

EPISODE 5

INT. MIT - THINK TANK CENTER - NIGHT

SFX: BURBLING and WARPING noises as the leyline's integrity fails. It builds toward a CRESCENDO.

ETHAN

Everyone, out of the room. Run!

ABIGAIL

It's the anchor artifact! It's failing!

ETHAN

I got it. Get clear!

SFX: HEAVY BREATHING and SPRINTING as Ethan runs for the teapot. He SMASHES it into dozens of shards. The BURBLING and WARPING slowly DIE OUT, and the leyline closes with a FLWORMP.

SFX: Everyone CATCHING THEIR BREATH. After a moment...

NOAH

I told you this was a bad idea.

ETHAN

It was working! The leyline was anchored. But then, it just... Hold on...

SFX: TINK of porcelain as Ethan picks up shards of the teapot.

ETHAN (CONT'D)

This is wrong.

(beat)

Milo, this is the wrong teapot!

MILO

What? You said the one with the flowers! It was in the stupid pre-Revolutionary section.

ETHAN

I said sunflowers! These are tulips! It's European; no wonder it didn't work. And now I had to destroy a priceless piece of history because you never pay attention to detail!

MILO

How is this on me? You're the expert; why are you only noticing this now?

ETHAN

Because I trusted you to not be an idiot!

NOAH

Ethan, back off.

ETHAN

He almost got us killed!

ABIGAIL

Noah's right! Maybe Milo grabbed the wrong one, but you should've checked.

ETHAN

(huffy)

Whatever.

Awkward beat, broken by:

MILO

Look, the important thing is that almost worked. And I saw what was on the other side: a black sand beach.

NOAH

So?

MILO

Dakota, the woman from dad's demonstration, she said she saw a black sand beach through the leyline. So we were right: it will lead us to dad! We just have to make it, you know, not explode.

NOAH

We can't open that thing again.

MILO

It's going to work! We just need the right artifact.

NOAH

That leyline felt wrong. Like it didn't want to exist.

MILO

If you don't want to be part of it, that's fine. But I'm not giving up now that we're this close. I'll go back to BU and--

ETHAN

No. I'll go.

MILO

C'mon, I can make this right. Sunflowers. They're the big yellow ones, right?

ETHAN

It was supposed to be me in the first place. You're not the one with the doctorate.

MILO

Neither are you.

Beat.

MILO (CONT'D)

Shit, I didn't mean that. Look, I can--

ETHAN

Just stay here and don't fuck anything else up. Can you do that?

Milo doesn't respond.

ABIGAIL

I need your help anyway, Milo. I want to upgrade the power supply for the push pack.

MILO

Alright. Fine.

NOAH

I'll go with Ethan. They might have increased security.

ABIGAIL

And what, you're going to fight them?

NOAH

I'm just trying to help!

ETHAN

Okay, let's relax. It's 2AM, and we're all exhausted. First thing tomorrow, Noah and I will head for BU.

ABIGAIL

Milo and I can rework the push pack at McCall.

ETHAN

Perfect. Then we'll meet back here and do this right.

MUSIC: Adventurous transition to...

INT. MCCALL ENERGY CAMPUS - R&D - DAY

SFX: Super fancy automatic door SWISHES open.

ABIGAIL

Welcome to McCall R&D.

MILO

Whoa. This looks like a lab from a 60s spy movie.

ABIGAIL

Yeah, Cameron enjoys a... certain aesthetic. Here.

SFX: An air seal breaks with a FSSHHH and an automatic drawer quietly OPENS.

MILO

What are these, lava lamps?

ABIGAIL

They're prototype batteries. McCall's absolute bleeding edge. They'll double that capacity of what your dad had in there.

MILO

Neat. And why is Cameron letting you use her super special prototypes?

Beat.

ABIGAIL
I got a promotion.

MILO
To what?

ABIGAIL
Uh, just a different title. Nothing major. Anyway, if you can retrofit the push pack to work with these, I'll reprogram the firmware.

MILO
Let's give it a shot.

SFX: CLANK as Milo drops the push pack on a lab bench.

ATMO: Tools TINK as Milo strips down the push pack. KEYS CLACK as Abigail codes.

ABIGAIL
Been a long time since we made something together. Remember the Apple-Pult?

Milo LAUGHS.

