. The box contains red-tinted contact lenses, which they all quickly place in their eyes. Kyla turns to the rest of the group, who finish fitting their lenses shortly after, then Kyla nods at them. They nod in retaliation, then Kyla leads them across the roof in single-file.

COLIN (CONT'D, V.O.)

It's quite frustrating and, to me, it's a little bit confusing. A few of the thieves have been arrested, and to my understanding their aim is to end immortality. I'm not sure if they're serious, or if it's just an excuse to steal and kill. But if their aim is to stop me from that perspective, here's a bit of friendly advice: buy some stock in my company and legally shut it down from the inside.

We hear laughter from the studio audience.

Kyla stops at the apex of the roof's convex dome-shape, and kneels down to draw eight small crosses on the roof. The crosses appear to outline the shape of a circle with a 1-meter diameter. While Kyla draws the crosses, Jan opens Kyla's backpack - which she's still wearing - and takes out a small, box-looking device. As Kyla finishes drawing the crosses, she stands up and takes a few paces back while Jan steps forward, and places the box in the approximate centre of the crosses and pushes a button on its surface before briskly stepping back. The box extends vertically before emitting a low hum and moving towards one of the crosses.

19 INT. THE DUGGAN DAILY SHOW SET - NIGHT

COLIN (CONT'D)

Either way, while I unfortunately believe that people acting out like that will always exist, I think private and public law enforcement will soon weed out the worst of them.

20 EXT. WARHOUSE ROOF - NIGHT

There is no more audio from the Duggan Daily Show set or V.O. from Colin.

The small box has cut a circle into the roof, following the outline of Kyla's crosses. It moves back to the centre of the circle where it was placed then vertically flattens itself to its original shape as the noise it was emitting subsides. Kyla carefully picks up the box slowly, making sure not to put any pressure on it or the circle.

As she puts it away, Mac flips two wrist-mounted electromagnetic pads so they rest on his fists. The pads attach to a harness wrapped around Mac's arms and torso. Mac slides towards the circle and takes a wide-gaited stance, parting his legs over the circle so his feet are securely planted over either side. He taps his elbows onto his waist twice, activating the pads over his closed fists, giving them an iridescent blue glow. Mac bends over and slowly lowers his fists toward the circle on the roof. As he draws close, his fists are pulled towards the roof and hit it with a thud. Mac groans slightly, then lifts to separate the heavy metallic circle from the rest of the roof, exposing a hole into the building. Mac slides the metal circle away from the hole, then taps his elbows onto his waist twice which frees his arms from it.

As he folds away the pads and carefully manoeuvres his way around the edge of the hole, Pascha kneels down and flexibly winches her arm around to her back, reaching for several carbon-fibre sticks in her backpack. She assembles them into a sturdy, tent-like exoskeleton and places it over the hole securely. She clips one end of a rope to the exoskeleton and throws the other end into the empty unknown of the hole. She takes a small Taser-like device from one of her arm-mounted holsters and sends a quick pulse through the rope, stiffening it into a rigid pole with a shimmering surface texture. Pascha secures the Taser-like device back into its holster, then grabs the chemiluminescent floor-light and drops it through the hole, watching carefully until it hits the floor and rattles around. Then she follows it by sliding down the pole.

21 INT. WAREHOUSE - NIGHT

The chemiluminescent light barely illuminates a few meters

around the base of the pole. Pascha slides from the moon-lit hole, through unlit darkness, then into the glow of the light on the floor. Shortly after, Mac, Jan, and then Kyla follow. Kyla looks at her watch, spins around, then points straight ahead. They get into single file, with Kyla at the front, followed sequentially by Pascha, Jan, then Mac. Kyla leads them a few steps forward, then the warehouse lights suddenly burst on, revealing that the group are surrounded by 10 lightly-armoured guards, all aiming semi-automatic stun devices at them.

KYLA (IN FRENCH)

Shit.

22 INT. THE DUGGAN DAILY SHOW SET, OFFSTAGE - NIGHT

Colin walks off the set and into his dressing room as applause rings out in the background. He closes the door behind him, drops his smile and sighs, closing his eyes. An unseen voice is heard.

VAL

That was a pretty good performance.

Colin's eyes dart open as if the voice surprised him, but his body stays calm. VAL, a woman who appears to be in her mid-thirties with silver hair and a gravelly voice leans against a wall in the opposite corner of the room.

