

“SONGS OF THE DAY AFTER”
A TV Series written by Barbara Glas

EPISODE 3
TO THE GATES

First Part

SCENE 1 / EXT DAY / STREET

*Wind is blowing strongly. **TOBIAS** is trying to move forward, but the wind is too strong. He stops in front of the door of a pub and enters.*

SCENE 2 / INT PUB

*A few people are present, drinking and talking. **TOBIAS** looks around him, seeking something. The **BARMAID** is filling up 3 pints of Guinness. **TOBIAS**, fascinated and sad, stands at the bar holding his old leather bag.*

BARMAID

Are you ok?

TOBIAS

Yes... I guess so...

***THREE CUSTOMERS** in the middle of an animated discussion burst noisily into laughter. **TOBIAS** watches them with melancholy.*

BARMAID

(To **TOBIAS**) What would you like to drink?

TOBIAS

(*Bitterly*) Nothing.

*The **BARMAID** looks surprised and a bit exasperated. The noisy customers stop talking to observe **TOBIAS** with a slight mockery.*

GERMAN MAN (Voice off)

(*Heavy German accent*) Let me buy you a pint of Guinness.

*The **BARMAID** and the **THREE CUSTOMERS** watch him with interest and respect as he approaches the bar. (Camera is on them, not on him, so when he orders we only see his back.) The **BARMAID** fills a glass and gives it to him, and he carries it back to his own table, where one can see a pint of Guinness. He sits and invites **TOBIAS**, who looks at him with curiosity, to do the same. The **GERMAN MAN** is good-looking, blond haired, blue eyed, 45/50 years old, with a deep and intelligent look. He raises his glass.*

GERMAN MAN

Cheers! (*Taking a sip and seeming to enjoy it*) You should try, especially if you have never had Guinness. Happy man, first times are always very moving.

TOBIAS

Thank you very much for your kind invitation, you look like an honest man, but sadly I won't be able to share this delicious beverage with you.

GERMAN MAN

How come?

TOBIAS sighs and looks even more desperate. During the whole scene he will follow the instructions but never actually drinks the beer or even takes a sip of it, but his level of emotion increases as the guided description goes on.

Let me help you, follow my instructions, we are going to drink together. First, touch the glass, feel its coolness under your fingers. (*TOBIAS touches the glass.*) It is as cooling as a bath in the river on the hottest day of summer... It is full of promises, like the happiest days of your childhood, when the world was mysterious and boundless. (*TOBIAS looks moved.*) Now take it with your hand, feel the weight, it's both heavy and light, soft and hard, it's frightening but delicious, like kissing a girl for the first time, do you remember? (*TOBIAS is very touched.*) Now, bring it your lips, put a delicate kiss on the surface of the liquid, and close your eyes. Can you smell it? Here are the scents of far, far lands travellers have told you about. Strange stories of strange countries you have never visited, do you remember? Now it's your turn to visit them. It's spicy and delicate, it tastes like coffee and caramel, like the pure happiness of a Sunday morning, when the world was in perfect order and the glory of all that is shone and vibrated. Now you remember! Now, you are drinking!

TOBIAS

(*Extremely moved*) Thank you Sir, thank you so much.

GERMAN MAN

My pleasure.

TOBIAS turns his head and we discover ARAWN who has just entered the pub. TOBIAS looks very happy to see him. ARAWN looks surprised and then walks to their table.

TOBIAS

I am so glad to see you. I had heard your call, but... I am never certain... and I was scared to be alone. Let me introduce you to my new friend. He has taught me this incredible thing: how to taste this exquisite beer.

GERMAN MAN

It has been so long... Good morning, Arawn.

ARAWN

Good morning, Alchemist.

OPENING CREDITS

SCENE 3 / EXT DAY / WINDY STREET

JASNA is getting out of a luxury sports car she has just parked. She is dressed in a trendy hippie way, with a suede leather jacket with fringes and a silk scarf around her forehead. IVOR, dressed in a dark red suit, walks out of "The Bewitched Duke" a private club.

JASNA

Ivor, Ivor...

IVOR does not reply and continues on his way. JASNA, furious, runs after him and catches him by the arm.

Hey you, arrogant, stupid would-be dandy, you could answer when I call you.

