

IMMORTAL

PILOT:

THE MAN WHO CHANGED THE WORLD

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We hear the DESPERATE SCREAMS of a man in excruciating pain.

FADE IN:

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

TITLE: SPRING 2020

We see the back of a nurse (N1) breathing deeply, looking nervous as the man's screams are heard off-screen.

A chime plays. N1's hands reach into a water bath, removes four blood bags, and places them on a towel-lined tray.

N1 grabs the tray and spins around quickly, shuffling towards double-doors. N1 carefully shoulder-barges the doors open and enters an operating room. The sound of SCREAMING INTENSIFIES.

**2 INT. HOSPITAL - OPERATING ROOM - DAY**

The screaming man, in his LATE THIRTIES, is strapped to a bed with large needles PIERCING his limbs and blood bags linked to him like marionette strings. Eight surgeons and three nurses surround him.

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

COMPUTER NURSE

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

N1 carefully scurries around the operating table, handing blood bags to the nurses, who replace the life-giving liquid. The man's SCREAMS continue.

A surgeon detaches a canister from a needle.

SURGEON

Refill.

N1 grabs a canister and hands it over, as the surgeon gives her an empty canister.

We close in on the man's tear-stricken face, perpetually twisted in agony, as he writhes and cries out.

**3 INT. AUDITORIUM - DAY**

We see a dimly lit TED Talk stage. Muffled mid-level chatter echoes throughout the packed crowd.

A disembodied voice BOOMS over the auditorium speakers and the crowd quietens.

AUDITORIUM SPEAKERS (O.S.)

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

AGGRESSIVELY LOUD APPLAUSE rings out and COLIN SHEPHERD walks onto the stage. As approaches the spotlight, we recognise his face - the patient we saw in the opening scene.

The crowd's applause gets louder and culminates in a standing ovation.

Colin gestures to the crowd. Then they begin to settle down and take their seats.

He starts his talk, confidently striding and gesturing to the crowd authoritatively. He's done this many times before and knows how to appeal to the room.

COLIN

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

A few sections of the crowd clap and whoop.

COLIN (CONT'D)

After Professor Sànter's discovery was converted into the first neurodegenerative vaccine, I turned my attention towards neural genetics and proteomics, and more specifically telomeres. I know there aren't just researchers in the crowd so

But I'll try to keep the technical language to a minimum. Put simply, my attention turned away from sleep, and towards aging. So, you could say that celebrity-sponsored beauty products had the right idea all along.

A few sections of the crowd chuckle.

COLIN (CONT'D)

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

**4 INT. LARGE HALLWAY - OUTSIDE THE AUDITORIUM HALL - DAY**

Colin is surrounded by a HORDE of fans. He turns from one person to the next, trying to answer questions and pose for pictures.

The mass of people ranges from well-dressed scientists and business-people, to casually-dressed people and even children. Colin is celebrity to all — except a missing demographic; the elderly.

A thin tall, slender man, JAN — in his mid-twenties, is in the crowd, 20 metres from Colin. He wades through the crowd, getting closer to Colin.

He draws near. Ten metres away. Five metres. His sense of purpose increases and he gets closer.

The hallway speaker system bellows.

HALLWAY SPEAKER (O.S.)

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

A phalanx of security guards appear to materialise between Colin and the crowd. Jan stops as Colin is escorted away. He tilts his head downwards in disappointment, then his phone buzzes. He taps his forefinger to a device attached to his ear — turning on the device's green light — and he answers.

A buoyant female voice is heard off-screen; KYLA.

KYLA (O.S.)

Hey Jan...

JAN

Give me a second to get outside.

Jan takes a few moments to reach the door. He walks outside, revealing our first look of a post-modern world, unveiled like a HEAVENLY APARITION as the camera adjusts its white-balance.

But this isn't heaven.

Things aren't very different. Aside from strange fashion trends and slightly different building designs, things seem eerily familiar, almost uncanny.

JAN (CONT'D)

I'm out.

Jan continues walking.

KYLA (O.S.)

Where are you?

JAN

I'm...

Jan hesitates for a moment, contemplating lying. But he doesn't.

JAN (CONT'D)

I'm at Colin's TED talk.

KYLA sighs.

KYLA (O.S.)

Really? You've got to stop your obsession.

JAN

This is one of the few times he shows himself in public.

KYLA (O.S.)

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

JAN

Yea, I know.

KYLA (O.S.)  
Come back to base. We've got...

