

THE SEER

By Virginia K.

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FADE IN

EXT. ANCIENT TEMPLE - DAY

A view of a single structure nestled in the middle of a thick forest.

From afar, it resembles an ancient Egyptian temple.

A statue of a man with a diamond in hand sets near the front entrance.

SUPER: TEMPLE OF ASTRAL BROTHERWOOD, 1880.

INT. TEMPLE OF ASTRAL BROTHERHOOD - DAY

A hall full of MEN in white robes.

An alter sets on a raised stage in the front of the hall.

On the altar, a violet diamond, the size of a cherry fruit.

It shimmers in the dimly lit hall.

MASTER HUTHER, 60, short grey hair, intense blue eyes, stands beside the diamond. All eyes in the hall focused on him.

A YOUNG MAN, 25, clean shaven, nervous, stands behind Master Huther.

MASTER HUTHER
My brothers, here comes your freedom!

The crowd cheers.

MASTER HUTHER (CONT'D)
No more fate! No more fucking
reality! We'll decide who we are,
when and how to die. Because from
now, we're our own gods!

CROWD
Hail Master! Hail Master!

Master Huther steps away from the diamond, signals the young man to step forward.

The crowd is now silent, anxious.

The young man steps closer to the diamond, his hands shake.

MASTER HUTHER
Here comes our salvation!

Crowd cheers.

MASTER HUTHER (CONT'D)
(To the young man)
Be brave, son!

The young man raises his hand, his palm rests on the diamond, his eyes close.

A blinding ray of violet light emanates from the diamond, lands on the young man's forehead.

The crowd gape.

The violet light intensifies, the young man screams.

The ray bores a hole into his forehead, continues to consume the rest of his head.

His hand lets go of the diamond, he falls on the floor, upper half of his head gone!

The crowd screams.

Master Huther glares down at the dead body. He marches forward, picks the diamond and walks out.

INT. CLASSROOM - DAY

PROFESSOR ZAIN, 50s, defined jaw, intense blue eyes, stands in front of rows of desks, STUDENTS fill every one.

SUPER: SCHOOL OF METAPHYSICAL SCIENCES, PRESENT DAY

PROFESSOR ZAIN
Astral projection is the powerful and most mystic form of Out of Body Experience. During astral projection, one's astral body exteriorizes from the physical body and the two remains connected by what is called a silver cord.

He writes the words 'silver cord' on the board.

PROFESSOR ZAIN (CONT'D)

When you experience astral projection in sleep, you may experience symptoms of astral projection like sleep paralysis...

A FEMALE STUDENT, 20s, curly hair, raises her hand.

PROFESSOR ZAIN (CONT'D)

I hate to see hands in the air before I am done with my explanation. Your question better be good.

FEMALE STUDENT

Sorry if it isn't!

PROFESSOR ZAIN

I thought so. What's the question?

FEMALE STUDENT

Have you ever seen an astral body? Does it look like a ghost?

PROFESSOR ZAIN

More or less. Astral body is like a medium between your physical and spiritual bodies. So technically, astral body is something between the two.

Now a MALE STUDENT, 25, raises a hand.

MALE STUDENT

Is it possible to travel in time in an astral body? I'm guessing since it is not bound by time or space...

PROFESSOR ZAIN

You guess wrong. Astral time travel require very strong psychic abilities. There has never been a record of such an event in history. But that doesn't mean it can not happen.

FEMALE STUDENT

So it's possible.

PROFESSOR ZAIN

With impossible psychic powers, yes, it's possible.

MALE STUDENT

Which one is it, possible or impossible?

PROFESSOR ZAIN

My spirit keeps telling me it's possible, however my mind disagree.

MALE STUDENT

Have you ever tried it?

PROFESSOR ZAIN

I don't have impossible psychic powers. I'm hopeful that someone out there have.

FEMALE STUDENT

Hopeful? Why?

PROFESSOR ZAIN

Because that person has the power to free human race. To redefine reality. You're too young to understand this.

(Beat)

But has the years pass, you'll watch yourself grow old, you'll watch some of your loved ones die, and there is nothing you can do about it. Then you'll understand.

FEMALE STUDENT

Everyone grows old and dies. It's called reality.

PROFESSOR ZAIN

And you like it that way?

FEMALE STUDENT

It doesn't matter what I like. It's out of my control.

PROFESSOR ZAIN

What if it's under your control?

FEMALE STUDENT

You're overly dreaming. It can't be under anyone's control.

PROFESSOR ZAIN

(To the class)

In Metaphysical science we learn what the rest of the world believe isn't real. That's because we know more than they do. There is no limits for what we can achieve!

INT. COLLEGE DORM ROOM - DAY

Two beds, a dresser between them. A single closet sets at the far end of the room.

A full length mirror beside it.

CLOSE IN ON one of the beds, RAY DONSON, 23, good looking, pitch black hair.

BEGIN DREAM SEQUENCE:

EXT. ROAD - NIGHT

Amid a heavy traffic, a yellow college bus weaves it's way through a curving road.

INT. SCHOOL BUS - NIGHT

Loud music blasts, college STUDENTS shout lyrics.

The BUS DRIVER, 45, sways his head to the beat of the music.

A cheery group in the back chat and sip drinks. Among them, BRIAN MILESTONE, 24, gorgeous with a well built body.

His clothes sleek, expensive - a deep blue official coat over a white V-neck shirt.

A GIRL, blonde hair, tinny skirt, flirts with him.

EXT. ROAD - DAY

A LITTLE BOY rides a bicycle.

Across the road, TWO KIDS play with a ball.

The ball slips off one kid's fingers, rolls across the road.

The little boy hops off his bike, runs to the ball.

He reaches it just as the Starlight College bus comes into view.

INT. SCHOOL BUS - DAY

In front of the bus, the kid dribbles the ball in the center of the lane.

The bus driver swerves to avoid hitting the kid, winds up on the wrong lane. Meets a speeding truck.

The two hit head-on.

END DREAM SEQUENCE.

INT. COLLEGE DORM ROOM - DAY

Two hands shake Ray awake.

He gasps in air as his eyes flutter open.

BRIAN (O.S)
Nightmares again?

Ray stares up at his roommate, Brian Milestone.

Brian sits on Ray's bed. Wears a deep blue official coat over a white V-Neck shirt.

BRIAN
Want to talk about it? I have few minutes before the bus leaves.

RAY
The bus. I have a bad feeling about that.

Brian rises, strolls across the room.

BRIAN
Whatever you see in a nightmare is an illusion. It ends the moment you open your eyes.

Ray lies back on his bed, stares up at the ceiling.

BRIAN (CONT'D)
You should see a psychiatrist. I can..

RAY
Hire the best for me? Yeah I know. You're spoiled!

BRIAN
No. My father's rich. He gives me money in exchange with not being there.

RAY

Good deal!

(Beat)

Fathers are jerks even when they're penniless. Be glad you're getting money in exchange.

BRIAN

I wasn't complaining.

Brian walks to the mirror on the wall.

He adjusts his hair as he stands watching his image.

RAY

Have you brushed your stinky teeth?

BRIAN

Oh! Yeah, My mouth needs a little tidying. It's been three days since I last tasted Colgate.

RAY

That explains why there're a lots of flies in here.

Ray swaps at a fly.

BRIAN

They seem more interested in your mouth than mine.

He goes into the bathroom, shuts the door behind him.

RAY

Don't forget to scrub your tongue!

Ray gets up, moves to the dresser.

He opens a drawer, picks up a wallet.

He walks to Brian's bed, buries the wallet under a pillow. He moves away.

Brian walks out of the bathroom to find Ray dressing.

He opens the same drawer and delves for his wallet.

BRIAN

Where the fuck is my wallet? I'm gonna miss the bus!

RAY

I don't remember seeing you put it in there.

BRIAN

I did.

He continues to search other drawers.

Ray walks to a window, draws a curtain and peers outside.

Brian smacks his fist against the dresser.

BRIAN (CONT'D)

I can't find the damn thing!

RAY

Relax! Try to remember where you put
it.

EXT. DRIVEWAY - DAY

STUDENTS, all in their twenties, hurry inside a College bus.

A Girl, blonde hair, tinny skirt, drops her bag. A black BOY
in a sleeveless shirt picks it.

The girl smiles at him as she takes back her bag.

She reaches inside and pulls out a bottle of whisky.

BOY

This is why I love you!

She puts the bottle back in the bag.

GIRL

Where is the Billionaire's boy?

BOY

Don't know. Probably still sleep.

They walk into the bus, settles in the back.

The bus takes off.

INT. COLLEGE DORM ROOM - DAY

Ray moves from the window.

RAY

The bus has already left.

An angry Brian grabs a pillow, throws it across the room,
see's his wallet on the bed.

RAY (CONT'D)

Looks like you found your wallet.

BRIAN

You hid it!?

RAY

Why would I do that?

Ray bites his lower lip.

BRIAN

Yeah! You always bite your lip when you lie.

(Beat)

You quit this nonsense or I swear I'm going to leave.

EXT. OFFICE OF THE VICE PRESIDENT - DAY

Vice President HALLEN MATTHEWS, 55, a little plump, walks down the steps outside his office.

His SECRETARY and two secret service AGENTS, follow him.

SECRETARY

Mr. Vice President, I think it's important that you speak with Ferguson. The last time he called, he warned that he has argent information.

MATTHEWS

With Ferguson everything is urgent, even missing pants.

A Limo stands right after the steps. Two more cars behind it.

Another AGENT holds the Limo's door open for MATTHEWS.

Matthews settles inside, followed by one agent.

Other agents gets into the car behind the limo.

EXT. ROAD - DAY

A disheartening wreckage of a school bus and a lory, shattered glass and crshed metal scattered about.

A sight of a violent collision.

EMTs rush around with stretchers and first aid kits.

A COP in uniform approaches TWO MEN. One zips up a body bag.

COP
Did that bus driver survive or is he
dead?

FIRST MAN
Dead and packed.

The man pats the body bag.

EXT. IMPRESSIVE APARTMENT BUILDING - NIGHT

Vice President Matthews motorcade pulls up in a parking lot.

Across the street stands an old building, the LOYAL STATE
t.v headquarters.

INT. LIMO - NIGHT

Matthews stares out through the window.

MATTHEWS
Days like this, I like to lie naked
in a bathtub while I watch a good
movie.

He and his bodyguard laugh.

AGENT #1
Is that what you and Lisa are going
to be doing the whole night?

MATTHEWS
I don't know. She is a mysterious
woman.

AGENT
You're a lucky man, Sir. I wish you
the best night!

Door opens, Agent #2 stands by it as Matthews slips out.

AGENT #2
Have a good night, Sir!

Matthews nod, walks away.

The agent settles inside the limo opposite his counterpart.

AGENT #1
There is nothing unusual about the
day you die.

(MORE)

AGENT #1 (CONT'D)

There isn't a dark cloud over your head. Or a black cat behind you.

AGENT #2

Where do you plan on disappearing to?

AGENT #1

Russia, Mexico, may be Africa. Hell! There is no boundaries for a man with a million dollars.

AGENT #2

You should keep a low profile for a while. What we are doing is high treason.

AGENT #1

Pays better than protecting an asshole, right? High treason, I mean.

(Beat)

I only get a couple of dollars a month for following him like a dog!

He flips a finger, a YOUNG DRIVER behind the wheel nods, drives off.

INT. APARTMENT - NIGHT

Luxurious furnishings, artistic drawings on walls.

Everything seems perfectly clean except for a deep blood stain on the floor.

Matthews enters.

MATTHEWS

Lisa! I made it early tonight.

No answer.

He takes off his coat, tosses it on a couch.

MATTHEWS (CONT'D)

Lisa! I am too tired to play hide and seek right now!

He notices a thick blood stain on the floor, moves closer.

The stain run across the room to next.

MATTHEWS (CONT'D)

Lisa! Lisa!

He hurries towards the next room.

INT. BEDROOM - DAY

Lavishly furnished.

Matthews steps inside.

A massive bed sets in the middle of the room where a body of a dead YOUNG MAN lies.

Matthews freezes.

Bruises cover the Young Man's shirtless upper body.

His neck is slit, blood oozes from the wound and seeps into the pillows beneath.

Despite the cuts and bruises, his face still retains some attraction.

A DARK FIGURE closes in on Matthews, strikes him with a wooden rod on the back of the head.

Matthews falls, grunts in pain.

Dark Figure turns to face his counterparts, EVAN and GARY, stands a few steps away, all in masks.

EVAN

Impress me.

Dark Figure puts a gag on Matthews mouth.

Evan takes the rod from his partner.

Matthews cowers. He struggles to his feet with the help of the bed.

Evan sweeps his feet with the rod, Matthews falls back on the floor.

Evan brings the rod down on Matthews back, again and again until Matthews glows still.

GARY

You're good at this!

EVAN

The pay is good. Help me get his clothes off.

They strip Matthews shirt and trousers off.

Evan takes out a switch blade, slits Matthews throat. Blood gushes out.

With Gary's help, he lifts Matthews body from the floor and dumps it next to that of the young man.

Evan tosses some items on the bed, among them, lube, restraints, and a condom.

DARK FIGURE
Work well done!

EXT. APARTMENT BUILDING - NIGHT

An almost empty parking lot.

Evan, Gary and An ASIAN GUY trudge their way towards a car parked close to one end of the parking lot.

They have their masks off, look decent in designer suits.

Evan carries with him three artistic drawing.

GARY
That was easier than I thought.

EVAN
Wait until the whole thing hits the news, your heart will be racing every minute. Take us the hell out of here!

Gary digs into his pockets, takes out car keys.

A pass slips out as he pulls out his hand.

They all settle inside the car, Gary drives off.

INT. COLLEGE DORM ROOM - NIGHT

Ray sits on the floor, his hand scribbles notes on a pad.

Two Starlight College magazines lay on the floor beside him.

BRIAN (O.S)
Twenty died! Did that bus collide with a tanker?

Ray continues writing.