COLIN

What do you want Val?

Val smiles wryly.

VAL

Like Vladi told you earlier, the board think it'd be good to show your face every once in a while.

COLIN

Right now?

Val nods slightly.

COLIN

Really? I've got so many things on my plate at the moment.

VAL

No time like the present.

COLIN

I hate that phrase.

Colin grabs a bottle of water from the desk and takes a sip as he spins around and heads back towards the door, followed by Val.

VAL

At least you'll have one less thing to deal with after tonight.

Colin looks at his watch, and mutters under his breath.

COLIN

Hopefully a few less things.

23 INT. WAREHOUSE - NIGHT

Kyla, Pascha, Jan, and Mac turn so they're standing adjacent to each other, and slowly raise their hands. The guards take one step forward in unison, encircling the intruders, then one guard speaks up.

GUARD

You're trespassing on private property. Get your knees on the ground and hands in the air or we will use force in five seconds. Five...

JAN (WHISPERING, IN SWEDISH)

Did you fix the Faraday's?

PASCHA (WHISPERING, IN SWEDISH)

Sort of. They've only got a ten second charge.

GUARD

Four...

JAN (WHISPERING, IN SWEDISH)

Let's go with plan two.

KYLA (WHISPERING, IN SWEDISH)

No, there are too many.

GUARD

Three...

Pascha's eyes dart side to side, trying to pick who to listen to.

JAN (WHISPERING, IN SWEDISH)

We're the only ones left here. I'm not getting captured.

Jan clenches his hands into fists.

GUARD

Two...

KYLA (WHISPERING, IN SWEDISH)

Damn it Jan.

The guards take another step forward. Kyla forms her hands into fists then coughs twice sharply and loudly. Mac and Pascha also makes fists.

GUARD

One... Fire.

The following occurs in slow-motion:

Kyla, Jan, Mac, and Pascha tap their fists together, sending a slight visible pulse of electricity through their clothes, stiffening them slightly. Pascha then taps a button on her waist, which sends a belt-mounted device falling to the floor as Kyla, Jan, and Mac (who's slowed down by the harness) run towards the warehouse exit, while the guards begin firing their taser rounds with no effect, then Pascha begins running. An explosion is heard off-

screen, turning the guards' attention towards it, but nothing is there. They turn back towards the escaping group to open fire again, but the device that Pascha dropped begins spinning and emitting vast plumes of multi-coloured smoke. Pascha runs towards the exit and is a meter away from the warehouse door, when the electrical pulse running through her clothes stops and a taser round emerges from the smoke to strike her in the back. As it hits Pascha, the slow-motion ends, then she spasms uncontrollably and falls to the ground.

The guards are coughing, as a few of them scramble to grab the device which is spinning wildly across the floor like a rapidly deflating balloon.

24 EXT. CAR - NIGHT

We see a fixed view of the front of the group's parked car. Its headlights suddenly flicker on, and all four doors open, as it slowly accelerates towards the warehouse parking lot exit. Kyla, Jan, and Mac emerge from behind the vehicle, running alongside it as it picks up speed, trying to jump in. Jan jumps into the passenger's seat, panting. Then Kyla hops into the driver's seat, closing the door as taser rounds ping off the car's windows. Kyla takes manual control of driving.

KYLA

Where are Mac and Pascha?

Jan looks in the wing-mirror then turns around.

JAN

I don't kn... Shit, Mac's down. I don't see Pascha anywhere.

Kyla tightens her grip on the steering wheel, grimaces, then accelerates towards the parking lot exit, causing the car doors to automatically close. The vehicle smashes through the barrier they entered through, jumping over a security hump in the process.

25 INT. CAR - NIGHT

Kyla slams her fist against the car door. She turns to look

at Jan.

KYLA

Why? Why on earth would you do that?

Jan stares out of the passenger-side window as he responds.

JAN

I told you, I'm not getting captured.

KYLA

None of us would have, you selfish moron.

JAN

Right, because they would've let us go.

Kyla looks back at the road in disbelief.

KYLA

We had a plan in place for situations like that.

JAN

How the hell was I supposed to know that?
I'm not neuropathic.

Kyla raises her voice.

KYLA

Well if you weren't so hell-bent on your
obsession with Colin, maybe you would've
been there when we discussed it!

Kyla glances over at Jan briefly, and shakes her head.