A BEAT.

KYLA (CONT'D, O.S.)  
some things to discuss.

Jan approaches a tram stop, and waits.

JAN  
I should be there in an hour.

A tram pulls into the station.

Jan puts his thumb on the door. It scans his thumbprint then opens.

He takes a seat as he peels off his thumbprint and quickly replaces it with another.

Jan fidgets with his phone while we see the view from the tram window, and the intro credits roll.

SPED-UP FOOTAGE:

As the journey progresses, affluent shops and high-rise apartments give way to poverty-stricken, unkempt neighbourhoods where we see elderly people for the first time.

TITLE CARD: IMMORTAL

**5 INT. COLIN'S OFFICE — DAY**

Colin's eyes are closed and a vacant visage washes over his face. He sits at his desk.

He takes a few deep breaths and opens his eyes.

We see Colin's face, as he sits still as a statue.

We then see he's watching a video, but we hear nothing:

A woman screaming in a scene reminiscent of this episode's opening, except the medical garments and equipment seem updated.

The woman faints. All the surgeons and nurses react immediately, panicked.

One of the surgeons opens the patient's eyelids and shines a torch. Another carefully removes the needles.

A voice breaks the scene.

STEPHANIE

Colin.

Colin closes the video and looks up as STEPHANIE COOLIDGE, COO of his company, is stood staring at him.

Colin immediately 'puts his face back on' and smiles jovially.

STEPHANIE

Are you alright? You looked a bit...

COLIN

I'm fine. Just a little tired.

Colin smiles at Stephanie, trying to convince her.

COLIN (CONT'D)

You're early.

Stephanie takes a seat at Colin's desk.

STEPHANIE

Only by a few minutes.

Colin glances at his desk's glass panel.

COLIN

By fifteen.

STEPHANIE

Well the sooner we talk about this the better.

COLIN

What's the damage?

STEPHANIE

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

Colin closes his eyes and grimaces.

STEPHANIE (CONT'D)

It could be a lot worse. And now we know that five of them operate here.

Colin opens his eyes and stares into the distance. He stops listening to Stephanie.

STEPHANIE (CONT'D)

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

Colin perks his head up and smiles.

STEPHANIE

What are you up to?

Colin's eyes focus on Stephanie.

COLIN

I think I know how to fix this.

**6 EXT. ALLEYWAY - OUTSIDE 'THE BASE' - DAY**

Jan walks down a dirty alleyway that narrows at the end.

Jan shuffles along the last few meters of it. He places his palm against the wall, opening a hidden door.

He walks down a set of stairs to reach 'The Base', where himself, Kyla, and a few others have formed a clandestine group.

**7 INT. THE BASE - DAY**

Jan walks into a small, basement-like area where Kyla, LENA, MAC, and PASCHA are sitting and talking.

Several desks are LITTERED with computers, electronic components, and miscellaneous items.

Two sofas are in a corner, where the members of the group are. Jan quietly walks toward them and we can't quite hear what they're saying.

Lena sits on the floor with a neutral expression on her face. Her eyes are closed.

Mac is talking emphatically gesturing with his hands.

Pascha wears a dour expression on her face.

Kyla wears a slight smile on her face, periodically looking at her phone and typing on it.

Pascha is the first to notice Jan, and she addresses him sarcastically.



PASCHA

He finally graces us with his presence.

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

JAN

What did I miss?

MAC

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

Mac nudges Pascha with his arm. She ignores him.

KYLA

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

JAN

What?

The tone in the room shifts. Everyone drops the light-hearted mood.

KYLA

The plan isn't going to work anymore.

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

JAN

How? How do we have nothing?

KYLA

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

JAN

Why are we just finding out now?

PASCHA

Our contact was lying. Ex-employees we used for info are still being paid, and trained to give us bad info.

Jan clenches his fists.

JAN

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

Jan paces back and forth in front of the others. Mac, Pascha, and Kyla get up and walk towards their respective desks, to access their computers.

Lena continues to sit on the ground, LISTENING and THINKING, as her eyes dart back and forth erratically.

JAN

Have we heard anything from other regions?

MAC

Today's a holiday Jan, people have lives.

Pascha responds under her breath.

PASCHA (IN DUTCH)

Apart from us apparently.

Jan ignores Pascha's comment and continues pacing.

JAN

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

KYLA

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

Jan turns to face Kyla.

JAN

Well what's your plan, Kyla?