BRIAN (O.S) (CONT'D)
My wallet went missing, I missed the bus. Kind of was lucky.

Ray looks up at Brian who lies on his bed with a cellphone to his ear.

Brian tosses the phone aside, gets up, walks to Ray.

He playfully takes him by the front of his shirt.

BRIAN
How the fuck did you know about the
accident?

RAY
(smiling)
You're choking me!

BRIAN
Twenty. People. Died!

Ray's smile fades.

BRIAN (CONT'D)
Thankyou for hiding my wallet, you
saved my life!
(Beat)
But I need to know how you knew.

Ray shrugs.

Brian looks down at what Ray had been writing, and the magazines on the floor.

BRIAN (CONT'D)
Your dreams, they are real? Christ!
Ray, what the fuck!

He let's go of Ray and steps away.

BRIAN (CONT'D)
You saw the accident?

Ray nods.

BRIAN (CONT'D)
You should have said something!

RAY
I didn't?

BRIAN
Sorry, I thought you're loosing your
mind.

RAY
There is no one to tell. They all
call me mad!

Brian sits on the floor beside Ray.

He picks up one of the magazines, opens an article.

TITLE: MAN MURDERS HIS DAUGHTER.

BRIAN

(Smiling)

I do think you're mad. Normal people
don't dream about future events.

(Beat)

They don't dream about people they
have never met.

RAY

I don't feel mad.

BRIAN

No one does.

Brian reads the article.

RAY

You will leave? You don't wanna stay
with a freak?

BRIAN

You're a cool freak. I like your
company!

Ray smiles.

RAY

Thank you!

INT. MATTHEWS APARTMENT - DAY

Police have secured the crime scene.

A yellow police line runs across the front door.

Three OFFICERS guard the scene.

The two bodies still lie on the bed, untouched.

INT. F.B.I HEADQUARTERS - DAY

A busy field office, files and computers on desks.

AGENTS, most in suits, go about their work like every normal
day.

SUPER: F.B.I HQ, WASHINGTON D.C

INT. FIELD OFFICE - DAY

ROBY, 35, stylish brown hair, watches a football match on a nine inch television fixed on the wall in front of him.

It is ungraciously interrupted by breaking news.

Roby growls loud.

TIGHT ON the screen, a news REPORTER stands outside Matthews apartment building.

A curious crowd of people around him.

REPORTER

It's a gruesome scene we have here!
Vice President Hallen Matthews has
been brutally murdered in his
apartment alongside a beautiful young
man...

Roby turns up the volume, more agents gather around the T.V.

REPORTER (CONT'D)

According to witnesses, the two were
found dead in the same bed with a
number of sex items...

Special agent RACHEAL SUMMERS, 34, wavy hair, walks forward, eyes wide.

RACHEAL

Fuckin' media! Do they have to air
that live?

ROBY

Dinner is best served while still
warm.

RACHEAL

What they are airing is speculation.

REPORTER

Is it possible that Mr. Matthews had
a gay affair with a young man that
could have led to the death of both?
Is it possible...

Racheal switches off the t.v.

ROBY

Matthews is the man of the year! He
knows how to enjoy life.

RACHEAL

That's why he's dead.

(Beat)

You're coming with me to the crime scene.

ROBY

With pleasure!

INT. MATTHEWS APARTMENT - DAY

Racheal, Roby and two more AGENTS study the crime scene.

Roby picks up the lube from the bed. He drops it into a evidence bag.

ROBY

Why are these things not used. All are new, even the cuffs.

He picks up the restraints, studies them curiously.

ROBY (CONT'D)

Something is not adding up here.

RACHEAL

What do you mean?

ROBY

If the two were murdered here, on the bed. Why is there blood all the way from the living room? Like the murder took place there then a body was drugged in here.

RACHEAL

What's your theory?

ROBY

This isn't the work of a jealous lover. The items were planted.

RACHEAL

And the cute young guy?

ROBY

Him too.

EXT. V.P MATTHEWS HOME - DAY

A three storey mansion with a line of pillars at the front.

A walk down the front steps takes us to a super elegant front yard.

Several sculptures dominate most of the space.

At the top of the steps, a stage is set for a press conference.

Reporters wait with bated breath as LISA Matthews, 40's, beautiful despite age, walks to the set stage.

Three BODYGUARDS stand behind her.

LISA

Today...I, my family...and the citizens of this country. We have lost someone dear to us. The Vice president of this country, my loving husband and friend. A father to my young daughter.

She blows her nose, wipes tears.

LISA (CONT'D)

I have always known Matthews as a faithful, devoted husband. A man who loved his family, his country, and art. Today's news made me doubt his love for me and our lovely daughter.

(Beat)

Matthews may not have been the man we thought he was. He made mistakes we didn't know about. But he doesn't deserve such a cruel murder!

INT. V.P MATTHEWS HOME - LIVING ROOM - DAY

Lavish and spacious.

About a dozen artistic drawings hang on the walls.

FERGUSON, white suit, 50's, strolls around the room. He checks out the art on walls.

Door opens, Lisa enters.

FERGUSON

He really loved art, didn't he?

LISA

(Smiling)

Ferguson! Wasn't expecting you so early. What did you think of my speech?

FERGUSON

It's a stupid thing you did!

LISA

There can never be good business with Matthews alive. You said so yourself.

FERGUSON

I never said you kill him! The F.B.I gonna figure it out. And believe me their suspect won't be a jealous lover.

LISA

It will be an angry political enemy.

FERGUSON

(looks thoughtful)

Yeah, they may think that.

LISA

So, business. Where do we start?

FERGUSON

First you have to prove you're trustworthy,

LISA

That word again! I just killed my husband for this! How else do you want me....

FERGUSON

What you need to understand is in drug business no one likes liabilities.

LISA

I am not a liability!

FERGUSON

I know that. But our partners don't.

INT. RACHEAL SUMMERS OFFICE - DAY

Racheal and Roby examine photographs of the murder scene.

RACHEAL

Matthews had political enemies?

ROBY

Politicians rub shoulders all the time.

RACHEAL

Whose shoulder was rubbed in this case?

Door opens. Agent MARTIN WELLS, 39, square jaw, walks in.

He has a starlight college magazine in hand, one similar to the ones we saw with Ray.

ROBY

(Smiling)

The jerk is back!

MARTIN

I have a lead.

RACHEAL

You are supposed to be on vacation.

(Beat)

But since you're here already, let's see what you have.

Martin lays the magazine open on the desk.

RACHEAL (CONT'D)

A school mag?!

ROBY

He hasn't lost his sense of humor.

MARTIN

Nice to see you too, Roby! Last time I checked you liked conspiracies. You gonna love this one.

He points at an article on the open mag.

TITLE: MURDER OF THE VICE PRESIDENT.

MARTIN (CONT'D)

Give it a read.

Roby lowers his eyes on the mag, reads silently.

ROBY

We have a witness?!

MARTIN

That's what I thought too. But the article was written three months ago. Check the dates.

Roby checks dates.

ROBY

Could be a mistake the writer made.
Being a witness to a Vice President's
murder ain't easy.

MARTIN

The dates are collet. I read that
article three months ago.

ROBY

Really?

Racheal snatches the magazine away, reads the same article
for a few seconds.

MARTIN

I have been reading those articles
for years. The stories are incredibly
realistic. Then today I see the news
and....

RACHEAL

You realise you have been reading
murder scenes?

MARTIN

They are not always murder scenes.

RACHEAL

If this article speaks the truth, we
should be able to find a pass
somewhere around the parking lot.

ROBY

Whoever wrote that had a God's eye
view of the murder. He never missed a
step.

MARTIN

It's like he was with the killers.
But his article was written months
ago. Doesn't make sense.

ROBY

Or he was the killer.

MARTIN

He wouldn't incriminate himself.

Racheal picks up a cellphone, dials.

ROBY

(To Racheal)

Who are you calling?

RACHEAL

The officers at the murder scene.

ROBY

You believe the article?

RACHEAL

If they find the pass, yes.

INT. MATTHEWS APARTMENT - NIGHT

Two OFFICERS guard the murder scene. They chat as they stand outside the crossed door.

FIRST OFFICER

You saw them make out?

SECOND OFFICER

A day before our marriage. I found them in a swimming pool.

FIRST OFFICER

And you didn't beat the hell out of the guy?

SECOND OFFICER

It's not like he was forcing her.

His cellphone rings. He excuses himself, listens.

He returns to his partner.

SECOND OFFICER (CONT'D)

The feds wants us to search for a pass in the parking lot.

FIRST OFFICER

Whose pass?

SECOND OFFICER

Don't know. I guess anyone's.

FIRST OFFICER

You go look for it, my legs are feeling a little numb.

SECOND OFFICER

Were you born this lazy or did your momma feed you chameleon milk?

FIRST OFFICER

Chameleons are slow but calculative?
(MORE)

FIRST OFFICER (CONT'D)

One day you'll realise being
workaholic isn't as good as being
smart.

SECOND OFFICER

Standing there is your smart idea?

He walks off.

FIRST OFFICER

(Shouting)

Why not just tell them we can't find
it?

EXT. PARKING LOT - DAY

Second officer searches the parking lot for a pass.

He kneels and checks under parked cars.

He finds it under a SUV.

SECOND OFFICER

(To himself)

Gary Owen, what business do you have
with feds?

INT. RACHEAL SUMMERS OFFICE - DAY

Rachael listens to her cell phone.

RACHEAL

You found it?...read me the names.
Gary....can you describe
him?...Black..

She hangs up.

RACHEAL (CONT'D)

They found the pass.

ROBY

So we have the killer.

RACHEAL

It belongs to someone named Gary
Owen.

(Beat)

The pass wasn't within the murder
scene. We will bring Gary in for
questioning. And the author of that
article.

Roby looks down at the article once more.

ROBY
He doesn't have a real name.

RACHEAL
What?

ROBY
He calls himself, 'The Seer'.

RACHEAL
A prophet?

ROBY
No, a foreseer.... Don't know.

MARTIN
My sister sometimes writes boring
articles about "keeping fit" for the
college mag. I think she will know
his real name.

ROBY
I thought she graduated?

MARTIN
She wanted a masters too.

ROBY
Smart girl! She has a boyfriend?

RACHEAL
Roby, I want you to bring in Gary.
Martin, get The Seer.

Roby nods. He pats Martin on the shoulder as he walks out.

RACHEAL (CONT'D)
It's good to have you back!

MARTIN
What can you do without me?

RACHEAL
I always have my dinner without you.

MARTIN
Sorry about that! After this case is
solved, we will visit that classy
Chinese restaurant in my
neighborhood.

RACHEAL
Looking forward to it.

They smile.

EXT. COLLEGE - BASKETBALL PITCH - DAY

Martin and his PARTNER stands away from cheering STUDENTS.

JOAN, tall, read head, walks to them.

JOAN

Does this mean the vacation is over?

MARTIN

Can we talk about that later?

JOAN

And talking about it is supposed to solve everything?
You never change, do you?

MARTIN

Sorry! We have a big case. You already know that, right?

JOAN

What's there to investigate about that jerk's murder? He played his wife with a man thirty years younger than him. You should be looking for that young man's real lover.

MARTIN

It's more twisted than that. We're looking for The Seer. You know his real name?

JOAN

Your best author? Came to meet him in person?

(Beat)

Wait! You idiots don't think Ray could do that. Because I know him, he is a good person.

MARTIN

I can't share that information with you..I just can't.....rules.

JOAN

His name his Ray Donson. You'll find him in the library. Look for a gorgeous guy with pitch black hair, cute blue eyes. He always wears long sleeved T-shirts.

MARTIN'S PARTNER

That's one hell of a description.
Have a crash on him?

JOAN

None of your business!

Martin and his partner walks off.

JOAN (CONT'D)

Ray is no killer! You hear me?

INT. LIBRARY - SECOND FLOOR - DAY

Ray and Brian sit on a table, books all over.

Ray is in a white, long sleeved T-shirt.

BRIAN

You knew about Matthews murder, never
did anything, never said anything.

(Beat)

People think he was gay homo! That he
cheated on his wife with man.

RAY

I wrote about it.

BRIAN

On a school mag? Less than a quarter
of the college read those things!

RAY

Have you found something?

BRIAN

No, I don't think we can find an
explanation from this books. You're
sick, man! May be we should find a
professor in psychology.

RAY

Always looking for a chance to spend
money.

BRIAN

What can I say? My parents got
enough.

INT. LIBRARY - FIRST FLOOR - DAY

Martin and his Partner enter.

A young LIBRARIAN sits near the entrance.

Martin and his PARTNER walks in.

MARTIN

Ray Donson, he is here right?

LIBRARIAN

He's always here.

(Beat)

You don't look like a student, why are you looking for Ray?

MARTIN

A lot, where is he exactly?

LIBRARIAN

He's innocent. Ray's a good kid.

MARTIN

Where is he!?

The Librarian points her pen upwards.

LIBRARIAN

Second floor.

Martin nods. He signals his counterpart to stay at the exit door.

He walks off.

The Librarian takes out her phone, writes a message.

INT. LIBRARY - SECOND FLOOR - DAY

Ray and Brian, Ray reads a message on his phone.

RAY

Feds are coming for me!

BRIAN

What?

RAY

Kelly says feds are coming for me.

BRIAN

Fuck! Come with me, now!

Brian stands, runs. Ray hesitates for a second, then follows.

They move past shelves, bump into STUDENTS before they get to the staircase leading to first floor.

Brian spots Martin hurrying up the stairs.

BRIAN (CONT'D)
That one looks like FBI. Go back!
Back!

Martin looks up, spots Ray. He splints up the staircase.

Brian and Ray turns around, races back.

Ray bumps on another STUDENT, tall and masculine. The Student jerks Ray around, pins him on the floor.

Brian intervenes, knocks the big student out with a heavy punch on the side of his head.

Ray pulls himself up, they run.

Martin turns a corner, spots them. He speeds up.

Brian and Ray runs around shelves, trying to lose Martin.