MILO
You mean the Apple-Chet?

ABIGAIL
Hey, I won that argument thirteen years ago. It was clearly not a trebuchet.

MILO
Yeah, but "Apple-Pult" has no flow to it. You had the engineering chops, but no marketing sense.

ABIGAIL
Good thing we weren't selling it, then. Probably would've been arrested if we did. What'd we hit at the end, a hundred miles an hour?

MILO
Something like that. You had the specs on that thing planned down to the micrometer.

ABIGAIL

Well, the CO2 propellant was your idea.

MILO

Yeah, I guess.

(beat)

I remember when dad saw it, for a moment I thought he was proud of me. Building stuff like he always did. But then he just told me to clean the applesauce off the side of the house.

SFX: Quiet beat of TINKERING and TYPING. The typing stops.

ABIGAIL

Listen. I think you should sell the push pack to Cameron.

SFX: TINKERING stops.

MILO

What? Why?

ABIGAIL

Because humanity needs leylines to survive this century.

MILO

I agree; they're an incredible breakthrough. One that my dad spent his whole life developing. Which is why I'm not handing them over.

SFX: TINKERING resumes.

ABIGAIL

It's not about your dad. It's not about who profits or who gets the Nobel Prize. It's actually making use of a miraculous solution to a problem we thought we couldn't solve.

MILO

So, what, you think we're not planning to use leylines to help the world?

ABIGAIL

I think you have the technology, but you don't have the resources.

(MORE)

ABIGAIL (CONT'D)

You don't have billions of dollars,
or a legion of top-tier
researchers, or a finely tuned
global logistics operation. Cameron
does.

(beat)

But, you want to know what I really
think, Milo? I think you've spent
your whole life chasing your dad's
approval, and all you've gotten in
return is disappointment. And the
real reason you're not selling is
because you believe that, if you're
as stubborn as he was, maybe you'll
finally earn his respect.

MILO

Maybe I will. Maybe, when we find
him, I'll tell him that we fixed
his artificial leyline, we never
sold out his idea, and that I was
the one who refused to give up.

SFX: A long moment of Milo TINKERING. No typing.

ABIGAIL

There's something I need to tell
you.

SFX: TINKERING STOPS as Milo listens.

ABIGAIL (CONT'D)

Your dad invited me to the
demonstration at MIT.

MILO

He did?

ABIGAIL

Yeah.

MILO

Why didn't you go?

ABIGAIL

I was going to. But that was also
the night the cops found you passed
out behind the Stop & Shop.

MILO

Oh. Right.

ABIGAIL

And I guess I should thank you, because, if I wasn't bailing you out, I'd have been blown up. But I never told you about the invite because--

MILO

Because you didn't want me to know he trusted my friends more than he trusted me.

ABIGAIL

I'm sorry, Milo.

A pause. Then:

SFX: TINKERING RESUMES as Milo starts working again.

MILO

It's fine.

(beat)

You're right. He was never going to believe in me, and that's... it's fine.

ABIGAIL

It's not you. I don't know why your dad was the way he was--

MILO

Is.

ABIGAIL

Right, is the way he is. But it's not your issue. You're brilliant, okay? Inventive, clever... Maybe he was too wrapped up in his own world to see that.

(beat)

Or maybe he saw too much of himself in you.

MILO

I don't...

SFX: Milo focuses on TINKERING instead of dealing with what Abigail just said.

MILO (CONT'D)

You know, even if we find him, he'll probably just congratulate Ethan. Or you, maybe.

ABIGAIL
So will you talk to Cameron?

MILO
I... I'll think about it. Anyway,
I've got your fancy mega-battery
hooked up if you want to try it.

ABIGAIL
Okay. Yeah, let me just...

SFX: A few final, decisive KEYSTROKES. A pleasant WHIR as the
push pack comes to life.

MILO
Well, it didn't explode.

ABIGAIL
Then we're ahead of the curve.
(beat)
A lot cooler than the Apple-Pult,
huh?

MILO
Nothing was cooler than the Apple-
Chet.

Abigail LAUGHS.

MUSIC: Hopeful transition into...

INT. BU - FRONT DESK - DAY

ATMO: STEPS ECHO down a long hallway.

NOAH
So, what's our plan?

ETHAN
Just play along. Actually, scratch
that. The less you say, the better.