A beat. Jan and Kyla stare at each other intensely.

PASCHA

Maybe we've been going about this the wrong way. Maybe we should actually try changing laws.

MAC

Or sabotaging shipments.

KYLA

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

JAN

If we had a group of a dozen again, and reliable sources, then maybe they'd be

viable plans. But it's not doable.

LENA

The head of the snake. It's now or never.

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

JAN

What?

LENA

I think I can get close enough.

KYLA

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

LENA

Give me the broken earpiece.

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

LENA (CONT'D)

Dead light.

Mac picks it up and throws it to Lena. She catches it and replaces her own earpiece with it.

LENA (CONT'D)

And that box.

She points to a small black box with switches on the surface.

Mac throws it to her. She grabs it then attaches it to her belt.

MAC

What is it?

LENA

New gadget.

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

KYLA

Why does she always mutter gibberish before she disappears?

Mac shrugs.

8 **INT. COLIN'S CAR - DAY**

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

COLIN

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

VLADI

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

COLIN

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

A yellow light flashes around the edge of the screen.

COLIN

One moment.

VLADI

I'm serious about..

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

COLIN

What's up?

DRIVER

We're here sir.

COLIN

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

DRIVER

No problem sir.

Colin double taps his earpiece again.

COLIN

I'll call you soon.

VLADI (SPEAKING RUSSIAN)

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

Colin smiles.

COLIN (SPEAKING RUSSIAN)

I haven't forgotten.

VLADI

Good! Until later then.

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

9 **EXT. SÀNTER RESEARCH BUILDING CAR PARK — DAY**

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

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

10 **INT. SÀNTER RESEARCH BUILDING — DAY**

Colin stands at an automated checkpoint in a sterile-looking glass hallway.

He scans his thumb on a wall-mounted machine. A door opens and he walks through. Two security guards greet him.

SECURITY GUARD 1

Sir.

SECURITY GUARD 2

Sir.

Colin nods and continues walking towards a lift. The doors open immediately. He steps in and presses a button for the fifth floor. Soon after, his earpiece beeps.

EARPIECE (O.S.)

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

COLIN

Yes.

EARPIECE (O.S.)

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

COLIN

Alpha, Orange, Apple, Cat.

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

EARPIECE (O.S.)

You're successfully connected.

Colin taps his earpiece.

COLIN

Where is Professor Mikelle?

EARPIECE (O.S.)

Professor Emilia Mikelle is in lab three B on the fifteenth floor.

Colin walks to the third door on his right.

He scans his eye on a panel next to it. The door opens automatically, and Colin walks into a short hallway with lab coats and boxes.

Colin walks to a glass door at the end of the hallway and looks through into an analytical lab. Six people work with various pieces of equipment.

Colin knocks on the door, and everyone turns toward him. A few look up in awe, and one researcher, EMILIA, who looks approximately a decade older than Colin, looks up and smiles at him. Colin waves.

Emilia turns towards a researcher standing next to her. We hear muffled dialogue coming from inside the lab.

EMILIA

Keep track of this TALEN breakdown for me.

RESEARCHER

Sure.

Emilia scans her eye on a wall panel on the inside, then the door between her and Colin opens.

Emilia walks into the short hallway and hugs Colin briefly as the door shuts behind her.

EMILIA

It's good to see you.

COLIN

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

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

EMILIA

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

A beat. Colin furrows his brow.

COLIN

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

Emilia turns to Colin, looking confused and shocked.

Colin laughs. Emilia hits him in the arm.

EMILIA

Don't do that to me.

COLIN

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

Emilia scans her eye on a panel next to the entryway door, then Colin does the same. They walk towards the lift.

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

EMILIA

What's wrong?

COLIN

It's still weird to me.

EMILIA

What do you mean?

COLIN

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

EMILIA

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

Colin smiles as the lift doors open.

COLIN

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

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

COLIN

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

Emilia looks down.

EMILIA

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

COLIN

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

Emilia sighs.

EMILIA

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

COLIN

Sorry.

A beat.

EMILIA

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

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

COLIN

Right.



## 11 INT. THE BASE — EARLY DUSK

Jan, Kyla, Mac, and Pascha sit at different computers, typing and clicking.

They converse without looking up from what they're doing.

PASCHA

Mac, have you heard the updated figures?

MAC

Nope.

PASCHA

Forty-eight thousand.

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

MAC

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

KYLA

What are you guys talking about?

PASCHA

Monthly suicide statistics for immortals.