Ray isn't a good runner, Martin keeps on gaining.

Brian grabs one edge of a shelf, pulls it down.

It crashes on Martin and knocks down the whole line of shelves ahead of them. Each taking down the next.

Martin fights to get the heavy shelf and the heap of spilled books off him.

Ray and Brian pelts away. They take the stairs to the first floor.

Martin pushes the shelf up a little and crawls out. He gives chase.

INT. LIBRARY - FIRST FLOOR - DAY

Ray and Brian gets to the exit. The Librarian still sits behind her desk.

RAY
(Breathing hard)
Thanks, Kelly!

LIBRARIAN
You're not free yet.

She points at the agent who stands by the exit door.

The agent notices Ray and Brian. He matches forward.

He is knocked down with a trophy by a JONATHAN, skinny, black.

STUDENT

Come with me!

Ray and Brian shares baffled looks, then follows Jonathan out of the Library.

EXT. DRIVEWAY - DAY

Brian and Ray stops.

BRIAN

Jonathan, where are we going?

JONATHAN/STUDENT

To my car. I am a fantastic racer!
Trust me, they won't know where you
disappeared to.

BRIAN

Wait! My car will get us away faster.

JONATHAN

No, mine's better. Fuck! Will you
stop wasting time?

RAY

Let's take Brian's.

Jonathan shakes his head, pulls out a... gun!

JONATHAN

No, you are coming with me! It's not
a request!

He points his gun at Ray.

BRIAN

You got a gun?!

JONATHAN

You've never seen one?

RAY

What is it you want?

JONATHAN

Come with me and you will find out.

A bullet hits Jonathan on the chest, he falls.

MARTIN (O.S)

Stay where you are or you will get
one too!

He walks fast towards Ray, pulls out handcuffs.

BRIAN

What has he done?

MARTIN

Murdered the Vice President.

RAY

What? No! Do I look like some ninja
assassin to you?

MARTIN

You are the Seer, right?

BRIAN

But he didn't kill! I thought you
agents got some brain between your
deaf ears!
He is just a student, what business
would he have with a Vice President?

Martin cuffs Ray's hands behind him.

MARTIN

That's what he's going to tell us.

Martin's PARTNER joins them, a huge bruise on the side of
his head.

PARTNER

That skinny thing knocked me out!

He points at Jonathan on the ground.

MARTIN

Seems The Seer has a lot going on.

BRIAN

He was about to kill us you idiots!

BRIAN (CONT'D)

(To Ray)

Don't tell this assholes anything
until I get you a lawyer. Do you
hear?

Ray nods. Brian walks off.

INT. ASTRAL UNION LOUNGE, SAFE ROOM - DAY

An altar stands in the centre of an otherwise empty, dimly lit room.

A glass case is securely fixed on the altar.

A huge, violet diamond, the size of a cherry fruit, is locked in the case.

MASTER FANG, 60's, baldhead, stern look, stolls towards the case. He halts near it.

His white, long robe has a red collar , a sign of leadership.

His hand stretches to touch the case.

VOICE (O.S)

Master.

Fang turns around, faces a young lady.

LORI, 26, in a similar white robe, but with a blue collar.

She slightly bows as she faces Fang.

LORI

Jonathan failed his mission! The FBI has Ray Donson.

MASTER FANG

Contact our agents.

LORI

Yes, Master.

She steps out of the room.

EXT. FBI HQ - DAY

Martin and his partner struggle to push Ray through a milling mass of REPORTERS and CAMERAMEN.

MARTIN

(To reporters)

Fuckin' get out of the way!

REPORTER # 1

(To Ray)

What else do you know about Matthews murder?

REPORTER #2

(To Ray)

Where do you get the stories you write?

INT. RACHEAL SUMMERS OFFICE - NIGHT

Rachael sits behind her desk, she studies the photos taken from Matthews crime scene.

MISS JEREMY, tall, wavy dark hair, walks in.

She carries a bundle of eight open Starlight College magazines.

MISS JEREMY

Just when we thought we have learned to figure out all twists and mysteries, guess what? We gonna need Indiana Jonnes to help us figure this out.

She lays the magazines on the desk before Rachael.

MISS JEREMY (CONT'D)

All this articles speaks of different events or rather... tragedies, crimes.

(BEAT)

They have all taken place in real life. Each of the articles was written months or days before the real event occurred. All by the Seer.

RACHEAL

Fuck!

MISS JEREMY

Yeah, fuck! How do we explain this to the media? They're already calling him a prophet.

RACHEAL

We will know once we talk to him.

MISS JEREMY

He's not talking. Except to his lawyer.

INT. INTERROGATION ROOM - NIGHT

Ray sits behind a metal table, across from him, Martin.

RAY

I will only speak to my lawyer.

Martin leans forward.

MARTIN

Billionaire Milestone's son may get you a good lawyer. But no lawyer is good enough to get you out of this.

RAY

I will take my chances.

INT. HOTEL ROOM - NIGHT

Gary sits on a bed, a whisky bottle in hand and a cellphone to his ear.

GARY

It just fell off. Fucking stop insulting me! You know what happens if I get arrested? We are all fucked up!

A knock on the door.

Gary puts the phone and whisky bottle aside.

He picks up a pistol from underneath a pillow, walks to the door.

GARY (CONT'D)

Shout your name!

ROBY (O.S)

Room service!

Gary turks his gun under his jacket. He opens the door.

He meets Roby and his PARTNER, female. Their guns point at him.

Gary panics, hastily tries to reach his gun.

Both agents fire, bullets tear into Gary's chest, he falls forward, dead.

ROBY

We needed him!

ROBY'S PARTNER

You shot him.

ROBY
So did you.

INT. ASTRAL UNION LOUNGE, PRISONERS HALL - NIGHT

The dimly lit hall is divided into small cells of steel bars.

In the cells, men and women of various ages, their clothes dirty and worn out.

About five GUARDS stroll around with pieces of bread on trays.

They throw the pieces into the cells as they walk by. Prisoners scramble for the food.

INT. ASTRAL UNION LOUNGE, WORKERS HALL - NIGHT

Dimly lit. About three hundred people in white robes sit on mats, yoga style.

All face a curtain in front of the hall.

Door opens, Master Fang enters, flanked by Lori.

LORI
Your master is here!

Everyone stands, takes a bow.

MASTER FANG
My brothers, today our salvation comes to us! This time I say this without doubt. We have someone able to use the diamond.
(Beat)
Be ready to welcome your freedom!

They take another bow, happily embrace each other.

INT. FBI HQ - WASHROOM - NIGHT

Agent SNART, tall, wrestler's masculinity, loads a gun. He hands it to a CLEANER in uniform.

The Cleaner hides the gun under his unbuttoned overalls.

SNART
This is your chance to be part of the revolution.

CLEANER

The kingdom of the free world belongs to those who died for it. Yeah I know.

SNART

It's fought for it.

(Beat)

I promise to get Ray home. I won't forget to let Master know the big sacrifice you made.

INT. RACHEAL SUMMERS OFFICE - DAY

Racheal reads one of the magazines.

Behind her, Martin paces.

MARTIN

A good writer, isn't he?

RACHEAL

Yeah. It's like reading a professional forensic report.

MARTIN

How does he see it all?

RACHEAL

You think he sees it?

MARTIN

Don't know. He's a mystery.

Miss Jeremy enters.

MISS JEREMY

I don't know if it's a good idea, but we have someone who may have answers.

She steps back as Professor Zain steps into the office. A briefcase in hand.

RACHEAL

Who is he?

PROFESSOR ZAIN

Professor Zain. I'm an expert in matters of astral projection.

MARTIN

Astral what?!

PROFESSOR ZAIN

It's a form of Out Of Body Experience. When one is able to separate their metaphysical body from physical body...

MARTIN

What does it have to do with this case?

PROFESSOR ZAIN

Ray Donson is somehow able to astral travel through time.

Martin chuckles.

MARTIN

Travel through time, huh?! Miss Jeremy, show this lunatic the way out.

PROFESSOR ZAIN

I guess you need time to realize who you are up against. Maybe then you will need me.

He starts walking out, then halts.

PROFESSOR ZAIN (CONT'D)

My apartment is three blocks away.

He steps out.

INT. INTERROGATION ROOM - DAY

Door opens, Snart walks in.

RAY

Are you people deaf or what? I told you, I am only speaking to my lawyer.

Snart takes out a key, uncuffs Ray's hands.

SNART

Come with me, now!

RAY

Where to?

Snart takes hold of Ray by the arm, drags him towards the door.

SNART

I'm taking you home. Your destiny
awaits you.

RAY

What do you mean, destiny?

INT. FIELD OFFICE - DAY

Miss Jeremy sits on her desk, faces a laptop. Martin and Racheal stand behind her.

Miss Jeremy nods at a photo of one of V.P Matthews bodyguards on her computer screen.

MISS JEREMY

Isn't he gorgeous?

RACHEAL

Who is he?

MISS JEREMY

Secret Service agent Daniel Antonis.
One of Matthews bodyguards.

(Beat)

He bought a plane ticket to Moscow
the day before the murder. He had
eight hundred thousand grand wired to
an offshore account yesterday.

MARTIN

Only a deal to set up Matthews could
have earned him that much.

RACHEAL

Who could have wanted Matthews dead
that bad?

MISS JEREMY

Definitely not a college kid.

The cleaner walks in, a mop stick in hand.

He hauls the stick at the light bulbs hanging from the
ceiling.

They shatter and fall on desks.

MARTIN

The idiot just gone mad! Get him
outta here!

Ted takes out the gun, shoots up twice. Agents cower.

ROBY
(To Cleaner)
That's not a vacuum cleaner, Ted!

CLEANER/TED
I know. But I'm cleaning a different
kind of dirt today.

He shoots at Miss Jeremy's computer. Screen shatters.

Agents dive for cover behind their desks.

CLEANER/TED (CONT'D)
Move away from the desks! Now or I
will start blowing heads!

Agents move away from the desks.

Door opens, Snart enters. He is still grasping Ray by the
arm. Has a gun in his other hand.

RAY
Wait! What's going on?

He tries to free his arm. Snart points his gun at his head.

He pushes Ray towards the door.

CLEANER/TED
(To agents)
Hands where I can see them!

Agents raise their hands. Roby reaches a hand on his desk,
grabs a bread knife.

RACHEAL
(To Snart)
Where are you taking a fucking murder
suspect?!

SNART
Get yourself a new one!

MARTIN
His brain crashed down again!

Roby throws the knife with incredible precision.

It hits Cleaner/Ted in the eye.
He drops to his knees, gun falls.

Snart turns around, sprays bullets around the huge room.

Agents duck, one is shot on the shoulder. Racheal puts
pressure on the wound with her bare hands.

Snart pulls Ray out of the room.

Martin grabs Ted's gun,
follows him.

EXT./INT. F.B.I HQ - DAY

Snart drags Ray down the steps. Martin appears behind them.

Snart fires at him. Martin retreats inside.

Roby joins him at the door, a gun in hand.

ROBY

Be careful not to shoot the prophet!

Snart shoots at them, they jump back.

Ray sweeps Snart's feet off the ground.

Snart rolls down the steps, his gun still in hand.

Martin and Roby comes running. Roby secures Ray, while
Martin heads for Snart.

ROBY (CONT'D)

Arrest the son of a bitch!

Snart raises is gun to his head, he smirks at Martin before
blowing his brains off.

MARTIN

Why did he? He shot himself!

ROBY

Guess he didn't want to talk.
Something big is going on.

INT. INTERROGATION ROOM - DAY

Ray sits behind the metal table facing Martin and Racheal.

RACHEAL

Where was he taking you?

RAY

I don't know, I don't know him.

MARTIN

He was breaking you out, right?

RAY

That's what it seemed like. Like I said, I didn't know him.

MARTIN

We know you didn't kill Matthews. But we want answers.

RAY

I will only talk to my lawyer.

INT. OPEN OFFICE - DAY

Miss Jeremy searches Snart's desk, files, drawers.

She picks an object from a drawer, stares at it curiously.

INT. INTERROGATION ROOM - DAY

RACHEAL

What did Snart say to you when..

RAY

I said I'll speak to my lawyer.

Door opens, Roby enters. Brian and a short Guy in a suit behind him.

ROBY

His lawyer is here. None other than the famous Christian Sanders!

RACHEAL

Wait outside for a few more minutes.

Christian walks forward.

CHRISTIAN SANDERS

(To RACHEAL and Martin)

Do I need to remind you that it's his right to be represented by a lawyer and not taunted into confession?

Racheal rises from her seat.

RACHEAL

This would be a lot easier for your client if you chose to cooperate with us.

She nods at Martin to follow her out.

RACHEAL (CONT'D)

You have ten minutes.

She and Martin leave the room.

Brian walks forward, hugs Ray.

BRIAN

They didn't torture you, right?

RAY

As if this isn't torturous enough?

BRIAN

I'll use every penny I can get to prove you're innocent. You'll be free and famous.

RAY

Famous!?

BRIAN

Your pretty face is all over the news. Fox, BBC, CNN, all of them! Thank God you're goodlooking.

INT. RACHEAL SUMMERS OFFICE - DAY

Miss Jeremy sits on Rachael's desk. Racheal and Martin enter.

MISS JEREMY

We should have listened to the Professor.

MARTIN

That guy was nuts!

MISS JEREMY

Not as far as this is concerned.

Miss Jeremy holds out an object that looks similar to a budge.

MISS JEREMY (CONT'D)

I searched Snart's desk, found this in one of the drawers.

MARTIN

Congratulations, you just discovered Snart's budge!

MISS JEREMY

It's not a budge you moron!

She hands Racheal the budge.

MISS JEREMY (CONT'D)
Not his F.B.I budge at least.

Racheal looks at the budge. An image of a diamond and the words "Loyal member of Astral Union" curved on it.

She passes it to Martin.

RACHEAL
Who the hell is Astral Union?