SFX: FOOTSTEPS HALT as they arrive at the front desk, which
is staffed by HENDRY (21, BU undergrad, exuberant but naive).

HENDRY
Hello! How can I help you today?

ETHAN
Ethan Harbor, PhD candidate. I
should be on the access list.

HENDRY

Oh, jeez. I'm very sorry, but we had a little, um, incident yesterday, and I can't let anyone in without an A3 department authorization form signed by Dr. Kihara. Do you happen to have an A3 department authorization signed by--

ETHAN

Let me stop you, um... Hendry? With a "D?" Is that a typo?

HENDRY

Nope, that's my name! Hendry. I'm named after my uncle, Hendry.

Beat.

ETHAN

Fine. Hendry, you're what, a junior?

HENDRY

Senior. Well, technically it's my fifth--

ETHAN

Archaeology major?

HENDRY

Sure am!

ETHAN

And you don't recognize this gentleman with me?

HENDRY

I, um... I don't think so?

ETHAN

This is Dr. John Hammond.

Beat.

ETHAN (CONT'D)

From Isla Nublar University?

HENDRY

Is that... in Spain?

ETHAN

You've spent three years studying archaeology, you intend for this school to award you a degree acknowledging your expertise in the field, and you have never heard of the most influential scientist in the field of reconstititional genetic paleontology?

HENDRY

I, jeez... I'm very sorry, I just don't have any record of, um, Dr. Hammon--

ETHAN

Dr. Hammond, Hendry, has flown over two-thousand miles to this esteemed institution because Dr. Kihara promised him some very important amber samples. Now, if you want to explain to her why you wouldn't allow her guest into the archives, you can make that choice. But--and I'm telling you this because I consider you a colleague--I would not recommend crossing one of the most important men in modern science.

SFX: Hendry SHUFFLES SOME PAPERS.

He CLEARS HIS THROAT.

HENDRY

Yes, of course. My apologies, Dr. Hammond. Please, go through.

SFX: A loud BUZZ and a DOOR SWINGS OPEN.

HENDRY (CONT'D)

Enjoy the, um, amber samples.

ETHAN

Thank you, Hendry. I'll put in a good word for you with Dr. Kihara.

SFX: FOOTSTEPS as Ethan and Noah enter the archives.

INT. BU - ARCHIVES - DAY

SFX: The DOOR CLOSES behind them.

NOAH

Isn't John Hammond the guy from Jurassic Park?

ETHAN

Yeah, and if he was real, he'd be one of the most important men in modern science.

NOAH

I'd more expect a gambit like that out of Milo.

ETHAN

Well, we are brothers. I can bullshit, when I need to. Let's go.

SFX: Footsteps ECHO in the large, warehouse-like archives.

NOAH

My point is, I think we're taking too many risks with something we don't really understand. Milo's always been a loose cannon, but I thought you'd be reining him in.

ETHAN

I mean, yes, he turns everything he touches into an exploding toaster, but ultimately he was right about my dad.

NOAH

That doesn't mean we can't play it smart.

ETHAN

We are. The smart play is to finish my dad's work so A) we can find him and B) we can show the world he wasn't a nutjob. And all it takes is this little piece of porcelain.

SFX: FOOTSTEPS STOP and a CLINK OF CHINA as Ethan picks up a teapot.

NOAH

It's uglier than the other one.

ETHAN

I'll pass along your feedback to the 17th century.

SFX: In the distance, a DOOR OPENS and SEVERAL PEOPLE ENTER.

We hear VOCODED VOICES.

MASKED GUY 1
(distant)
Fan out. Cover the aisles.

MUSIC: Tense game of cat-and-mouse.

Noah and Ethan lower their voices to a WHISPER.

NOAH
It's those black ops guys. This
place have a fire exit?

ETHAN
I don't know--

NOAH
Get down. Crawl under the shelves.

SFX: SCUFFLES and HEAVY BREATHING as Ethan and Noah crawl.

MASKED GUY 3
(distant)
Clear!

MASKED GUY 1
(distant)
Clear.

NOAH
Hold here.

SFX: FOOTSTEPS APPROACH Ethan and Noah's hiding spot. The
guards are right next to them.

MUSIC: Suspend until...

MASKED GUY 3
Clear!