IVOR stops and looks at her without seeming to recognise her. JASNA looks more and more furious. IVOR delicately takes her hand off of his forearm that she is holding tight.

VOICE OF IVOR

(Off, coming from the opposite side and from a distance) Jasna, where are you running like that?

JASNA drops the arm of the red-costumed IVOR and turns in the direction of the voice. Seen through her eyes, we discover another IVOR, dressed in a blue shirt and jeans, who walks towards her. He is wearing silver bracelets around his wrists and a few rings.

IVOR

You could stop when I call you, I had the feeling you were running away from me...

JASNA looks amazed, she turns and watches in the direction of the red-costumed IVOR, who is walking away (seen from the back).

SCENE 4 / INT DAY / PRIVATE CLUB "THE BEWITCHED DUKE"

TOBIAS (no beard, dressed in an elegant dark red suit and wearing glasses) is seated in front of ALGERNON PIERCY, 35/40 years old, a man with an intense and sensitive look. ALGERNON takes the check, but TOBIAS stops him gently.

TOBIAS

(Speaking with a perfectly neutral American accent) Next time.

He pulls a bank note from his wallet and places it on the bill. A waiter comes and picks up the money and the bill. His face shows extreme surprise.

Is there a problem?

WAITER

(Embarrassed) We don't accept foreign currency...

TOBIAS

(Icy cold) What are you talking about?

In a soothing gesture, ALGERNON holds out pound notes to the employee who accepts them and leaves. ALGERNON takes the original note, looks at it and hands it back to TOBIAS. (Close Up on the note: It's a very large green and brown note with a self-portrait of Rembrandt on it, bearing the number 500 on the top.)

ALGERNON

It's too early, Mr. Wolliver. Give them more time.

TOBIAS

(With a scornful smile) Time we can give them... can't we Leland?

Camera travels back and we discover LELAND dressed in the same elegant dark red suit, playing with a Game of Go with himself. He is wearing sunglasses.

LELAND

Just remind me of the meaning of that word.

They both have a little laugh, but ALGERNON has a worried smile.

SCENE 5 / INT NIGHT / MARLOW'S FLAT / BEDROOM

MARLOW tosses and turns in his bed, and his sleep is agitated.

ARAWN (off)

Marlow... Marlow...

MARLOW groans in his sleep.

(Louder) Marlow!

MARLOW

(Half asleep) We are closed, call tomorrow.

ARAWN *(off)*

No, I need you now.

MARLOW

(Suddenly waking up) Arawn?

He gets up, turns on the light and looks for ARAWN.

Arawn? Where are you? I can't see you.

ARAWN *(off)*

Come To The Gates, and you'll see all of us. Quickly!

MARLOW

To the gates of what?

Suddenly on his brown bag, on the floor, a Polaroid appears. MARLOW takes it up. Seen through his eyes we discover ARAWN, JASNA, TOBIAS (with his beard), IVOR (with his jeans and jewels), LELAND (with no sunglasses), all of them looking at MARLOW. And the caption "Welcome To The Gates, the pearl of Olde England".

SCENE 6 / EXT NIGHT / STREET

ARAWN is walking on the pavement of a tree-lined street, seen through the eyes of the RED COSTUMED IVOR. He watches him with interest, ARAWN turns back as he is walking and briefly glances at him, but RC IVOR has already turned his back and walks hastily in the other direction.

[NOTE: For clearer indication and to differentiate between the "normal characters" and the "red costumed characters", the latter will be designated by the letters "RC" preceding the characters' names, e.g., RC Leland, RC Tobias, etc. The RC characters will always wear the same dark brick red well tailored wool costumes throughout the whole script.]

SCENE 7 / INT NIGHT / LIVING ROOM IN A HOUSE

The beautiful large room is furnished with Victorian pieces of furniture and rich fabrics. The whole place gives a feeling of comfort and elegance. A round table stands in the middle of the room, covered with modern jewels, on their stands. IVOR, dressed in jeans, a frilled shirt and a blue jacket is making a speech about the unique quality of his pieces to a group of select customers. LELAND and JASNA are watching him, standing slightly in the back. LELAND turns back and through the window discovers ARAWN, standing outside in the street.