MISS JEREMY
Doesn't it sound like something the professor hinted about? Astral Union, astral projection, sounds connected?

MARTIN
Did that asshole leave a number?

RACHEAL
It's not protocol.

MISS JEREMY
To hell with protocol! We got a fuckin' kid in there who can see the future! You want to tell us how your experience has taught you to handle that?

Racheal remains silent for a moment.

RACHEAL
Okay. But his involvement will be off the books.

EXT. V.P MATTHEWS HOME - DAY

Lisa and Ferguson sits by a pool, three bodyguards behind them.

Evan and a short, Asian man (same man we saw earlier with Evan and Gary), stand in front of Lisa and Ferguson.

LISA
Did you think I paid you to kill my husband so we can entertain the public?

EVAN
No of course!

LISA

Then why leave your pass cards at the crime scene? So you may become popular?

EVAN

Only Gary made a that mistake. He didn't say anything to feds before they put him down.

FERGUSON

I believe you. But just to make sure the mess is cleaned....

He flaps a finger, the bodyguards pull out their guns.

EVAN

Fuck! This was supposed to be a discussion...

He and the Asian guy run.

Guards fire the guns.

Evan gets hit on the back of the head.

His partner gets two bullets on the back, rolls into the pool.

INT. RACHEAL SUMMERS OFFICE - DAY

Professor Zain has the attention of Martin, Racheal, Miss Jeremy and Roby.

PROFESSOR ZAIN

If Ray doesn't know how to leave his body through meditation, he will tell you he saw this things in a dream.

(Beat)

Most people who experience astral projection during sleep never knows they were out of their body. They just wake up with memories of things they saw and assume it was a dream.

RACHEAL

In his dreams he sees the future?

PROFESSOR ZAIN

It appears Ray's abilities are beyond what people think is possible. Travel in time through astral projection.

He walks closer to Racheal.

PROFESSOR ZAIN (CONT'D)

With such powers, there are a lot
ambitious people who would like to
get their hands on him.

ROBY

You mean evil people.

MARTIN

Astral Union, who are they?

PROFESSOR ZAIN

A secret society, founded back in the
eighteenth century.

EXT. MINE - DAY

Barefoot SLAVES line up along the banks of a river, scooping
up sand in baskets.

SUPER: Britain, 1865 BC.

GUARDS stand alert away from the water, watching every move.

PROFESSOR ZAIN (O.S)

It began with the discovery of Astral
diamond.

TIGHT ON one of the slaves. As water drips down the
perpetrated basket, we see tiny fragments of diamond in the
sand.

He picks up the fragments, tosses them into one of the
bigger basket that lay a step away from the waters.

He bends to scoop up more sand and water.

As the water drains from the basket, we see something
strange.

A huge, violet diamond. The size of a cherry fruit.

He hesitates to pick it. Instead lowers the basket back into
the water.

He looks around, no one is watching him.

With the basket still beneath the surface of the water, he
picks the diamond.

He struggles to hide it under his coat. A GUARD notices,
approaches.

The Slave runs, getting deeper into the river.

More guards join in the chase.

The slave is caught just as he is about to dive into the deeper waters.

The guards recover the diamond from his pockets. Then slit his throat.

The group of guards stares at the diamond in awe. The slaves body gets pushed downstream by the water.

PROFESSOR ZAIN (O.S) (CONT'D)
A rider was sent to take the diamond
to Rome as a treasure for the Queen.
But he got robbed on the way.

EXT. DIRT ROAD - NIGHT

A rider on a horse.

He takes out a bottle of water from a tiny bag, drinks.

As he drinks, someone grabs his foot, pulls him down.

The rider falls to the ground. Three MEN surround him.

One places his sword under the rider's chin. The rider takes out the diamond from his pockets, hands it to one of the men.

PROFESSOR ZAIN (O.S)
The Diamond ended in the hands of a
man named Huther. People say he was a
strong psychic, a famous fortune
teller.

INT. HOUSE - DAY

Drawings on walls, ancient, but attractive.

Two MEN sits on a mat, one of the men is Master Huther. Their legs cross before them, yoga style.

A young lady approaches, abit short, dark skin.

She whispers something in Huther's ear, he nods, rises.

She waves her hand, three MEN step forward, same men that robbed the rider.

One hands Huther a small bag.

Huther digs in a hand, takes out the astral diamond. He nods, smiles.

MASTER HUTHER

This is it! An object of revolution.

He turns, starts walking away. One of the men rushes forward, blocks Huthers path.

MAN

It wasn't free!

The young lady draws a sword. In one shift move, she runs the man through.

Huther walks away as the other two men pull out their blades, attack the young woman.

But their poor fighting skills can't match her ninja like moves.

Blades collide as she blocks their attacks, she kicks, punches and dodges blows.

One of the men gets a deep cut on the neck, his sword drops.

The next attacks, aims for the woman's chest. She dodges, the blade goes into the other mans abdomen, it's stuck, and he falls.

Now unarmed, the last man tries to dodge the woman's attacks. He is poor at it, the blade goes deep into his chest.

INT. RACHEAL SUMMERS OFFICE - DAY

ROBY

Great story!

PROFESSOR ZAIN

Huther started Astral Union in search of someone strong enough to connect with the diamond.

RACHEAL

Sounds to me like an old myth.

MISS JEREMY

Snart and Ted were members of that old myth. It's a secret society, it exists. And it wants Ray.

ROBY

What's unique about this diamond?

PROFESSOR ZAIN

Your astral body is more like a gas than solid. It can change form, move through objects.

(Beat)

But it doesn't have physical strength.

MISS JEREMY

The diamond gives it strength?

PROFESSOR ZAIN

Incredible physical strength.

(Beat)

If Ray uses the diamond, it's a different story.

MARTIN

Yeah. Since you are mad enough to think he can travel in time!

ROBY

That means Ray can go back in time and find out why Matthews was murdered.

MARTIN

Don't believe too much of this shit!

PROFESSOR ZAIN

I can prove it's not shit if you let me speak to Ray.

INT. INTERROGATION ROOM - DAY

Brian and Christian Sanders sit opposite Ray.

CHRISTIAN SANDERS

You need to change your story. We can't base our argument on dreams!

RAY

It's the truth.

CHRISTIAN SANDERS

Sure it is! You either give me something sensible or I walk!

BRIAN

Hey, I am paying you!

Door opens. Martin, Racheal and Professor Zain walk in.

RACHEAL

Ten minutes are over.

CHRISTIAN SANDERS

(To Ray)

We will talk about this later.

He starts to walk out.

RACHEAL

Ray, Professor here wants to speak with you.

CHRISTIAN SANDERS

That's my client! You want answers? You ask me.

Racheal uncuffs Ray.

RACHEAL

He is no longer a suspect.

BRIAN

So you caught the killers?

RACHEAL

No, he will be helping with investigation.

Ray exhales deeply.

RAY

God knew I was innocent.

BRIAN

(To Christian Sanders)

I'm not paying you a penny, Jackass!

Christian Sanders shakes his head, walks out.

Professor zain takes his seat.

PROFESSOR ZAIN

Ray Donson, I'm honoured to meet you!

They shake hands.

PROFESSOR ZAIN (CONT'D)

Call me Zain. I'm a professor in metaphysical sciences.

(Beat)

How much do you know about astral projection?

RAY
Never heard of it.

PROFESSOR ZAIN
Do you mind finding out?

INT. INTERROGATION ROOM - DAY

The Room is dimly lit and empty. Except for Ray and Professor zain, seated on a mat in the center of the room.

Racheal, Roby, Martin and Brian stands outside the room, looking in through a glass window.

PROFESSOR ZAIN
Concentrate on your inner self. First
be aware of every part of your
physical body, then be aware of your
astral form.
(Beat)
Try to project your consciousness
outside your body.

Ray shuts his eyes. For a while nothing happens. He opens them.

RAY
I don't think I can do it.

PROFESSOR ZAIN
Believe me, you're the most powerful
psychic the world has. You are
capable of so much more.

Ray takes a deep breath, exhales. He shuts his eyes again.

For a few seconds, he just sits still. Until his astral body appears steps away from them.

It's a perfect copy of Ray, but looks more like a projected image than a physical body.

ROBY
Oh God! That's his soul!

BRIAN
Creepy!

Ray's astral body floats around, from corner to corner. Professor Zains smiles.

RACHEAL
The Professor wasn't lying, it may be
true he can time travel.

MARTIN

What? You must be kidding me!

Racheal marches into the room. Ray's astral body disappears. His eyes open.

RAY

God! That needs a lot of concentration.

PROFESSOR ZAIN

Good! Now you will try to leave the physical dimension, this dimension. Travel into astral plane or time dimension.

RACHEAL

Time dimension. I don't know how it works, but if you want to be free, you must find for us who killed Matthews.

RAY

You really think I can travel in time?!

RACHEAL

No, you will travel in time.

Ray sighs, shuts his eyes.

Martin approaches Racheal.

MARTIN

(Whispering)

You know we can't charge anyone with basis of some freak traveling back in time.

RACHEAL

What we need is a lead. It's easier when we know who we should go after.

Ray's astral form appears again, this time it floats upwards, goes right through the ceiling.

MARTIN

Where did he go?

EXT. REALITY DIMENSION - VIOLET SPACE - DAY

Astral Ray floats in an endless violet space.

Infinite white, round dots swirl around as if revolving around an unseen object.

Varying sounds of people talking, traffic, music, are heard as each dot passes.

 ASTRAL RAY
 Where the hell am I?

He reaches out and touches one dot. It sucks him in!

EXT. MEGA CITY - STREET - NIGHT

Astral Ray finds himself in a magnificent, futuristic city.

He stands in the center of a pedestrian road.

People walk fast by him, most in suits with short collars.

High-tech cars fly above the pedestrian roads like low flying jets.

Very tall skyscrapers set on either side of the street.

SUPER: DIFFERENT REALITY

EXT. STREET - NIGHT

Astral Ray looks around, appearing lost.

A MAN smiles at him as he walks by, Astral Ray smiles back.

A group of teenage GIRLS exits a hotel.

 GIRL #1
 Look! Isn't that Ray Donson?!

She points at Astral Ray who stands in the center of the road, looking confused.

 GIRL #2
 Fuck, yes! It's him!

She pulls out a camera, takes several pics of Astral Ray.

Astral Ray signals a middle aged WOMAN in a red skirt and heels to stop.

She runs her eyes all over him as she steps closer.

 RAY
 What city is this, ma'am?

WOMAN
Good evening, Mister!

ASTRAL RAY
Evening!

WOMAN
You look like....

ASTRAL RAY
Ray Donson.

WOMAN
The model! Yes! yes! yes! It's you.

She points at a huge billboard set on the roof of a three storey building across the street.

Astral Ray gapes at the stunning image of him on the billboard.

On the billboard, he holds a bottle of men's lotion out like a celerity doing a commercial.

ASTRAL RAY
That's not me. I'm no model.
(Beat)
What year is it?

WOMAN
Year? 2003. What happened? Can I walk you to a hospital?

ASTRAL RAY
No. No hospital.

A little BOY, 9, runs to Astral Ray, a paper and pen in hand.

BOY
Ray Donson. You're Ray Donson right?

Astral Ray nods.

BOY (CONT'D)
Will you please sign my autograph?

He holds out the paper and pen for Astral Ray.

Astral Ray shakes his head, squats.

ASTRAL RAY
I can't do it. You see, my hands are a little shaky right now.

BOY
Am sorry! Can I hug you?

ASTRAL RAY
Huh...I guess so.

The boy tries to wrap his hands around Astral Ray. But it's like hugging air.

His hands go right through Astral Ray. Meet in the middle of Astral Ray's chest.

Both the boy and Astral Ray step back, shocked!

BOY
What's wrong with you?!

Astral Ray shuts his eyes.

ASTRAL RAY
(Whispering)
Concentrate, concentrate.

He vanishes.

EXT. FBI HQ - DAY

Astral Ray appears on the roof.

A MAN and a WOMAN stands on a balcony of the neighbouring building, chats.

The man is looking directly at Astral Ray, or so it seems.

Astral Ray waves and smiles at the Man. But it's day and he is invisible.

The man doesn't wave back. Instead, he goes on chatting with the woman.

ASTRAL RAY
Light makes me invisible?!

Astral Ray shuts his eyes.

INT. V.P MATTHEWS APARTMENT - DAY

The room is well lit.

Evan, Gary, a gorgeous YOUNG MAN, and an Asian guy enter.

The rest are in black suits except the Young Man.

The young man carries three, framed artistic pictures.

YOUNG MAN

You said she would be here. Did we come to the wrong place?

EVAN

No.

Astral Ray floats through the door, then to a sofa at a corner. None of them see him.

YOUNG MAN

No? We are waiting for her?

EVAN

No.

He steps closer.

EVAN (CONT'D)

There was no "her".

YOUNG MAN

What? Why then did you bring me here.

Gary elbows the Young Man on the head, he falls.

EVAN

It's complicated.

Gary and the Asian guy shower the Young man with kicks and punches.

Astral Ray watches, but keeps shifting his sight away from the gruesome assault.

Blood flows from the Young Man's mouth and nose as he lies helpless on the floor.

A cellphone rings in Evan's pocket. He checks the caller.

EVAN (CONT'D)

It's her, Mrs. Matthews. Knock him out!

GARY

Sure.

Gary kicks the young man on the back of the head.

Evan picks up the call.

LISA (V.O)

How far are we?

EVAN

Ready, Ma'am. We are waiting for Matthews arrival.

LISA

Good! He will be there soon.

Astral Ray floats upwards and disappears.

INT. RACHEAL SUMMERS OFFICE - NIGHT

Professor Zain, Racheal and Martin stands around Recheal's desk.

Brian sits on the table and Ray on the office chair.

RACHEAL

If Mrs. Matthews did call the killers at the time the crime was committed, then we have enough evidence to have her arrested. We only need to track the call.

MARTIN

I'm yet to believe we're doing this!

ROBY

It's called metaphysical intelligence.