Kyla huffs.

KYLA

The irony.

MAC

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

PASCHA

Ahem.

MAC

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

Mac spins his chair to face Pascha, who turns her head to face him.

Mac winks boisterously, then Pascha turns back around, unamused.

KYLA

I don't think I ever asked. How old are

you Pascha?

MAC

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

PASCHA

Now you're trying too hard.

Mac goes silent.

PASCHA (CONT'D)

I'm sixty-four.

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

PASCHA (CONT'D)

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

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

KYLA

Well, I think our luck might be changing.

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

KYLA (CONT'D)

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

12 **INT. SÀNTER RESEARCH BUILDING CAFETERIA - DUSK**

Colin and Emilia sit at a small table in a relatively empty cafeteria hall. They each have a hot beverage, which Emilia occasionally sips.

COLIN

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

Emilia smiles and looks at Colin excitedly.

EMILIA

We're close to cracking the infertility puzzle.

COLIN

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

EMILIA

Males and Females.

Colin shakes his head.

COLIN

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

EMILIA

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

COLIN

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

EMILIA

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

Colin stares intently into Emilia's eyes.

COLIN

What about...

Colin contemplates his words carefully, never breaking eye contact with Emilia.

COLIN (CONT'D)

Overpopulation. Is that making the world a better place?

EMILIA

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

Colin leans back and smiles slightly.

COLIN

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

Emilia scoffs.

EMILIA

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

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

COLIN

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

EMILIA

It was.

COLIN

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

Emilia smiles.

EMILIA

Good.

13 **INT. VIGILANTE CAR — EVENING**

Jan is driving, Kyla sits in the passenger seat typing on a laptop. Mac and Pascha sit in the back seats, looking slightly anxious.

They all wear black turtlenecked skin-tight jumpsuits.

PASCHA

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

KYLA

It'll be worth the surprise.

Pascha leans back into her seat, frustrated.

PASCHA

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

KYLA

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

MAC

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

KYLA

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

MAC

I know *how* they work.

KYLA

And physical grooves mean?

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

MAC

Without direct access, it can't be copied.

PASCHA

Or deleted.

Kyla turns towards Pascha.

KYLA

Bingo.

PASCHA

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

Kyla turns back around.

KYLA

You'll find out soon enough.

MAC

It's porn, isn't it?

The others chuckle.

14 **INT. COLIN'S CAR — EVENING**

Colin sits alone in the back of his driverless car, watching a video of another failed immortality procedure. His expression is blank.

The screen suddenly changes and Vladi appears. Colin perks up his expression and Vladi furrows his brow.

VLADI

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

COLIN

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

VLADI

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

COLIN

It keeps me grounded.

VLADI

It's not right.

Colin huffs.

COLIN

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

VLADI

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

COLIN

You know how busy I am.

VLADI

I think it'd be good to show your face around here and show the board that you

still believe in the project.

Colin laughs to himself.

COLIN

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

VLADI

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

COLIN

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

A beat.

VLADI

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

COLIN

We'll speak soon then.

Colin taps a panel in the car a few times and the video feed cuts back to footage of a patient undergoing a failed immortality procedure.

Colin's face changes back to an expressionless visage.

15 **INT. VIGILANTE CAR — NIGHT**

PASCHA

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

MAC

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

Kyla and Pascha laugh.

MAC

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

Jan eyes Mac in his rear-view mirror.

KYLA

He's not entirely wrong.

MAC

Thank you.

KYLA

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

PASCHA

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

Mac crosses his arms.

MAC

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

PASCHA

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

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

KYLA

We're here... Take this right.

Jan follows Kyla's direction.

16 **EXT. SECURITY GATE — NIGHT**

A security guard sits in the booth, watching a screen. The group's car rolls to a stop and Kyla's passenger-side window rolls down.

When Kyla's window rolls down completely, the security guard holds out his phone.



Kyla taps hers against his. The security guard nods and raises the barrier as Kyla's window rolls back up.

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

17 **INT. THE DUGGAN DAILY SHOW SET — NIGHT**

The audience cheers as Colin sits in a leather chair with his legs crossed. He takes a sip of water.

Colin sits adjacent to Michelle Duggan, who's smiling.

The chairs sit atop a large screen replacing the floor, display adverts and lighting effects.

A screen behind Colin and Michelle shows images of Colin meeting world leaders and global figureheads, with the caption "THE DUGGAN DAILY SHOW — One on one with.. Colin Shepherd, the man who changed the world".