KYLA (CONT'D)

You're the reason we're here in the first
place. That disc had information on Colin.

JAN

I didn't ask you to do tha...

KYLA

And I didn't want to. But you're coming

apart, and I actually thought "you know what, this might help Jan". But no, you stroll in and fuck things up again.

JAN

So you decide to do a last-minute mission, don't tell us all the details, it goes wrong, and it's all my fault? Got it.

KYLA

We'll probably never see Mac and Pascha again and it *is* your fault.

JAN

Fuck you. It's your ill-prepared last-minute bullshit plan that got us into this mess.

Kyla scowls, and an uncomfortable silence hangs in the air for a few moments.

26 EXT. APARTMENT WINDOW - NIGHT

Lena is wearing a backpack and sitting on the outside ledge of a second floor apartment window. She removes a small pen-like device from her black box - which is attached to her belt - and secures it to the bottom edge of the window. The device buzzes for a few moments, and Lena checks her watch. A click is heard and the window automatically opens, prompting Lena to grab the device from the ascending window, and climb in. She takes a few wary steps into the apartment then rounds the corner into the kitchen where a man of her stature is standing in his underwear, facing Lena, and holding a glass of water.

They stare at each other for a brief second, then the man throws his glass at Lena's head and runs at her. Lena blocks the glass with her raised hands but is winded as the man tackles her to the ground. The man begins punching Lena in the face and lands one hit. Lena shifts her head to the side, making the man miss his second attempt. She reaches out her hand and places it on the man's neck, between his head and outstretched arm, then she uses her other hand to grab the man's outstretched arm and pulls with all her strength to send the man's head tumbling towards the floor

beside her. Lena punches him in the abdomen and pushes him to the side, then stands up. The man is dazed and winded, but tries to stand, propping himself up on one leg, but Lena grabs him from behind, putting him into a chokehold. The man loses consciousness after a few moments and Lena lets him go, causing him to slump to the floor.

Lena walks through his hallway as she rubs her neck, peeking into every room until she stumbles upon the master bedroom. She walks in and grabs the man's wallet on his desk. She opens it, takes out a card, then discards the wallet on the floor. Lena opens his wardrobe, takes off her backpack then stuffs a uniform and a pair of shoes into it. She walks out of the bedroom with the backpack in her hand, heading back towards the man.

When Lena reaches the unconscious man, she kneels by him, takes a small device out of her black box and places it over his eye. A light emits from the device briefly, then stops. She places the device on the man's index finger, and it repeats the process. She puts the device back in the black box then strides towards the window as she puts her backpack on. Lena sits on the windowsill, checks her watch, then turns to face the outdoors.

27 EXT. A QUIET ROADSIDE - NIGHT

Colin and Val are walking on an isolated small road, lit by dying street lights.

COLIN

We better be done within an hour.

A sly smile rolls across Val's face.

VAL

It takes however long it takes.

COLIN

I'm saying my 'hello's, getting a project update, and very briefly meeting with any board members that are here.

Val turns to Colin, smirking, then turns back. Colin sceptically furrows his brow. They stop at a building that appears to be a two-floor house, and Val uses a physical

key to unlock it. Val pulls the door open, steps out of the way and prompts Colin to enter. As Colin steps in, floor and ceiling lights brighten up a short hallway, leading to another door.

INT. TRELEX BUILDING - NIGHT

Colin walks to another door and places his thumb on a small panel, unlocking the door. It automatically opens to an empty open-plan office. Colin turns around and looks at Val, confused.

VAL

Upstairs.

Colin turns back around and walks up a flight of stairs, strewn with streamers as well as empty champagne glasses and bottles. As he ascends, not followed by Val, the chatter of a few voices are heard. As he emerges on the third floor, two men and two women are sat on chairs. They're wearing suits with loosened ties, and their blazers are hanging in a corner. They're each holding a glass filled with alcohol, smiling and talking jovially. When they notice Colin they all turn to him and raise their glass. One of the women stands up and addresses the room.

FEMALE BOARD MEMBER 1

And there's the man of the hour.

COLIN

I have no idea what's going on.

MALE BOARD MEMBER 1

Take a wild guess.

COLIN

We've hit something that gets us to phase one trials?

FEMALE BOARD MEMBER 1

Even better. We've hit, and passed, phase two trials.

Colin blinks hard in disbelief.