MARTIN

Travel in time! Hopefully the director won't ever know about this madness.

RACHEAL

You're the one who came here with that magazine!

RAY

You made me get arrested!

MARTIN

Sorry! I didn't know you before.

ROBY

Shouldn't we do the same with the rest of the yet to be solved cases?

BRIAN

He took almost thirty minutes to come back, I was freaking out!

RAY

That's because I kind of got lost at first. Landed in the wrong dimension.

PROFESSOR ZAIN

What dimension?

RAY

Endless violet space with revolving white disks. But I could hear sounds of people talking, traffic.

(Beat)

I touched a dot, it sucked me in! Then I was in this futuristic world where I'm a model.

PROFESSOR ZAIN

Reality dimension. The white discs are infinite realities that can replace the one we live in.

MARTIN

Seriously?!

PROFESSOR ZAIN

We live in a much cooler reality, we don't have aliens or beings with superpowers, other realities aren't the same.

Door opens. Miss Jeremy peeps inside.

MISS JEREMY

Anyone want to hear what Ted has to say?

RACHEAL

Sure.

She walks out, others follow.

INT. INTERROGATION ROOM - NIGHT

Ted sits behind the metal table, AGENT RICHARDS, defined jaw, steely eyes, sits opposite him.

Racheal, Ray, Professor ZAIN and Martin stands behind the transparent glass, looking inside.

Ted looks straight at them. For a moment his gaze rests on Professor Zain before shifting back to Agent Richards.

TED

You cannot protect Ray. We will get to him. In ways you may never expect.

RICHARDS

How about you cut the crap and tell me who you're working for.

TED

It's classified. But I can assure you, we are everywhere, and everyone. From the guy who sits in the office to the one who picks your trash.

He takes a brief glance at Professor Zain. Looks back at Richards.

TED (CONT'D)

There is no where to hind him.

MARTIN

(To Racheal)

He's insane.

RACHEAL

I hope so. Let's go get Mrs. Matthews.

INT. WASHROOM - NIGHT

Professor Zain finishes washing his hands.

He walks to a mirror, stares at his image as he dries his hands with a paper towel.

He unbuttons his shirt just a little for us to see the green diamond that rests on his chest.

It is attached to a chain that hangs around his neck.

He briefly shuts his eyes as he fingers the diamond, the diamond glows.

INT. V.P MATTHEWS HOME - DAY

NINE GUARDS, all in black suits, stand around the front yard.

Two FBI vans pull up just metres from them. Agents alight, all in bulletproof vests.

Roby and Martin alight last.

MARTIN

(To Roby)

You think you can talk them into letting us in?

ROBY

I don't know, just trying my luck.

HENRIK, tall, Russian guard, walks down the steps to meet Roby and Martin.

ROBY (CONT'D)

We would like to walk in there, mind stepping out of our way?

HENRIK

You don't think we are here for décor do you? This isn't a bar!

ROBY

We are FBI if you haven't noticed.

HENRIK

What is it you want?

MARTIN

We have a suspect inside, get out of the way!

HENRIK

I will go inside and get you your suspect. Wait here!

Henrik walks up the steps, disappears inside the house.

MARTIN

Time to try my way before he tells her to run.

He pulls out his gun, takes down one guard.

INT. MATTHEWS STUDY - DAY

Lisa sits on the desk, reading some papers.

Ferguson checks out artistic drawing hanging on the walls.

A single family photo hangs on one of the walls.

On the photo, Lisa hugs a teenage girl affectionately, Matthews has a hand on each of them.

LISA

Who supplies northern Mexico?

FERGUSON

You make a great Mum!

LISA

I asked who supplies northern Mexico?

Door opens, Henrik peep in.

HENRIK

FBI are here. You need to leave.

LISA

Can you stall them for a while?

HENRIK

I will try.

He shuts the door.

FERGUSON

How the fuck do we leave?!

LISA

Follow me.

She picks up one of the papers and ends for the door.

EXT. V.P MATTHEWS HOME - DAY

It's an intense battle between FBI agents and guards.

Martin pulls Roby by the arm towards a statue of Roman knight.

Henrik steps out, Roby shoots at him, he ducks behind a pillar.

Henrik returns fire, Martin shoots at him, then Roby. Bullets meets the pillar.

Mitres from them, two agents struggle to fit behind a thin statue as bullets fly in their direction.

A guard flings a hand grenade at them. They leap away before it goes off.

The guard takes aim at one of the agents, the other takes him out before he fires.

The saved agent blows the other a kiss, his savior gives him the finger in return.

Back to Martin and Roby, both take turns in shooting at Henrik.

Their bullets still gets deflected by the pillar.

MARTIN

I got only one bullet left, we need to change tactic.

ROBY

What do you say we do?

MARTIN

Cover me. I will get him from another angle.

ROBY

Fine, go!

Martin pelts away. Roby shoots at Henrik.

Martin gets to the next statue, halts to take a breath.

Ahead of him, a guard takes cover behind a pillar as he shoots at agents, his back on Martin.

Martin raises his gun. As if recalling he has a single bullet left, he lowers it.

He bends and picks up a rock, he throws the stone at the guard.

It meets the back of his head, knocks him out.

Henrik shoots at Roby. Bullets tears down pieces of the statue. Roby returns fire, Henrik ducks.

Roby runs out of bullets just as Martin gets to the pillar strategic to where Henrik stands.

He shoots his last bullet, hits Henrik on the back.

As he falls, Martin runs to him, kicks away the gun.

HENRIK

She is gone. She is miles from here now!

He laughs insanelly. Martin kicks him on the head, knocks him out.

Roby goes past Martin to kick the front door of the house.

EXT. V.P MATTHEWS HOME - BACKYARD - DAY

Two AGENTS stand beside a door, waits.

AGENT #1

It's beautiful home. What the hell else did she want?

AGENT #2

Some women are complicated.

Sounds of footsteps from the other side of the locked door.

The two agents draw their guns, moves a step away from the door.

FERGUSON (O.S)

You're sure this won't land us in hell?

LISA

No, but it's either this or jail.

Door unlocks, opens, Lisa and Ferguson step out.

AGENT #1

Excuse me, Ma'am! You are under arrest. Both of you.

Lisa and Ferguson stops.

LISA

What are you accusing me of?

AGENT #1

You are running, why?

LISA

It's my right to know why I am being arrested!

AGENT #1

Conspiracy to commit murder, dealing drugs, resisting arrest....

LISA

I want to see my lawyer, immediately.

The agents handcuff Lisa and Ferguson.

INT. RACHEAL SUMMERS OFFICE - DAY

Professor Zain steps inside, has a phone to his ear.

PROFESSOR ZAIN

Yeah, I will be there. Don't dare fail me this time!

He hangs up, puts the phone in his pocket.

He walks to the desk where Martin, Racheal, Roby, Ray and Roby stands.

Racheal hands everyone a drink.

Martin holds up his glass.

MARTIN

To nailing the real killer.

They click glasses.

ROBY

Those goons put up one hell of a fight.

MARTIN

We won. That tells you how good we are.

RAY

I need to make a phone call. Everyone still thinks I'm a killer including my family.

RACHEAL

We always knew you weren't. All we wanted was answers.

RAY

You nearly destroyed my reputation.

ROBY

You had one?

INT. FBI HQ - CORRIDOR - DAY

Ray dials a number, listens.

INT. HOME - DAY

A thatched cottage stands at one end of a ten acre potato farm.

INT. HOME - LIVING ROOM - DAY

Two men watches a midsize T.V, ALLEN Bolton and his son, LEONARD Bolton.

Both have short brown hair, slit eyes.

Far from them, HANNA Donson, sits on a stool, stares blankly at the wall in front of her.

A tear escapes her eye, runs down her cheek.

She clenches her fist and she lets out a painful sob.

Allen shifts his gaze from the T.V, looks at his sobbing wife.

LEONARD switches off the T.V.

ALLEN

Is this about him again? He is gonna go to prison, there is nothing we can do. We have to move on.

HANNA

I forget about my son? He isn't a killer!

ALLEN

He is the only suspect arrested.

HANNA

You don't care, you are not his father!

ALLEN

His real father left him, he left both of you! I gave you a new start.

Leonard leaves the room.

HANNA

Do I look like someone with a new start?! You're a selfish jerk! A shameless selfish jerk!

Hanna's phone rings. She picks the call.

HANNA (CONT'D)

Ray? Oh God it's you! Are you okay?

INT. FBI HQ - CORRIDOR - DAY

Ray leans on a wall, smiles as he speaks.

RAY

(On phone)

Mum, I'm free. They arrested the real killers so....they let me go.

INT. HOME - LIVING ROOM - DAY

Hanna smiles, wipes away tears.

She lowers the hand holding the phone.

HANNA

(To Allen)

My son is free! I told you, he didn't
kill.

ALLEN

Are you sure they let him go?

HANNA

Why not? He's innocent, as always.

She raises the phone back to her ear.

Allen leans back on his seat, sighs heavily.

ALLEN

Thank God!

HANNA

(On phone)

So when are you coming home? I miss
you honey.

RAY (V.O)

May be tomorrow.

A knock on the door. Allen goes to answer.

He swings the door open, meets three MEN in masks and guns
pointed at him.

Allen raises his hands.

HANNA

Allen? What are you doing?

ALLEN

Hum...there are..men. Men with...

A hand grabs his coat, pulls him out of the room.

HANNA

What?

Two masked men step inside, guns in hand.

HANNA (CONT'D)

Oh fuck! Whatever you want, take.
Just take!

RAY (V.O)

Mum, what's going on?

Hanna raises her hands in the air.

HANNA

Ray! We have...a..

MAN IN MASK

Shhhh!

He signals the second man to check the other rooms.

INT. BEDROOM - DAY

Leonard lays on his bed, types a text on a laptop.

Sounds of approaching footsteps from outside.

He leaves his bed and walks to the door.

He opens it just a little to peep out.

A man in mask walks up a staircase, heads towards his room.

Leonard quickly shuts his door.

The Man in mask now runs towards the room.

He kicks the door, it doesn't budge.

He shoots twice, kicks the door. It swings open.

He scans the room before stepping inside. It's empty!

A window is open across the room, he runs to it.

He peeps his head out, no sign of Leonard.

The man turns around, a flower vase hits him on the head.

He falls but doesn't let go of the gun.

Leonard steps hard on the man's hand, he releases the gun.

Leonard bends to pick it, the man kicks it away. It slides across the room.

Leonard goes for it, the masked man right behind him.

He picks the gun, the man sweeps him off the ground, slams him against the wall.

Leonard kicks him between the legs. The man stumbles back, falls on the bed.

Leonard points the gun at him, the man holds one hand up. The other reaches for the laptop.

LEONARD

Let me see your other hand!

The man hurls the laptop at Leonard, Leonard dodges.

The man comes running, grabs the gun. He uses his other hand to push Leonard to a wall.

They fight for the gun. The man let's go of it.

But before Leonard can raise it, he knocks him down with an elbow on the head.

Leonard releases the gun.

INT. HOME - LIVING ROOM - DAY

Leonard stumbles into the room. The man behind him shoves him forward.

Hanna steps away from the phone. The Man in mask picks it.

MAN IN MASK

(On phone)

Ray Donson! I have my gun pointed at your beautiful Momma here!

RAY (V.O)

What do you want?!

MAN IN MASK

You. I am offering you a deal. Show up in Jordan Church today at six. No feds, no friends. If you fail, I will mail your mothers head to you first thing in the morning!

He hangs up.

The two men push Leonard and Hanna out the door.

INT. RACHEAL SUMMERS OFFICE - DAY

Ray rushes inside.

RAY
They kidnapped my family!

Everyone puts their drinks down, except Roby.

RACHEAL
You said kidnapped? Who did?

Ray puts his phone on the desk, plays the recorded conversation with the masked man.

MARTIN
You have any idea who the men could be?

RAY
No, no idea.

PROFESSOR ZAIN
Is ain't it common knowledge that the only people that need Ray that bad is the Astral Union?

ROBY
They are not having him! No one's worth risking the future of the world for.

RAY
They have my mother!

RACHEAL
We can't let them kill your family. What Roby is saying is we will make a plan to save them without handing you to them.

ROBY
Actually, what I meant is protecting the world comes with a cost.

Ray grabs a glass of wine from the table, throws it at Roby.

Roby bends his head, the glass hits the floor.

ROBY (CONT'D)
Hey! You fuckin' wanna mess my best shirt?!

Racheal slams her fist on the table.

RACHEAL
(To Roby)
Fucking grow up! His family has been kidnapped, we don't know where...

MARTIN

I agree with Roby. We shouldn't risk the world for three people.

Racheal glares up at him.

RACHEAL

Is that what you would do if it were your sister? Or your kid? Let them die? Answer me!

MARTIN

You're loosing it, Racheal. You need to think this over. There are times you have to make hard decisions.

RACHEAL

You suck! Every word that comes from your mouth sucks!

She walks to him, grabs him by his, pulls at it as if choking him.

RACHEAL (CONT'D)

We will go to that church! And we will get Ray's family back. You will be part of that team.

(Beat)

Say, Yes ma'am!

MARTIN

(Grudgingly)

Yes ma'am!

INT. CHURCH - DAY

A huge hall with five rows of long benches.

On the third row, a CHOIR of about twenty people in long robes, sit in a tight circle, reciting a song.

A CHOIRMASTER MASTER stands in the center, directs the choir.

Roby and his partner walks in, hand in hand. Roby is in a suit, his partner in a white dress.

They take their seats in the middle of the second row.

Roby looks around, leans forward. He speaks on his radio.

ROBY

It's clear, send him in.

Ray walks in, strolls down the aisle towards the stage. The choir bow their heads as he passes.

Ray doesn't think much of it, he continues walking.

A curtain moves backstage. A MAN IN SUIT steps on the stage.

He saunters forward, meets Ray at the front edge of the stage.

He takes a bow in front of Ray.

RAY

What was that for?