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

MICHELLE

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

The crowd gasps, and Michelle nods in acknowledgement.

MICHELLE (CONT'D)

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

COLIN

Well Michelle..

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

COLIN (CONT'D)

There is one thing that I've missed out on, something that you pointed out earlier. Something..

Colin pauses for dramatic effect.

COLIN (CONT'D)

Something that I thought I'd be O.K without, but weighs heavy on my mind every now and again: having a family.

The audience echoes a cacophony of "Aww"s, and Michelle looks at Colin empathetically.

COLIN (CONT'D)

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

MICHELLE

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

COLIN

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

The audience chuckles.

COLIN (CONT'D)

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

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

MICHELLE

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

Michelle gestures to the audience.

MICHELLE (CONT'D)

What do you think?

The audience cheer and applaud. Colin humbly bows his head.

MICHELLE

Now, back to your work. What about the people that oppose what you do, people that think the gift of immortality is wrong?

COLIN

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

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

COLIN (CONT'D)

Biological immortality is a complex issue..

18 **EXT. WAREHOUSE ROOF — NIGHT**

We still hear the audio from The Duggan Daily Show set as  
the vigilantes prepare their break-in.

COLIN (CONT'D, O.S.)

There are thousands of arguments for and  
against it. Everyone has the right to  
their opinion, and as I've always  
maintained, my social channels are open to  
anyone that wants to vocalise their view  
to me directly.

Kyla, Jan, Mac, and Pascha are on the domed, metal roof of  
a large warehouse building.

Wrist-mounted torches and a chemiluminescent floor-light  
illuminate the scene.

Mac assembles a body-bound harness. Kyla checks her  
backpack. Pascha stretches.

They all have arm-mounted holsters/belts containing an  
assortment of gadgets.

COLIN (CONT'D, O.S.)

But something I cannot condone is the  
select minority of people that attack  
others and destroy or steal just because  
they disagree with immortality.

Everyone rolls up their turtlenecks to reveal a built-in  
balaclava. They all put on red-tinted contact lenses.

Kyla turns to the rest of the group and nods. They nod in  
retaliation, then Kyla leads them across the roof in  
single-file.

COLIN (CONT'D, O.S.)

It's quite frustrating and, to me, it's a

little bit confusing. A few of these people have been arrested and, to my understanding, their aim is to end immortality.

Kyla stops and kneels down to draw eight small crosses on the roof.

Jan opens Kyla's backpack — which she's still wearing — and takes out a small, box-looking device.

COLIN (CONT'D, O.S.)

I'm not sure if they're serious, or if it's just an excuse to steal and kill. But if their aim is to stop me from that perspective, here's a bit of friendly advice: buy some stock in my company and legally shut it down from the inside.

We hear laughter from the studio audience.

Jan places the box in the centre of Kyla's crosses and pushes a button on its surface.

The box extends vertically before emitting a low hum and moving towards one of the crosses.

19 **INT. THE DUGGAN DAILY SHOW SET - NIGHT**

COLIN (CONT'D)

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

20 **EXT. WARHOUSE ROOF — NIGHT**

There is no more audio from the Duggan Daily Show set.

The small box has cut a circle in the roof. Kyla carefully picks it up and puts it away.

Mac flips on two wrist-mounted electromagnetic pads attached to a harness.

Mac activates the pads over his closed fists, giving them an iridescent blue glow. He bends over and slowly lowers his fists toward the circle on the roof.

He lifts his hands to separate the heavy metallic circle from the rest of the roof, exposing a hole into the

building.

Mac slides the metal circle away from the hole.

Pascha kneels down, reaching for several carbon-fibre sticks in her backpack.

Pascha assembles them into a tent-like exoskeleton and places it over the hole.

She clips one end of a rope to the exoskeleton and throws the other end into the hole.

Pascha takes a small Taser-like device from one of her arm-mounted holsters and sends a quick pulse through the rope, stiffening it into a rigid pole.

Pascha grabs a chemiluminescent floor-light and drops it through the hole, watching carefully until it hits the floor and rattles around. Then she slides down the pole.

**21 INT. WAREHOUSE — NIGHT**

The chemiluminescent light barely illuminates a few meters around the base of the pole.

Pascha slides down the rope from the moon-lit hole, through unlit darkness, then into the glow of the light on the floor.

Shortly after, Mac, Jan, and then Kyla follow. Kyla looks at her watch, spins around, then points straight ahead.