MASKED GUY 1
Clear.

SFX: FOOTSTEPS CONTINUE past Ethan and Noah.

NOAH
Okay. Keep crawling.

MUSIC: Cat-and-mouse again.

SFX: More SCUFFLING and BREATHING.

NOAH (CONT'D)
See, this is the kind of shit that
could be avoided with some
forethought.

ETHAN
Let's save the debrief for after we
get out.

NOAH
I see a door. Hold.

MASKED GUY 3
(distant)
Clear!

MASKED GUY 1
(distant)
Clear.

NOAH
Okay, go!

SFX: SCUFFLES as Ethan and Noah stand up. They QUIETLY OPEN
the door and walk through.

MUSIC stops.

INT. BU - ARCHIVES STORAGE CLOSET - DAY

They continue WHISPERING.

ETHAN
Great, a closet.

NOAH
Yeah, I can see that. Just keep
quiet; we'll wait them out.

SFX: A few moments of BREATHING.

ETHAN
Look, I know you just want to look
out for everyone, but you have to
learn to work with us. The lone
"watcher on the walls" bit gets
old. Abigail--

NOAH
Abigail has nothing to do with it.
I--

SFX: The door OPENS.

A beat of VOCODED BREATHING. Then:

MASKED GUY 1
Grab 'em.

ETHAN NOAH
Get off me, you--mmmph! Fu--mmmph!

SFX: Ethan and Noah are GAGGED. Sounds of a STRUGGLE.

SFX: Rough cloth SCRAPES around our ears. Sound becomes MUFFLED.

MUSIC: Tense transition into...

INT. MCCALL ENERGY CAMPUS - LEYLINE CHAMBER - DAY

SFX: Heavy BREATHING against gags and hoods. All other sounds and voices are still MUFFLED.

SFX: The SWISH of another fancy automatic door.

SFX: FOOTSTEPS on metal as Ethan and Noah are brought into the chamber.

CAMERON
Did they find the artifact?
Perfect, bring it here.

SFX: FOOTSTEPS moving away. A gentle TINK of porcelain.

CAMERON (CONT'D)
Hmm. Good. Now let's be civil; take
off those hoods.

SFX: FOOTSTEPS approach.

SFX: Another SCRAPE of rough cloth as the hoods are removed. We hear clearly once again.

CAMERON (CONT'D)
Hello, Ethan. Noah.

ETHAN
Mmmph mmm phmm.

CAMERON
(to Masked Guy 1)
Oh, you gagged them?

MASKED GUY 1
(still vocoded)
You wanted--

CAMERON
Please, the mask.

SFX: VELCRO TEARS and cloth DRAGS across Sawyer's head as he removes the mask.

SAWYER
You wanted it clean and simple.

Cameron sighs.

CAMERON
Let them speak.

Sawyer removes the gags.

ETHAN
Mmmph--the fuck is going on?!

CAMERON
Ethan, I apologize. Sawyer can occasionally be... overzealous.

ETHAN
You... the guys at our house, you sent them to kill us?!

CAMERON
No. I sent them to retrieve the push pack. As I said, Sawyer gets carried away.

NOAH
He's lucky I didn't kill him.

SAWYER
Lucky they don't teach how to shoot straight in the Rangers.

NOAH
Hey, if you wanna settle this--

CAMERON
Let's focus on the matter at hand, shall we?

ETHAN
The matter at hand is that you kidnapped us.

CAMERON

Yes, and I apologize for the use of force. However, I needed you here to witness the culmination of your family's work. Lights, please.

SFX: CLUNK CLUNK CLUNK as spotlights turn on.

ETHAN

What is that?

NOAH

It looks like--

CAMERON

A quantum resonance generator, like the one your father made. Well, about fifteen times larger, in order to handle commercial volume.

ETHAN

How... when did you build it?

CAMERON

I began construction as soon as your father demonstrated the viability of artificial leylines. I knew it was a world-shaking breakthrough. And now it's our newest prototype: the first node of the McCall Plexus.

ETHAN

The McCall Plexus... Wait, are you trying to trademark the entire leyline network?

CAMERON

I trademarked it eleven months ago. With your father's breakthrough, we can create leyline entrances anywhere. By next year, the McCall Plexus will handle more traffic than the world's fifteen busiest airports combined.