COLIN

What? When?

MALE BOARD MEMBER 1

Preliminary results last week. But today we got confirmation.

Colin's jaw hangs a little.

FEMALE BOARD MEMBER 1

We didn't tell you earlier since you've been busy with publicity things for your century anniversary. So I suppose it's a double celebration.

Female board member 1 grabs another glass of alcohol from a table and hands it to Colin. He takes it and smiles a little.

COLIN

So you were the ones who told Vladi to..

FEMALE BOARD MEMBER 1

Even board members have a sense of humour.

The other board members stand up and raise their glasses.

MALE BOARD MEMBER 2

To Colin.

FEMALE BOARD MEMBER 2

And his continuing prosperity.

MALE BOARD MEMBER 1

And immortality's centeniversary.

FEMALE BOARD MEMBER 1

And to revolutionising the world, again.

Colin's eyes begin to water a little as he smiles, and they all clink glasses.

28 INT. CAR - NIGHT

Kyla and Jan are sitting in the car in stark silence. Jan stares at his feet blankly, with glassy eyes. Kyla stares straight ahead wearing a look of sorrow and regret, occasionally darting her eyes sideways to look at Jan, without moving her head.

29 EXT. CAR - NIGHT

Jan gets out of the car and slams the door shut, while Kyla is in the car grimacing and still gripping the steering wheel. Her eyes follow Jan as he walks in front of the car, heading towards the base.

30 INT. THE BASE - NIGHT

Jan walks into the base with his head held low, followed by Kyla a few moments later. After entering, Kyla turns around to close the door slowly but forcefully, with her eyes closed. She turns back around to see Jan pacing around the room. Kyla just stares at Jan pacing for a few seconds, then she tiredly tilts her head back and looks at the ceiling as she sighs. She tilts her head back down, looking slightly more resigned and haggard.

KYLA

Go home Jan. There's nothing else we can do today.

Jan stops in his tracks, not looking at Kyla as he responds.

JAN

Do you even care if we end immortality?

Kyla snaps back, raising her voice.

KYLA

Do you? Or do you just want to do some more stalking? Do you care that we're the only ones left in our cell? Because the last time I checked, every other group in our region has about a dozen. Do you even

care that our friends got captured?
Because you haven't mentioned them once,
you selfish prick.

Jan turns to look at Kyla.

JAN

Unlike you, I was actually focused on the
last-minute mission we were thrown into.
We all knew the risks when we joined, but
Mac and Pascha are only in jail. Instead
of dwelling on the past we should..

Kyla sternly walks up to Jan and grabs his face. Jan puts
up no resistance and doesn't struggle, he just looks her in
the eye.

KYLA

"Dwelling on the past"? What's wrong with
you? You really don't care about them, do
you? Did you ever care about any of us, or
are you only here to fulfil your Colin
Shepherd wank-fantasies?

Kyla let's go of Jan's face and they look into each other's
eyes scornfully.

JAN

Know your enemy. He's the key to bringing
it all down.

KYLA

No he's not.

31 INT. OUTSIDE COLIN'S OFFICE DOOR - NIGHT

Lena stands outside the door to Colin's office with her
eyes shut and a gun in her hand. She's wearing the uniform
she stole earlier and has no backpack. She takes a deep
breath, opens her eyes, double taps her earpiece which
doesn't emit light, then enters Colin's office and raises
her gun, pointing it at him. Colin is stood in the middle
of his office with a glass of alcohol in one hand, staring
out of a window, facing away from Lena.

32 INT. THE BASE - NIGHT

A light buzz is heard and Kyla turns away from Jan, who still stares at her. Kyla's expression drops and turns into a look of mild panic.

KYLA

Lena's calling the emergency line.

Jan's demeanour changes, and he seems determined to help.

JAN

You find out where she is, I'll grab some gear.

Kyla nods in approval, then taps her earpiece as she sits at a desk, typing at her computer.

KYLA

You're on speaker. Your GPS is blocked, where are you? We'll be there as soon as we can.

33 INT. COLIN'S OFFICE - NIGHT

LENA

Colin Shepherd. Turn around.

Colin turns around quickly, then briefly freezes in place before putting his glass on his desk and raising his arms in the air.

LENA

Do you know why I'm here?

COLIN

I don't. I'm sorry but I don't know who you are. A lot of people have threatened to kill me, but I've got to admit that you're the only person that's managed to get this far. Why are you here?