They get into single file, with Kyla at the front, followed sequentially by Pascha, Jan, then Mac.

Kyla leads them a few steps forward, then all the warehouse lights suddenly burst on, revealing that the group are surrounded by ten lightly-armoured guards, all aiming semi-automatic stun devices at them.

KYLA (IN FRENCH)

Shit.

**22 INT. DRESSING ROOM — THE DUGGAN DAILY SHOW SET — NIGHT**

Colin walks into his dressing room as applause rings out in the background.

He closes the door behind him, drops his smile and sighs, closing his eyes. An unseen voice is heard.

VAL

That was a pretty good performance.

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

COLIN

What do you want Val?

Val smiles wryly.

VAL

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

COLIN

Right now?

Val nods slightly.

COLIN

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

VAL

No time like the present.

COLIN

I hate that phrase.

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

VAL

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

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

COLIN

Hopefully a few less things.

23 **INT. WAREHOUSE - NIGHT**

Kyla, Pascha, Jan, and Mac turn so they're standing adjacent to each other. They all slowly raise their hands.

The guards take one step forward in unison, encircling the

intruders, then one guard speaks up.

GUARD

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

JAN (WHISPERING, IN SWEDISH)

Did you fix the Faraday's?

PASCHA (WHISPERING, IN SWEDISH)

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

GUARD

Four...

JAN (WHISPERING, IN SWEDISH)

Let's go with plan two.

KYLA (WHISPERING, IN SWEDISH)

No, there are too many.

GUARD

Three...

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

JAN (WHISPERING, IN SWEDISH)

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

Jan clenches his hands into fists.

GUARD

Two...

KYLA (WHISPERING, IN SWEDISH)

Damn it Jan.

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

Mac and Pascha also make fists.

GUARD

One... Fire.

THE FOLLOWING OCCURS IN SLOW-MOTION:

Kyla, Jan, Mac, and Pascha tap their fists together,

sending a slight visible pulse of electricity through their clothes, stiffening them slightly.

Pascha taps a button on her waist, sending a belt-mounted device falling to the floor.

Kyla, Jan, and Mac (who's slowed down by the harness) run towards the warehouse exit, while the guards begin firing their taser rounds, with no effect. Then Pascha begins running.

An explosion is heard off-screen, turning the guards' attention towards it, but nothing is there.

They turn back towards the escaping group to open fire again, but the device that Pascha dropped begins spinning and emitting vast plumes of multi-coloured smoke.

Pascha runs towards the exit, and is a meter away from the warehouse door. The electrical pulse running through her clothes stops and a taser round emerges from the smoke to strike her in the back.

As it hits Pascha, SLOW-MOTION ENDS, then she spasms uncontrollably and falls to the ground.

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

24 **EXT. VIGILANTE CAR — NIGHT**

We see a fixed view of the front of the parked car.

Its headlights suddenly flicker on, and all four doors open, as it slowly accelerates towards the warehouse parking lot exit, empty.

Kyla, Jan, and Mac emerge from behind the vehicle, running alongside it as it picks up speed.

Jan Jumps into the passenger's seat, panting.

Kyla hops into the driver's seat, closing the door as taser rounds ping off the car's windows.

Kyla takes manual control of driving.

KYLA

Where are Mac and Pascha?

Jan looks in the wing-mirror then turns around.



JAN

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

Kyla tightens her grip on the steering wheel, grimaces, then accelerates towards the parking lot exit, causing the car doors to automatically close.

The vehicle smashes through the barrier they entered through, jumping over a security hump in the process.

25 **INT. VIGILANTE CAR — NIGHT**

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

KYLA

Why? Why on earth would you do that?

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

JAN

I told you, I'm not getting captured.

KYLA

None of us would have, you selfish moron.

JAN

Right, because they would've let us go.

Kyla looks back at the road in disbelief.

KYLA

We had a plan in place for situations like that.

JAN

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

Kyla raises her voice.

KYLA

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

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

KYLA (CONT'D)

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

JAN

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

KYLA

And I didn't want to! But you're coming apart, and I actually thought "you know what, this might help Jan". But no, you stroll in and fuck things up again.

JAN

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

KYLA

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

JAN

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

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

26 **EXT. APARTMENT WINDOW — NIGHT**

Lena wears a backpack and sits on the outside ledge of a second-floor apartment window.