ETHAN

Not without the push pack technology. And I'm not selling.

CAMERON

I didn't think you would. Your brother is the changeable one.

SFX: SWISH as the door opens. FOOTSTEPS as Milo is brought into the chamber.

ETHAN

Milo. What did you do?

MILO

Ethan, I... I'm sorry, I...

ETHAN

(to Cameron)

This is bullshit. Anything he signed under duress is void.

CAMERON

Duress was not necessary.

ETHAN

(to Milo)

What?

MILO

I thought... I think it's the right thing to do. She can use leylines to help the world.

ETHAN

And put her name on all of it? After everything dad sacrificed?

MILO

It's not about that. Abigail--

ETHAN

Abigail talked you into this? God, just when I thought you couldn't screw things up even more--

CAMERON

Please. Both of you, I want you to appreciate this moment. Your family--all of you--worked hard for this.

(beat)

Power, please.

SFX: A switch is tossed with a SHUNK, and the quantum resonance generator boots up, creating a DEEP ATONAL HUM like the one from the Think Tank Center, except now it's now an ORCHESTRA OF DISCORDANT CELLOS.

CAMERON (CONT'D)

Your father's generator. And then, Milo and Abigail's refined push pack.

SFX: A CLANK as she puts down the push pack. BURBLING and WARPING, again like we heard at the Think Tank, but huger and louder.

CAMERON (CONT'D)
And, of course, Ethan's clever
little stabilization solution.

SFX: TINK as she places the teapot in position.

SFX: An enormous BWLORMP as the leyline opens.

MUSIC: Wondrous, majestic.

CAMERON (CONT'D)
The threshold of the future.

A beat as she admires the leyline.

CAMERON (CONT'D)
You should be proud.

ETHAN
Look, I don't care what Milo
signed. I have equal claim to dad's
tech. I'll take this to court--

CAMERON
Yes, and we can have a costly and
protracted legal battle, which I
will eventually win. That's one
option. But we have a second
option: you can work with me.

SFX: FOOTSTEPS as Cameron approaches Ethan.

CAMERON (CONT'D)
Milo and Abigail understand our two
futures. In one future, you join
us, and the McCall Plexus replaces
our soon-to-be antiquated fossil
fuel vehicles, ending the threat of
climate change. People and goods
move with the speed and reach of
the internet. Geographic boundaries
can no longer serve as the
retaining walls of wealth
inequality. That's the future I
will fight for with every resource
at my disposal.

(beat)

(MORE)

CAMERON (CONT'D)

But in the other future, you cling to your father's discovery until it is inevitably wrested from your feeble grip by a self-interested corporation. Leylines are monopolized and privatized, becoming the new upper echelon of luxury travel for the megarich. The greatest gift nature has ever provided, boxed up like a bauble and sold to the highest bidder. That future, I cannot allow.

(beat)

Which future do you want, Ethan?

ETHAN

How about the one where I tell the world that you're a criminal?

CAMERON

That would necessitate something I had hoped to avoid.

ETHAN

Does it involve another speech?

CAMERON

It involves Milo's signature becoming the last known intention of the Harbor brothers before they, the tragic victims of an attempt to recreate their father's work, are found dead.

MUSIC: Menacing.

MILO

Wait, you... You said...

ETHAN

Hold on, you're not--

CAMERON

Sawyer.

SAWYER

Oh-kay, let's go, boys--

NOAH

Fuck that.

SFX: A WHACK as Noah slugs Sawyer.

SAWYER

Yeah? Bring it, kid.

MUSIC: A tense, chaotic fight.

SFX: The sound of BLOWS LANDING.

CAMERON
Stop them!

NOAH
Run! Go for the leyline!

ETHAN
The push pack, Milo!
(to a merc)
Get off me!

SFX: A body WHUMPS as Ethan pushes the merc to the ground.
Running FOOTSTEPS, then a CLANG as Milo grabs the push pack.

MILO
What about Noah?

SFX: Sawyer lands PUNCH after PUNCH. Noah GRUNTS.

NOAH
Just go!

CAMERON
Shoot them!

SFX: GUNSHOTS ring out.

ETHAN
Milo, grab my hand! Go through!

MUSIC: Reaches a crescendo, then:

SFX: SHUMP. They enter the leyline.

END OF EPISODE.