MAN IN SUIT

It's a rule. That we should show respect to the one who is destined to free us.

RAY

Free? From what?

MAN IN SUIT

Really? Don't you feel it all the time? The limitations? That you are not in control?

RAY

Yeah, sure!

(Beat)

I am sick of your savage nonsense!
Where is my family?

MAN IN SUIT

I am just a servant fulfilling the commands of my master, I don't have all answers.

RAY

So you have no idea where they are?
Why then am I talking to you?

MAN IN SUIT

My master is keeping them safe. You will have to come with me, meet the master.

RAY

That wasn't part of the deal.

The man reaches under his coat, takes out a revolver. Ray steps back.

RAY (CONT'D)

You're not going to shoot me, you
need me!

Roby draws his gun, aims.

A bullet hits the Man In Suit on the head before Roby pulls
his trigger.

Roby turns his gun at the man who had shot the bullet, the
Choirmaster.

CHOIRMASTER

(To Roby)

Don't you think he was taking it too
far? Master wanted this done in an
orderly manner. No violence.

He hands his gun to one of the choir members.

CHOIRMASTER (CONT'D)

(To Ray)

We had a deal. A noble deal. You come
with us, your family stays safe.
Isn't that what you want?

ROBY

No, that's what you want. How about
you tell me where they are keeping
his family and I won't blow your
brains off!

The rest of the choir rises, guns in hand.

LADY AGENT

No fuck!

She and Roby dive under the benches to evade the flying
bullets.

Ray crawls away, disappearing into the sea of benches of the
last row.

EXT./INT. CHURCH - CAR - DAY

Martin sits behind the wheel, Racheal beside him, Brian on
the back seat.

MARTIN

(To Racheal)

You know this can go south and we
will have handed Ray to them in a
silver platter.

RACHEAL

We didn't have much options.

MARTIN

Yeah we did. We are talking about lives of three people against the whole world.

RACHEAL

I like that you always have a different opinion, it's good for a couples.

(Beat)

I know this is a huge risk. But I also care about Ray. It's his family on the line.

MARTIN

What about our family? Our future family?

RACHEAL

Our family will be fine, I promise!

Martin leans in.

MARTIN

(Whispering)

If I sense a sign of loosing, I will put a bullet in Ray's head. That way I'll make sure they don't capture him alive.

(Beat)

I am sorry but I am trying to do the right thing!

Sounds of gun fire from inside the church. Racheal and Martin leaps out of the car.

MARTIN (CONT'D)

(To Brian)

Don't leave this car!

He and Racheal runs into the church, Brian leaves the car.

INT. CHURCH - DAY

Intense gun fight between Roby, his partner and the choir.

Roby crawls between benches, lays on is berry.

The armed choir stands on the opposite row of benches. Roby shoots at their feet.

Two fall, he shoots two more bullets, each on each head.

He crawls under the benches, bullets hits the spot he had been.

The choir moves towards them, his partner fires her round of bullets, hits two. She slips back under the benches.

A shower of bullets hits the benches around her, they act as her shield. But she still gets hit on one leg.

Martin and Racheal enter the hall.

They are immediately met with gun fire.

They duck behind benches, tactically fires back.

They take down three men. The rest fires back at them.

CLOSE ON RAY as he crawls his way towards a door. A hand grabs his foot. He looks back.

Brian let's go of his foot.

RAY
(Whispering)
You scared me!

BRIAN
You need to get out of here or we
lose our leverage.

RAY
That way.

He points at the door. They move towards it.

Still on his knees, Brian tries to pull it open. But it's locked from outside.

Two bullets hits the door.

CHOIRMASTER
Stand or the next won't miss your
heads!

Ray and Brian stand.

CHOIRMASTER (CONT'D)
Good!

He points his gun at Brian.

CHOIRMASTER (CONT'D)
Our friends from the Bureau,
surrender now or I put a bullet in
little billionaire Milestone's head!

MARTIN
(To Racheal)
I told him to stay in the car!

Racheal peeps out.

RACHEAL
They have Ray too.

MARTIN
They won't kill their salvation.

Roby sneaks out of his cover briefly, takes out two men. He runs out of bullets.

ROBY
Why does this keep happening to me?!

He crawls away when bullets hit the benches around him.

CLOSE ON ROBY'S PARTNER, she crawls between benches, barely looking up or ahead.

Her right leg bleeds profusely. She winches every time she moves the leg.

As she turns one edge of a bench, she meets a gun pointed at her head. She stops.

The MAN with the gun kicks away the pistol in her grasp.

He takes her by her hair, jerks her up. She cries out in pain.

CHOIRMASTER
Oh! She looks so beautiful!

He shoots her other leg. She falls clumsily on the floor.

MARTIN
They will kill her!

Racheal holds her gun up.

RACHEAL
We are coming out! Hold your fire.

CHOIRMASTER
Throw your guns!

Racheal throws her gun over the rows of benches. Martin does the same.

The men in choir uniform pick them.

Martin and Racheal leave their hideout. They move towards the choirmaster, hands in the air.

CHOIRMASTER (CONT'D)
Now tell your friend to surrender.

RACHEAL
Roby! You have to come out.

Roby steps out. Everyone is pushed by the choir members to stand in front of the choirmaster.

CHOIRMASTER
I always find use for new captives.
Except damaged ones.

He shoots the injured agent on the chest. She drops dead.

MARTIN
You son of a bitch!

The choirmaster points his gun at Martin.

CHOIRMASTER
The only person we need here is him.

He points at Ray with his gun.

CHOIRMASTER (CONT'D)
Consider it a favour I am letting you live.

INT. F.B.I HEADQUARTERS - NIGHT

Agents slip on bulletproof vests, load guns.

Miss Jeremy stands in the middle of the room in her bulletproof vest.

Professor Zain stands far away from everyone.

MISS JEREMY
You understand this won't be the usual rescue mission. We don't know what to expect.

PROFESSOR ZAIN
Which is why I am coming with you.

He steps forward.

PROFESSOR ZAIN (CONT'D)
I am the only expert in the weird things you may encounter in this mission. And I can also take care of myself.

MISS JEREMY
You know how to handle a gun?

She hands him a loaded revolver.

MISS JEREMY (CONT'D)
If anything goes wrong, we will deny your involvement in this mission.

PROFESSOR ZAIN
Yes Ma'am!

INT. ASTRAL UNION LOUNGE - NIGHT

Ray, Martin, Brian and Roby are pushed into an empty, dimly lit room by three armed guards.

Hanna, Allen, Leonard and a very thin prisoner are at the far end of the room. All on their knees and handcuffed.

Master Fang sits on a chair facing them. He rises, walks towards Ray.

MASTER FANG
(To Ray)
Welcome home! Something tells me you already know why you are here.

He takes a bow in front of Ray.

RAY
Wow! Is that supposed to make me feel better?

MASTER FANG
It is supposed to make you feel important, very important. I really wish we are meeting in different circumstances.

Master Fang turns, strolls towards the group kneeling at the far end of the room.

MASTER FANG (CONT'D)
I had time to prepare a little show for you before you got here.

He signals his men to bring Brian to the group kneeling.

Brian fights the guards as they force him to kneel beside Allen.

MASTER FANG (CONT'D)

I understand you don't see the point
in what we are asking you to do. You
will later.

One guard hands him a knife.

Master Fang saunters around until he stands behind the
skinny prisoner.

MASTER FANG (CONT'D)

But for now, I need to make one thing
clear. You do as I say, or someone
dies.

(Beat)

For example!

He grasps the prisoners hair, jerks his head backwards,
slits the man's throat with the knife.

Blood oozes out. The man falls forward, dead.

Everyone stares in shock.

MASTER FANG (CONT'D)

I believe my point is clear.

Ray hesitates to answer.

MASTER FANG (CONT'D)

I said, am I clear?

LEONARD

Yes! yes! Ray! Say something damn it!

Ray nods.

MASTER FANG

Good. Take the rest away!

Racheal, Martin and Roby are led out of the room.

MASTER FANG (CONT'D)

(To Ray)

Let's take a walk.

INT. PRISONERS HALL - NIGHT

Racheal, Martin and Roby are forced into a single cell. The door secured with a chain and a lock.

ROBY

This place stinks like my ex's apartment!

Guards doesn't answer.

MARTIN

You're still bitter she dumped you? She is clearly happier now.

ROBY

Happier? She is a house cleaner!

RACHEAL

You talk about her all the time. You don't want to accept you still love her.

Roby is quiet for a moment.

ROBY

Do you think Ray will actually nuke the world?

MARTIN

He is a kid and his mother's life is on the line. What do you think?

RACHEAL

Why is every room in this place dimly lit?

ROBY

Save those questions for Professor.

EXT. FOREST - DIRT ROAD - NIGHT

Four FBI vans skid to a halt.

Trees and bushes stands on both side of the road.

Agents alight, all in combat gear.

Professor Zain alights last, join the agents around Miss Jeremy.

She checks her tracker.

MISS JEREMY

We are just metres away from them. To avoid getting spotted we'll have to walk the rest of the way.

Agents nod.

INT. ASTRAL UNION LOUNGE - NIGHT

Master Fang and Ray walk along a corridor.

RAY

You want me go to back in time to 1962 and create a nuclear war, why?

MASTER FANG

Because that's how you change reality.

RAY

I don't follow.

MASTER FANG

A reality is made of certain events that took place or will take place in a certain manner.

(Beat)

If you alter one of those events, you change the reality we live in into another. With completely different present and future.

RAY

So if I cause the nuclear war, I will be changing reality into the one you want.

MASTER FANG

Precisely. If there was a nuclear war back in 1962, Astral Union would have taken over the world. But it's never too late in the world of astral time travel.

RAY

You know once the system collapses, there isn't anyone powerful who won't fight you to control. You think you will stand a chance?

MASTER FANG

More than anyone. Come with me.

INT. WORKERS HALL - NIGHT

A number of men in white robes are still seated on the mats.

Ray and Master Fang enter. The men rise, take a bow.

MASTER FANG

Finally, my fellow loyal members of
the Union, we welcome Ray Donson
home!

The men take another bow, embrace each other, happily.

Master Fang directs them to sit. They obey.

RAY

This is a meditation hall?

MASTER FANG

No. This is how they work. Take a sit!

Ray hesitantly sits on a mat. Master Fang sits beside him.

MASTER FANG (CONT'D)

Get your astral body behind that
curtain.

He nods at the curtain at the front of the hall.

RAY

What's behind it?

MASTER

The curtain is like a doorway, a
portal, straight to astral plane.

Ray shuts his eyes, concentrates.

EXT. ASTRAL PLANE - NIGHT

Astral Ray floats in a foggy world.

Before him, a spread of greenhouses. So many that one can
barely see the ground.

Beyond the acres covered with greenhouses, are food
granaries, just as many as the greenhouses.

Ray stares in awe.

Master Fang appears behind Ray, in his metaphysical form.

ASTRAL FANG

Welcome to Astral Union stores.

(Beat)

When the rest of the world is in ruins, nothing would be more priceless than food and medicine.

RAY

You make those people work hard like bees so you can have power!

MASTER FANG

It's not just power. When you are the only hope for a human to get the most crucial basic need, you're not just their king, you're their god.

ASTRAL RAY

You promised them freedom.

MASTER FANG

They want to be free from fate, from reality. Be in control. Be able to do what reality doesn't allow us to do. Like decide the day you die.

(Beat)

At least you and I knows that's not possible. You can't exist outside reality, you can only change it.

RAY

Their is no reality that suits everyone, right?

EXT./INT. ASTRAL UNION LOUNGE - NIGHT

A cabin stands in the middle of a small field surrounded by bushes.

A single guard stands at the front door, gun in hand.

A bullet hits his forehead, he falls.

Miss Jeremy and her team of agents emerge from the bushes, moves towards the cabin.

Their guns are fitted with silencers.

Miss Jeremy pushes the door open, steps inside. She checks her tracker, looks down.

MISS JEREMY

It's a banker!

She notices the stairwell a few steps from her. It's heads underground.

She signals her team to follow.

Professor Zain steps in last.

INT. ROUND ROOM - NIGHT

Two GUARDS stands talking near the staircase heading up.

One is hit by a bullet on the neck, startled, the other reaches for his gun.

A bullet hits him on the chest.

Now we see Miss Jeremy leading her team down the stairs into the room.

The round room has three doors. One is marked, 'SECURITY'. The others are simply blank and one has a lock.

The agents instinctively divide into two teams.

Agent Johnson leads his team to the door marked security.

He pushes the door open, sees two cameras on the walls of the corridor in front of him.

He shuts the door.

JOHNSON

There are camera's on the walls.

PROFESSOR ZAIN

Then I suggest we take their security room first.

MISS JEREMY

(To Professor Zain)

I may have allowed you to come, but I didn't put you in charge!

PROFESSOR ZAIN

I was just suggesting..

JOHNSON

Miss Jeremy, your orders?

Her gaze shifts to the dead guards on the floor, she smiles.

INT. SAFE ROOM - NIGHT

Master Fang places his hand on a fingerprint scanner. A heavy, metallic door slides open.

Ray follows him in.

The astral diamond sets in it's place in the glass case.

A small curtain hangs on one of the walls.

MASTER FANG

It's the most priceless stone. With the right person, you don't need to be a god to be whatever you wish.

Ray steps closer to the diamond, a curious look on his face.

The stone glows, Ray steps away.

MASTER FANG (CONT'D)

You are indeed powerful!

INT. ROUND ROOM - NIGHT

Agent Johnson is dressed in a guard's shirt.

One of the dead guards on the floor is shirtless.

Johnson turks his gun under his belt.

He opens the door marked 'SECURITY' once more, steps into the corridor with cameras.

A GUARD appears at the other end of the corridor. Johnson keeps walking.

They meet in the middle of the corridor.

GUARD

I wasn't aware we are having a newbie.

JOHNSON

(Smiles)

No welcome parties here?

They shake hands.

GUARD

Welcome! What do we call you?