She removes a small pen-like device from her black and secures it to the window. The device buzzes for a few moments and Lena checks her watch.

The window opens, Lena grabs the device and climbs into the apartment.

27 **INT. APARTMENT — NIGHT**

Lena takes a few wary steps into the apartment. She rounds a corner into the kitchen where A MAN is standing in his underwear, holding a glass of water.

A beat.

They stare at each other for a brief second, then the man **THROWS** his glass at Lena's head and **RUNS AT HER**.

Lena raises her hands to **BLOCK** the glass. The man **TACKLES** her to the ground. The man throws punches at Lena, his fist **SLAMS** into her face.

Lena shifts her head to the side. The man's fist THUDS into the floor. Lena grabs the man's outstretched arm and pulls. His head CRASHES into the floor beside her.

Lena PUNCHES him in the abdomen and pushes him to the side, then stands up.

The man is dazed and winded, but tries to stand. Lena grabs him from behind and puts him into a chokehold.

The man loses consciousness after a few moments and Lena lets him go, causing him to CRASH to the floor.

Lena walks until she stumbles upon the master bedroom.

She walks in and grabs the man's wallet. She opens it, takes out a card, then discards the wallet on the floor. Lena opens his wardrobe, takes off her backpack then stuffs a uniform and a pair of shoes into it.

She walks out of the bedroom with the backpack in her hand, heading back towards the man.

When Lena reaches the unconscious man, she kneels by him, takes a small device out of her black box and places it over his eye.

She places the device on the man's index finger, and it repeats the process.

28 **EXT. QUIET ROADSIDE — NIGHT**

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

COLIN

We better be done within an hour.

A sly smile rolls across Val's face.

VAL

It takes however long it takes.

COLIN

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

Val turns to Colin, smirking, then turns back towards her path. Colin sceptically furrows his brow.

They stop at a two-floor house. Val uses a physical key to

unlock it.

Val pulls the door open, steps out of the way and prompts Colin to enter.

As Colin steps in, floor and ceiling lights brighten up a short hallway, leading to another door.

29 **INT. TRELEX BUILDING - NIGHT**

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

VAL

Upstairs.

Colin turns back around and walks up a flight of stairs, strewn with streamers, empty champagne glasses, and bottles. A party.

Colin ascends, not followed by Val, and the chatter of a few voices are heard.

Colin emerges on the third floor. Two men and two women are sat in chairs. They're wearing suits with loosened ties. They're each holding a glass filled with alcohol, smiling and talking jovially.

When they notice Colin, they all turn to him and raise their glasses.

One of the women stands up and addresses the room.

FEMALE BOARD MEMBER 1

And there's the man of the hour.

COLIN

I have no idea what's going on.

MALE BOARD MEMBER 1

Take a wild guess.

COLIN

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

FEMALE BOARD MEMBER 1

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

Colin blinks hard in disbelief.

COLIN

What? When?

MALE BOARD MEMBER 1

Preliminary results last week. But today we got confirmation.

Colin's jaw hangs.

FEMALE BOARD MEMBER 1

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

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

COLIN

So, you were the ones who told Vladi to...

FEMALE BOARD MEMBER 1

Even board members have a sense of humour.

The other board members stand up, and they raise their glasses.

MALE BOARD MEMBER 2

To Colin.

FEMALE BOARD MEMBER 2

And his continuing prosperity.

MALE BOARD MEMBER 1

And immortality's centeniversary.

FEMALE BOARD MEMBER 1

And to revolutionising the world, again.

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

30 **INT. VIGILANTE CAR — NIGHT**

Kyla and Jan sit in the car in stark silence.

Jan stares downwards, with glassy eyes. Kyla stares straight ahead, wearing a look of sorrow and regret. She occasionally darts her eyes sideways to look at Jan, without moving her head.

31 **EXT. VIGILANTE CAR — NIGHT**

Jan gets out of the car and slams the door shut.

Kyla grimaces and continues gripping the steering wheel. Her eyes follow Jan as he walks in front of the car, heading towards The Base.

32 **INT. THE BASE - NIGHT**

Jan walks into the base with his head held low, followed by Kyla.

Kyla turns around to close the door, slowly but forcefully.

She turns back around to see Jan pacing around the room. Kyla stares at Jan pacing for a few seconds, then she tiredly tilts her head back and looks at the ceiling.

She sighs and tilts her head back down, looking slightly more resigned and haggard.

KYLA

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

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

JAN

Do you even care if we end immortality?