LENA

Get on your knees.

COLIN

I will if you tell me why you're doing this.

LENA

You're just stalling for time.

COLIN

I'm not. If time was important to you, you would've stormed in, shot me in the back, and disappeared. But you've obviously got a point to make. Tell me what it is, help me understand it, and listen to my reply, then I'll do whatever you ask. I've lived a long, fruitful life anyway. I just want to know that you're killing me for the right reasons.

Lena stares at Colin silently for a few moments, with a perplexed look painted across her face.

COLIN (CONT'D)

Can I lower my hands?

LENA

I didn't tell you to put them up.

Colin lowers his hands and leans against his desk.

COLIN

Whatever it is you think I...

LENA

You've destroyed humanity.

COLIN

What do you mean?

LENA

Your immortality game. The rich live

forever. The poor are treated like scum and left to die off. All because of you. All because of this... this plague. Just so you can make the rich more powerful.

Colin calmly responds.

COLIN

You're right, mostly. I assume you've done some research on me since you plan to assassinate me. So you probably know that I was born poor, with almost nothing. All those problems you listed are right, you're one hundred percent right. And with all the money I earn I try to tip the scales, but it's not the rich who hold the power, it's the politicians.

Lena looks at Colin thoughtfully.

COLIN (CONT'D)

Long before immortality was around, the poor were getting poorer, and the wealthy were used as a scapegoat by governments the world over. Tax loophole this, and shell company that. Do you know why the rich get away with it? Because it's legal. Because the politicians put those laws into place. I've been trying to figure out a way to stop them, but it's not the sort of thing I can do alone.

Lena lowers her gun slightly, and Colin slowly walks towards her as he continues talking.

COLIN (CONT'D)

Governments want to turn a blind eye towards the real problems of the world. The poor and needy are dying, but they don't care as long as taxes keep getting paid into their pockets.

Colin stands in front of Lena, while she slowly lowers her gun. Colin grabs the gun and there's a short scuffle, then two gunshots ring out. Lena and the gun drop to the ground and Colin backs away, towards his desk.

34 INT. THE BASE - NIGHT

Jan rushes back into the room, concerned, with two utility-belts half-filled with gadgets.

KYLA

Lena? Lena!? What happened?

A few breathless fluid-filled garbles are heard.

35 INT. COLIN'S OFFICE - NIGHT

Colin stands behind his desk, then looks up at a security camera in the far side of the room, which is pointing downwards at an acute angle.

We see a shot of the office from the security camera's point of view, showing Lena lying bleeding on the floor and the very tip of Colin's desk, but not Colin himself.

The camera cuts back, as Colin makes a few taps on his desk's glass panel, and a ringing dial-tone is heard.

COLIN

You rich versus poor extremists just don't get it.

A voice answers as the ringing stops.

OPERATOR (V.O.)

Emergency services. What's your emergency?

Colin acts distressed.

COLIN

Hello? Hello. I just... Someone broke into my office and held me at gunpoint and... and I tried to get the gun from them but it... They've been shot, and they're bleeding. Send an ambulance.

OPERATOR (V.O.)

The intruder was shot?

COLIN

Ye... Yes.

OPERATOR (V.O.)

We've got your location, so an ambulance and police dispatch should be with you shortly sir.

COLIN

Should I put pressure on the wound?

OPERATOR (V.O.)

We don't know what condition they're in, so it's best if you just wait for the emergency services to arrive.

COLIN

O.K.

Colin taps the glass panel and hangs up. He sits at his desk, no longer pretending to be distressed.

COLIN

I'm sorry but you're not going to make it. I shot you in the stomach and lung, so you'll be beyond saving by the time the ambulance gets here. I didn't want to kill you but you have no idea how important my plans are.

Lena coughs and splutters blood, as her eyes tear up. Colin looks away in response, then turns his chair to stare out of his window.

COLIN (CONT'D)

Since you got this close, I'm going to give your last moments some meaning. You almost destroyed a century of work, and I'm not talking about the immortality stuff you're so worried about. There's a bigger picture. There's so much more that you have no idea about, and the world is going to spin off its fucking axis once we get started. So there. You can die knowing

that you almost changed the course of
human history. Almost.

Cut to black, with the episode title "The Man Who Changed
the World" in a white font.

Fade to black.

END OF EPISODE ONE