JOHNSON
Eric. Eric.... Sweet.

GUARD
Sweet?

Johnson nods, smiles awkwardly.

GUARD (CONT'D)
Sweet, I'm Tobias. Come meet the
others.

Johnson follows the guard/Tobias.

They reach the end of the corridor, turns, enters a room.

INT. SURVEILLANCE ROOM - NIGHT

Three GUARDS sit on the floor playing cards.

TWO more sit behind monitors, watches the scenes being fed
into the computers by surveillance cameras.

One is dozing off.

TOBIAS
(To Johnson)
This are some of the losers we have
around. The one with beard is Walker.

He points at the Guard watching the monitor before him. He
has a shabby moustache.

WALKER
(To Johnson)
Hey cutie, you have a name?

TOBIAS
His name is Sweet. As in tasty,
delicious.

TOBIAS (CONT'D)
(To Johnson)
Walker likes guys.

INT. SAFE ROOM - NIGHT

Master fang walks to the curtain on the wall, draws it.

There is a t.v screen fixed on the wall. Master fang presses
a button, the screen lights up.

MASTER FANG

This clip was shot back in 1962.

INT. SCREEN

A close view of a Russian war ship.

SUPER: CUBAN ISLANDS, 1962.

INT. WAR SHIP - NIGHT

A well built RUSSIAN GENERAL steps out of a washroom. He's in military uniform.

He walks along corridors, bypassing solders on the way.

He finally enters a fully equipped missile launch room.

A nuclear missile launch CREW, all in military uniform, goes about their work.

MASTER FANG (O.S)

The man you see is General Ruchev. He was in charge of one of the Russian ships and the crew.

The Russian General strolls around the room, checks on each of the men and the screens before them.

MASTER FANG

He had the power to order his crew to fire the missiles. With orders of course.

INT. SAFE ROOM - NIGHT

Fang switches off the T.V.

MASTER FANG

Your job is to astral travel back to 1962, impersonate the General, then order the men to launch a missile against U.S.

RAY

Excuse me?!

MASTER FANG

Once the nuclear missile hits U.S soil, it will mark the beginning of a historical war.U.S and it's allies against Russia and its allies.

INT. SURVEILLANCE ROOM - NIGHT

Walker hands Johnson a glass of whisky.

WALKER

Welcome to the most secret place on earth!

JOHNSON

I like secret places, far from the maddening chaos of the city.

TOBIAS

I will go show him around.

WALKER

We will talk latter then.

He joins the team playing cards as Johnson follows Tobias out.

Once they are out of the room, Johnson smacks Tobias on the head with the glass of whisky.

Tobias falls, unconscious.

Johnson keeps going.

INT. ROUND ROOM - NIGHT

Door opens, enters Johnson.

JOHNSON

There are five guards in the surveillance room, the one who is not playing cards is sleeping.

MISS JEREMY

Take three men with you, take over the room!

JOHNSON

Yes, Ma'am.

Three agents follow Johnson through the door marked security.

INT. SURVEILLANCE ROOM - NIGHT

Johnson and his team burst into the room.

The guards don't get a chance to take a look at their killers.

The agents spray them with bullets, each falling dead right where he sat.

Johnson takes a seat in front of the monitors, studies the scenes.

JOHNSON
(Over radio)
Plan successful! We have taken over
the room.

INT. ROUND ROOM - NIGHT

Miss Jeremy listens to her radio.

JOHNSON (V.O)
Your way is clear, go ahead.

INT. WORKERS QUARTERS - NIGHT

Two rows of small rooms with numbers on the doors. Most of the rooms are locked.

Miss Jeremy leads her team along the corridor between the rows, checking every open door.

Door number thirteen swings open. A man lays sprawled on a bed. He sits up as the door clicks open.

Miss Jeremy points her gun at him, shoots him on the head.

Man falls back on his bed, Miss Jeremy shuts the door.

A door cracks open a few rooms ahead of the agents. A Man steps out, shirtless and barefoot.

He has his back on the agents as he obliviously walks along the corridor ahead of them.

Miss Jeremy aims at him, misses. The bullet hits a wall.

The man now turns around, sees the agents, guns pointed at him.

He raises his hands up, shuts his eyes momentarily. His metaphysical form appears right in front of the agents.

Agents jump back. The man splits away, his metaphysical form disappears.

Ahead of him, is an alarm fitted on the wall at the end of the long line of rooms.

He hits the button just as the agents aim their guns at him once more.

About ten bullets tear into his back, but the alarm he had set off rings round.

INT. PRISONERS HALL - NIGHT

Roby smiles at the distant alarm.

ROBY

Our rescue is here!

MARTIN

Hopefully, they will get to Ray in time.

RACHEAL

They will. I did teach him how to buy time in case he is captured.

INT. SAFE ROOM - NIGHT

RAY

Are you married Master Fang?

MASTER FANG

Married? No.

RAY

You have a girlfriend? A fiancée?

MASTER FANG

A Master of the Union should not have any other engagements other than to lead the Union.

(Smiles)

However, I am not the Master, not the real Master. So, yes I have a lover.

RAY

You are not the real master? Then who is?

MASTER FANG

His identity must remain secret until the time is right. However, since you are the one to make time right, it's fair that I tell you.

INT. PRISONERS HALL - NIGHT

Roby takes off his left shoe. He holds it upside down. A master key drops on the floor.

MARTIN

You always carry that in there?

ROBY

One needs to be ready for anything in this line of work.

Roby moves to the door, unlocks the lock.

He loosens the chain but leaves the lock in place, only unlocked.

He starts whistling, loud. A guard strolling by marches to the cell.

GUARD

Want to order a pizza?!

Roby signals the guard to move closer, the guard does.

ROBY

I want to get the pizza myself.

In one swift move, Roby jerks the door open. It knocks the guard on the head, he stumbles backwards, leans on the opposite cell.

One of the prisoners inside throttles him.

Roby, Martin and Racheal steps out of their cell.

Racheal picks the guards gun, Martin takes the keys.

Roby and Martin begins unlocking other cells. Prisoners gather near the doors, yell out at the agents to hurry.

INT. WORKERS QUARTERS - NIGHT

Distant shouts and sounds of approaching footsteps.

MISS JEREMY

What's the hell is that?!

INT. SURVEILLANCE ROOM - NIGHT

Johnson bits his lip as he watches a throng of workers in white robes running up a staircase.

JOHNSON

Fuck!

He picks up his radio.

INT. WORKERS QUARTERS - NIGHT

Miss Jeremy listens to her radio.

JOHNSON (V.O)

About two hundred men are coming at you!

MISS JEREMY

Two hundred?!

JOHNSON (V.O)

They only have crude weapons. But they're many!

INT. WORKERS QUARTERS - NIGHT

The first line of astral workers appears at the end of the corridor, all kinds of crude weapons in hand.

Only two have guns.

Agents gun down the first line, the next keep surging.

Those with guns fire at the agents. One agent falls with a bullet wound on the chest.

Agents fire back. More workers fall, but the rest keep coming.

They get closer and closer until the agents starts retreating.

The workers surge like zombies. Those at the front get gunned down. The rest trample on them as they lunge for the agents.

INT. SAFE ROOM - NIGHT

Ray has his mouth gaping.

He's your guardian angel, right?

RAY

He was!

MASTER FANG

I can only tell you the truth, I
can't make you believe it.

(Beat)

We don't have time for this chat.

He opens the diamond's case.

MASTER FANG (CONT'D)

You only have to lay a hand on it.
It's power will be projected into
you.

RAY

Yeah. After you let my family go.

MASTER FANG

Then you will have no reason to do
it. I have a better proposal.

He walks to the door, opens.

Three guards push Leonard, Hanna, Allen and Brian into the
room.

They force them to kneel.

MASTER FANG (CONT'D)

Either do what I tell you or somebody
will lose their head.

(Beat)

Take hold of the diamond!

Ray slowly approaches the open case.

BRIAN

Don't do it! You don't know what that
thing is!

Ray stares down at the diamond, confused.

Master Fang takes a revolver from one of the guards, loads
one bullet.

He stands right behind Leonard, aims the gun at his head. He
pulls the trigger.

Click! Nothing.

Leonard freezes. Hanna screams.

Ray marches forward.

RAY

You fucking monster!

MASTER FANG

Do what I say or we find out just how
lucky your brother is!

He pulls the trigger again.

Click!.Nothing.

LEONARD

(To Ray)

Fuckin' do what he says! You gonna
stand and watch him play Russian
roulette with my head?!

HANNA

Ray don't let your brother die!

RAY

Alright! I will do it.

MASTER FANG

We don't have much time.

Ray walks back to the diamond, takes it in his hands.

He takes in a deep breath and shuts his eyes.

A blinding violet light emanates from the diamond, connects
with Ray's forehead.

Everyone watches, gapes at the scene.

The light appears to slowly become steady, less Scarry.

A metaphysical body of Ray appears, floats a mitre above the
floor.

Then it disappears.

INT. RUSSIAN WAR SHIP, 1962 - DAY

General Ruchev steps into a washroom, shuts the door.

Astral Ray appears right outside the door.

He locks it from outside.

He momentarily shuts his eyes, his appearance transforms to
that of General Ruchev.

He walks along corridors, nods and smiles at solders as they
bypass.

He enters the nuclear control room, it's just as we saw in the video crop.

Except that General Ruchev/Astral Ray looks nervous.

He barely looks anyone in the eye as he studies the equipments in the room.

SOLDIER

(Thick Russian accent)

Sir, is everything okay?

ASTRAL RAY/GENERAL RUCHEV

(Fake Russian accent)

Yeah! Fine.

(Beat)

It's a little hot in here!

He continues pacing.

INT. WORKERS QUARTERS - NIGHT

Astral workers engage agents in hand combat.

They have managed to cover the space between them and the agents.

Having the numbers and crude weapons in hand, the odds now are on their side.

The agents are slowly getting pushed back.

Miss Jeremy takes out a hand grenade, bites off the safety pin, throws it in the center of the surging mass of workers.

It goes off, kills a good number of workers, even blasts a small part of the walls.

The determined workers keeps coming.

Professor Zain knocks out one of the workers, drags him into a room.

He stripes him off his robe, slips it on.

He picks a hammer laying on a drawer, goes back to the battle field.

It's a bloody battle, agents are loosing.

Professor Zain knocks out two workers with the hammer, Miss Jeremy smiles approvingly at him, he smiles back.

Once she looks away, Professor Zain knocks down an agent.

He starts making his way through the mass of workers. The white robe makes him bleed in.

INT. RUSSIAN WAR SHIP - 1962

Astral Ray keeps pacing, runs fingers through his hair.

He storms out of the room, disappears.

INT. SAFE ROOM - NIGHT

Astral Ray reappears.

RAY

The soldiers wouldn't take my orders.

MASTER FANG

Oh! Really? I am done playing games.

He points the revolver again at Leonard's head.

Astral Ray, now desperate, zooms forward, like a supersonic blast of wind.

He sweeps Master Fang off the ground, hurls him against the heavy door.

His speed and strength both beyond human.

Master Fang hits the door hard, falls and rolls on the ground.

For a long moment, everyone stares at the body, shocked. Then the guards turn their guns at Astral Ray.

Astral Ray glows, a fading violet light. The bullets go right through him, lands on the wall behind him.

Guards cower back.

In a blink of an eye, Astral Ray appears right in front of the guards.

He grabs a guard's wrist, squeezes. Bones crack, the guard screams, drops his gun.

INT. WORKERS QUARTERS - NIGHT

Agents are facing defeat. They fire at the workers as they retreat into the round room.

Johnson and his team join them, they take positions at the door, covers the rest as they retreat into the room.

Behind the still huge mass of workers, Martin, Racheal and Roby emerges with the group of armed prisoners, though with crude weapons.

The workers are sandwiched between two enemies, agents shoot at them from the front end, prisoners assault them from behind.

INT. SAFE ROOM - NIGHT

The last two guards make a run for the door.

Astral Ray Zooms past them, blocks their way out.

He takes both by their robes, lifts them off the ground. He hurls them against the walls.

Both hit the walls hard, fall back to the floor, unconscious.

HANNA

Oh god! What are you?!

Astral Ray walks to Hanna, cups her face.

ASTRAL RAY

Nothing is wrong with me, Mom. It's just...the diamond....

Hanna steps away.

HANNA

You're not Ray...

She walks around astral Ray, approaches his real form, the Ray holding the diamond.

HANNA (CONT'D)

Ray, put down that thing!

Door cracks open, Professor Zain steps in.

ASTRAL RAY

Came to see how your stupid plan is working out? Master!

BRIAN

Ray! Have you lost your mind?

ASTRAL RAY

No, I haven't.

BEGIN FLASHBACK:

INT. SAFE ROOM - NIGHT

Only Master Fang and Ray are in the room.

MASTER FANG

His identity must remain secret until the time is right. But since you're the one to make time right, it's fair I tell you who you are serving.

RAY

Doing something because someone is holding your family hostage isn't service.

MASTER FANG

His name is Professor Zain, the man who taught you how to astral project, the man who helped prove your innocence. He means your family no harm.

(Beat)

He is your guardian angel, right?

Ray gapes.

RAY

He was.

END FLASHBACK.

INT. SAFE ROOM - NIGHT

Brian walks forward.

BRIAN

(To Professor Zain)

You show up out of the blue with all the answers and no one asked what's in for you, we were your idiots!

PROFESSOR ZAIN

(Smirking)

But the truth is I did help. Ray would be in jail if I didn't. Now it's your turn to return the favour!

ASTRAL RAY

I don't care if you planned to wreck the world.

(MORE)

ASTRAL RAY (CONT'D)

Somehow I agree the world deserves it.

(Steps forward)

But you should have left me and my family out of it!

Leonard picks up one of the guards' guns, points it at Professor Zain.

LEONARD

You wanna rule the world, goodluck doing it from underworld!

ALLEN

Don't do it, son!