Kyla snaps back, raising her voice.

KYLA

Do you?! Or do you just want to do some more stalking? Do you care that we're the only ones left in our cell? Because the last time I checked, every other group in our region has about a dozen. Do you even care that our friends got captured? Because you haven't mentioned them once, you selfish prick.

Jan turns to look at Kyla.

JAN

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

Kyla sternly walks up to Jan and GRABS his face.

Jan puts up no resistance and doesn't struggle. He just looks her in the eye.

KYLA

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

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

JAN

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

Kyla loses her temper and SHOUTS.

KYLA

No, he's not!

33 **INT. OUTSIDE COLIN'S OFFICE — NIGHT**

Lena stands outside the door to Colin's office. Her eyes are shut and a gun is in her hand.

She's wearing the uniform she stole earlier.

Lena takes a deep breath, opens her eyes, double taps her earpiece, then enters Colin's office. She raises her gun and points it at him.

Colin stands in the middle of his office with a glass of alcohol in one hand, staring out of a window, facing away from Lena.

34 **INT. THE BASE — NIGHT**

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

KYLA

Lena's calling the emergency line.

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

JAN

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

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

KYLA

You're on speaker. Your GPS is blocked, where are you?

35 INT. COLIN'S OFFICE — NIGHT

LENA

Colin Shepherd. Turn around.

Colin turns around quickly, then briefly freezes in place. He calmly puts his glass on his desk and raises his arms in the air.

LENA

Do you know why I'm here?

COLIN

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

LENA

Get on your knees.

COLIN

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

LENA

You're just stalling for time.

COLIN

If time was important to you, you would've stormed in, shot me in the back, and disappeared. But you've obviously got a point to make. Tell me what it is, help me understand it, and listen to my reply, then I'll do whatever you ask. I've lived a long, fruitful life anyway. I just want to know that you're killing me for the right reasons.

Lena looks perplexed.

COLIN (CONT'D)

Can I lower my hands?



LENA

I didn't tell you to put them up.

Colin lowers his hands and leans against his desk.

COLIN

Whatever it is you think I...

LENA

You've destroyed humanity.

COLIN

What do you mean?

LENA

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

Colin calmly responds.

COLIN

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

Lena looks at Colin thoughtfully.

COLIN (CONT'D)

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

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

COLIN (CONT'D)

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

Colin stands in front of Lena, while she slowly lowers her  
gun.

Colin grabs the gun and there's a short scuffle.

Two GUNSHOTS ring out. Lena and the gun DROP to the ground.  
Colin backs away, towards his desk.

36 **INT. THE BASE — NIGHT**

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

KYLA

Lena? Lena?!

A few breathless fluid-filled garbles are heard.

37 **INT. COLIN'S OFFICE — NIGHT**

Colin stands behind his desk, and for the first time we see  
that he's unsettled.

He looks up at a security camera in the far side of the  
room, which is pointing downwards at an acute angle.

38 **INT. CAMERA POV — COLIN'S OFFICE — NIGHT**

We see a shot of the office from a security camera's POV.  
It shows Colin backing out of frame, and Lena lying  
bleeding on the floor.

39 **INT. COLIN'S OFFICE — NIGHT**

Colin sits at his desk and makes a few taps on his desk's  
glass panel. His hands shake.

A voice answers.

OPERATOR (O.S.)

Emergency services. What's your emergency?

Colin closes his eyes and steadies his hands. He speaks  
softly and tries to be relatively calm, but fumbles his  
words.

COLIN

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

OPERATOR (O.S.)

The intruder was shot?

COLIN

Ye... Yes.

OPERATOR (O.S.)

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

COLIN

Should I do anything?

OPERATOR (O.S.)

Just wait for the emergency services to arrive.

COLIN

O.K.

Colin opens his eyes and taps the glass panel to hang up. He remains seated at his desk. He looks at Lena.

COLIN

I'm sorry but I don't think you're going to make it. I really didn't want to kill you, but... but you have no idea what's at stake now.

Lena coughs and splutters blood. Her eyes water. Colin looks away. He turns his chair to stare out of his window.

COLIN (CONT'D)

I don't entirely disagree with why you're here. Since you got this close, I'm going to try and give your last moments some meaning. You almost destroyed a century of work, and I'm not talking about the immortality stuff. There's something more, there's... a bigger picture. Immortality's just the first step. You almost changed the course of human history. Almost.

CUT TO BLACK.

END OF PILOT