PROFESSOR ZAIN

(Calm)

Do it, come on! You have it in you, I can see.

Leonard moves his index finger on the trigger.

Professor Zain briefly shuts his eyes, the stone on his chest glows a green light.

The light spreads all over him. It's like he is one huge light bulb.

Alarmed, Leonard pulls the trigger.

The bullets go right through Professor Zain, hits the door behind him. The glow disappears.

ALLEN

He has a stone too!

Astral Ray shoots forward, takes hold of Professor Zain, crashes him against the door. It breaks into pieces.

Professor Zain groins, stretches his arms as he gets back to his feet. He is not hurt!

He straightens his collar, smiles.

PROFESSOR ZAIN

You may have the most powerful stone, but you don't know how to use it.

Ray marches forward, grabs Zain by the neck, he shoots up with him, smashes him against a pillar, it crumbles.

He then dives down, still holding Zain by the neck. They hit the floor with a bang, it falls apart.

Both land on the now empty prisoners hall.

INT. PRISONERS HALL - NIGHT

Zain stumbles back to his feet, shakes the dust off his robe. Still looks calm.

Astral Ray stands metres across from him.

PROFESSOR ZAIN

You know I am not a violent guy,
unless, someone pushes me to the
edge.

He shoots into the air, Astral Ray does too.

At a supersonic speed, Zain lunges for Astral Ray, pushes him head first against the cells.

Steel bars break, bend as Zain keeps pushing Astral Ray against them.

Astral Ray suddenly starts pushing back, slow at first, then fast as he regains some strength.

Professor Zain lands an elbow on his forehead.

Astral Ray falls back to the floor, causing it to crack.

INT. WORKERS QUARTERS - NIGHT

The battle is rough, vicious.

It's the workers now about to lose. But they seem determined to die fighting.

A man charges at Racheal, takes her by the neck and pins her against a wall.

The gun falls from a her grasp as she fights to peel the massive hands off her neck.

But the man is huge and masculine, his grip on her like glue on paper.

Racheal kicks him on the abdomen, then fingers him in the eye. The man scrambles back.

She kicks his knee cap, he falls on his knees. Martin knocks him out with a spade.

MARTIN

Found Ray?

Racheal shakes her head.

BRIAN (O.S)
He is fighting Professor Zain!

Martin turns, Brian stands behind him.

MARTIN
Why?

BRIAN
Zain wasn't exactly who we thought he is. He was using us!

MARTIN
And you left Ray to fight him alone?

BRIAN
It's not a fight for normal humans.

INT. PRISONERS HALL - NIGHT

The fight rages on.

Astral Ray pulls a door off it's hinges, attacks Professor Zain.

Zain glows green just as the door is about to hit him.

The bars go right through him, leaves him standing at the same spot.

The glow disappears, Astral Ray attacks again.

This time, Zain blocks the blow. He takes hold of the door, jerks it around. Astral Ray is sent flying.

He crashes against a wall, it crumbles. He falls back on the floor.

Professor Zain approaches, appearing very relaxed under the circumstances.

PROFESSOR ZAIN
Thirty years ago my father was dying of cancer, he had to hand over the leadership of the Union to me.
(Beat)
So he gave me the stones, taught me how to use them. Off course I could only use one.

Ray groans as he turns over, glares at Zain.

PROFESSOR ZAIN (CONT'D)
The diamond don't just connect with your astral body, it makes your physical form just as changeable as an astral body. It's more powerful that way.

(Beat)
But if you project out of your body, you loose a lot of diamond's power.

He fingers the green diamond on his chest.

PROFESSOR ZAIN (CONT'D)
That's why you are weak!

He steps on Astral Ray's chest.

PROFESSOR ZAIN (CONT'D)
That's why you can't beat me.

ASTRAL RAY
Yeah? But you can't do this in your physical body.

PROFESSOR ZAIN
Do what?

Astral Ray vanishes.

PROFESSOR ZAIN (CONT'D)
Wow! You learn first!

Professor Zain walks around.

PROFESSOR ZAIN (CONT'D)
There is no where you can go that I can't find you!

RACHEAL (O.S)
Professor! What are you doing here?

Zain turns, sees Racheal descending down the stairs into the hall.

PROFESSOR ZAIN
Racheal?! Glad to see you alive. I'm looking for Ray.

He walks towards her.

PROFESSOR ZAIN (CONT'D)
Are you alright?

RACHEAL
How can I be? All this is my fault.

PROFESSOR ZAIN

I don't think so. You see, I planned all this. Didn't work exactly as expected, but I can still fix it.

RACHEAL

What do you mean by you planned all this?

He reaches for her, jerks her around and grasps her neck.

PROFESSOR ZAIN

(Shouting)

Ray! Either show yourself or I snap her neck.

Racheal reaches for his neck as if she wants to strangle him. She fumbles with his collar.

Zain hurls her towards a wall. She stops mid air before she hits it, suddenly airborne.

She slowly transforms back into Astral Ray! He smiles down at Zain.

PROFESSOR ZAIN (CONT'D)

Nice trick! Didn't work, but nice anyway.

Zain tries to shoot into the took. Instead, he falls clumsily on the floor.

ASTRAL RAY

Actually, it worked!

He raises his hand. Zain's green diamond dangles from his index finger.

Zain looks up, shocked.

PROFESSOR ZAIN

You took my diamond!

ASTRAL RAY

Now let's see who's powerful.

He dives down, grabs Zain by his robe, hurls him against a cell.

He hits the bars, falls back to the floor. Nothing breaks. Except Zain's hand and foot.

Astral Ray lands next to him. He squats.

ASTRAL RAY (CONT'D)

The wolf in sheep's coat. Look at you now, you're more broken than the people you locked in here.

He stands, floats upwards.

A fading violet glow and he goes right through the ceiling and disappears.

INT. SAFE ROOM - NIGHT

Everyone is gone, except for Ray who still stands holding the violet diamond in his palm.

Astral Ray flies inside. He lands close to his physical form.

He places Professor Zain's green diamond inside the case.

He slowly disappears into his physical body.

Ray gasps in air.

He looks down at the violet diamond in his hand, seems to think.

Ray tears a piece of cloth from the hem of his shirt.

He places the violet diamond on his left palm, secures it with the cloth.

He momentarily shuts his eyes, the diamond in his palm glows.

The glow spreads and the whole of him seems to emanate violet light.

Ray reaches into the glass case, his hand goes right through the glass and into the case.

He withdraws the hand.

INT. WORKERS HALL - NIGHT

Only a few workers remain on their feet.

Miss Jeremy kicks a man between the legs, knocks him out with a broomstick.

Roby wrestles another man down, strangles him until he passes out.

Brian fights a man twice his size. The man is fat, slow.

Brian sweeps his feet, he goes down.

Johnson quickly cuffs his hands behind his back.

Martin fights two men with the spade.

He hits the one in front on the stomach with the front end.

The other attacks him with a metal rod, landing blows on Martin's back.

Until something yanks the man backwards, hurls him into the air.

He hits the ceiling, falls back down, just a step from ...Ray.

MARTIN

What the hell did they turn you into,
Hulk!

BRIAN

No, Astralman.

Astralman/Ray shoots into the air, then dives for the remaining workers.

He picks up one at a time, hurls them against the walls.

MARTIN

Astralman, suits him!

ROBY

You gave him a name already?

Ray lands back on the floor.

Workers lay on the floor either unconscious, dead or hands cuffed behind their back.

Hanna approaches Astralman/Ray. She touches his face.

HANNA

This is you! This is the real you.

Mother and son hug.

HANNA (CONT'D)

Whatever it is you have turned into,
I still love you!

They pull back. Leonard clears his throat, noisily.

Astralman/Ray walks to him, gives him a brotherly hug.
Leonard smiles as he returns the hug.

LEONARD
I am sorry!

ASTRALMAN/RAY
For what?

LEONARD
Being a jerk.

Astralman nods, smiles.

ASTRALMAN/RAY
You were not a jerk today.

Allen steps forward, hugs both his sons.

MARTIN
(Whispering to Racheal)
I will be a good father one day!

RACHEAL
You already are.

MARTIN
What?

RACHEAL
I'm pregnant!

Martin looks down as he takes in the news.

A happy smile curves on his lips. He pecks Racheal on the cheek.

MARTIN
I will be the best dad!

SUPER: TWO MONTHS LATER

INT. KIDS STORE - DAY

Martin walks along aisles checking things. Racheal picks a kids toy from a shelf.

MARTIN
As much as this is fun, we should
wait until we are sure of the gender.

RACHEAL
Yeah.

They enter the clothes section.

Martin picks a small fancy dress.

RACHEAL

You think it will be a girl?

MARTIN

No. But this looks nice. Let's buy it
just in case.

They walk to a desk where the STOREKEEPER waits. He reads an article.

STOREKEEPER

Newest couple in town?

MARTIN

Not very new.

STOREKEEPER

Seen this?

He holds the article open for them to read.

TITLE: FLYING SUPERHERO SAVES A PLANE FROM CRASHING.

Racheal and Martin share a smile.

RACHEAL

(To Storekeeper)

That's my ex.

They all laugh.

EXT. STREET - DAY

MARTIN

That kid is actually saving people! I
never trusted him with the powers of
those diamonds.

RACHEAL

Ray is a good person, always will be.

EXT. ROAD - NIGHT

A DRUNK MAN sings on top of his voice as he speeds on a
highway in a Ferrari.

With his right hand on the wheel, he picks a bottle of
whisky with the other hand, gulps down the contents.

EXT. HIGHWAY - NIGHT

A MAN and his GIRLFRIEND walks along the roadside.

The girlfriend holds the same article the Storekeeper had in her hands.

GIRLFRIEND

He stopped a plane from crashing. How much strength does that need?

MAN

You believe that?

GIRLFRIEND

People saw him. You don't think they were all hallucinating.

MAN

Every girl likes to love a superhero, too bad they only exist in movies. In real life, guys like me are the best you can have.

Ahead of them, the Drunk Man's Ferrari speeds on.

INT. FERRARI - NIGHT

The Drunk Man chokes on his drink.

He loses control of the car as he coughs out the liquid.

The car goes speeding across the road, ending straight for the couple on the roadside.

There is a sudden loud screech and the car comes to a stop. Just a step away from the couple.

EXT. HIGHWAY - NIGHT

Astralman holds the car's bonnet, pushing it back. He is in pajamas.

The Drunk Man stares at him through the windscreen, shocked.

Then he smiles at him.

ASTRALMAN

What's funny?

DRUNK MAN

You! Are you superman?

Astralman punches the windscreen, glass shatters into a million pieces.

He reaches in and grabs the man by the his shirt, pulls him out of the car.

The couple behind him watches, awestruck.

ASTRALMAN

I find you drunk and driving again,
I'll take you straight to a mortuary!
You hear me?

DRUNK MAN

Yeeeee! I hear you!

Astralman let's the man go, shoots up towards the sky.

MAN

Your superhero is real!

INT. COLLEGE DORM ROOM - DAY

Ray lays on his bed, he holds the violet diamond with his right hand, the green one with the left.

Both diamonds are attached to a single chain.

Ray wakes, puts the chain around his neck.

Brian enters the room. A box in hand.
He walks to Ray's bed, sets the box down.

BRIAN

Still having nightmares?

RAY

Yeah! Guess there isn't a thing I can
do to make it go away. What's in the
box?

Brian opens the box, pulls out a really cool, violet suit with a green cape.

BRIAN

All superheroes have a cool suit,
right! Try it on.

Ray shakes his head.

RAY

Seriously? You really imagine me
running around in a leather suit?

He pats Brian on the shoulder.

RAY (CONT'D)

Brian, I am not a superhero! I may have helped people here and there, but that's not what I want to do with my life.

BRIAN

You're not everyone's superhero. Just mine. My guard. And I ain't paying you a Penny.

RAY

You're the one who used to protect me!

BRIAN

Well, it's time to return the favour.

RAY

And I'll need a suit to do it?

BRIAN

Yes! How do I make you understand this. You see, it's like having Superman as your bodyguard.

RAY

So you want to show off?

BRIAN

Not exactly. Well, just a little.

Ray takes the suit.

RAY

I will think about it.

EXT. BRIDGE - DAY

Two police vehicles escort a prison van. One in front, the other behind.

INT. PRISON VAN - DAY

Two OFFICERS sit opposite a shackled Professor Zain.

One of the officers rock eyes with Zain.

PROFESSOR ZAIN

Do it!

His partner glares at Zain.

OFFICER
Shut up you old pig!

First officer hits him on the forehead with the barrel of his gun. Second officer collapses.

First officer frees Zain from the chains.

INT. SECOND POLICE CAR - DAY

An OFFICER sits behind the wheel, his PARTNER on the passenger seat.

The one on the passenger seat cocks a gun.

OFFICER #1
What do you think you're doing?

OFFICER #3
It's been a pleasure being your partner. This isn't personal.

He shoots his partner on the head.

He uses his right hand to steer the car. His left opens the door and pushes his partner out.

EXT. BRIDGE - DAY

A sudden explosion as the first police car bursts into flames.

Both the van and second car make a loud screech as they come to stop.

The OFFICER on the driver's seat of the van peeps out.

OFFICER #4
What the hell!?

He steps out, gun in hand.

He holds his radio to his ear as he walks around the van.

OFFICER #4 (CONT'D)
We have a situation! We just lost one of our escort teams. The first car blew up.

VOICE (V.O)
Do you still have the prisoner?

OFFICER #3

Yes. The prisoner's secure.

He unlocks the doors of the van. As they swing open, two bullets hits his head. He falls.

Professor Zain, now in police uniform, lowers the gun.

The Officer who was knocked out lies on the floor in his underwear.

Zain and the one officer still alive steps out of the van.

The second car takes off just as a black SUV pulls up nearby. They walk to it.

The DRIVER behind the wheel bows his head slightly as Professor zain enters the car.

He hands him a cell phone. Zain dials a number.

PROFESSOR ZAIN

It's time to initiate the End Option.

The End.