SCENE 8 / EXT STREET / FRONT DOOR OF THE HOUSE

LELAND opens the door to let ARAWN come in. Above the door, under the light we see an elegant board discretely announcing "Ivor Lancaster's private sales".

SCENE 9 / INT NIGHT / LIVING ROOM SCENE 7

There are no jewels left and the last clients are leaving, carrying bags with logo "IL" on them. IVOR personally sees them to the door, thanking them for coming.

SCENE 10 / INT NIGHT / SAME PLACE

IVOR, JASNA, LELAND and ARAWN are alone in the room now.

ARAWN

Where is Tobias?

LELAND

I thought he was coming with you tonight.

JASNA

Shit, we have lost the Ghost. He should behave like a normal spirit and keep his chains clanking, so we could always know where to find him..

IVOR

Or maybe use an electric necklace, ringing in case of absolute necessity, to let us know.(To Jasna) Or maybe just you, my dear, if you accept to babysit him, while you wait for your new body to show up.

JASNA makes a gesture as if to slap him, but the door bell rings, and IVOR, surprised, goes to open it. He comes back with TOBIAS.

TOBIAS

Why didn't you let me know where you were all going? Did you want to get rid of me? If it had not been for that lovely gentleman...(he turns back seeking him)...He was here a minute ago, he took me to this place, saying you would be here....

IVOR

Which gentleman?

TOBIAS

The gentleman who taught me how to taste that delicious beer. He calls it “daydrink”. *(To ARAWN)* The one you greeted with respect...

The four look at ARAWN.

LELAND

“The one you greeted with respect”. Gosh, Arawn, you should have introduced me..

JASNA

Me too. Does he have a good body?

IVOR

You keep food for yourself alone, Arawn?

ARAWN looks exasperated but does not reply.

LELAND

Arawn?

ARAWN

It has been 1020 years since I have seen him, and if I were you, I would not be too eager to be introduced. He travels a lot, but appears only when the situation becomes extremely critical for a soul group. Universe is a battlefield, and his presence shows our own existences are in danger.

IVOR

But why exactly 1020 years?

ARAWN

Year 1000. It was not a legend, it was a turning point. He saved my life. Not anything I am allowed to share with anyone...

JASNA

Still, I would like to be introduced.

ARAWN

He will come to you...all. He decides when.

TOBIAS

(Proudly) He came to me and I liked him very much and *(addressing ARAWN)* you called him “Alchemist”.

LELAND

It means that To The Gates is not an absolute safe place for us to rest and stay??? That sucks!

SCENE 11 / EXT NIGHT / STREET

MARLOW gets out of a cab, carrying his brown travel bag. The car has left him just in front of The Bewitched Duke. *RC TOBIAS* is just entering the club. *MARLOW* follows him.

SCENE 12 / INT NIGHT / BEWITCHED DUKE

RC IVOR is having a Bloody Mary at the bar. *RC TOBIAS* joins him and sits on a stool close to him. *MARLOW* observes them and decides to sit at the bar too. He watches them briefly, without their noticing him .

RC IVOR

(Looking nervous, a bit aggressive, but keeping it inside and speaking with a standard English accent, but not posh.) I can't stand this situation anymore, we have to do something.

RC TOBIAS

(Patting Ivor's shoulder in a very patronizing way) Don't worry, my friend, we'll clear the way.

RC IVOR

Do you really believe I am going to trust you this time, "my friend"? Your last attempts have been absolute failures.

RC TOBIAS

Are you putting the blame on me? As far as I remember, your share of responsibility was not insignificant.

RC IVOR

You know what is going to happen if we don't make it this time? *(He stands up)* I am your guest, I suppose, thank you for the drink.

RC TOBIAS

They don't accept *Rembrandts* here. I haven't had time to convert them yet.

RC IVOR

(Furious and taking pounds from his wallet) Incompetent! I still don't understand why they chose you!

RC TOBIAS

(With a mean laugh) But I do understand why they didn't choose *you*. Your super-sized ego would occupy the whole space.

As RC IVOR leaves nervously, he jostles MARLOW, amazed.

RC IVOR

I am sorry, Sir.

MARLOW

No broken bones.

RC TOBIAS stands up and stretches, a little smile floating on his lips. He follows RC IVOR, taking his time. Once they have both disappeared through a door in the back, the front door of the club opens on the CHAUFFEUR (cf. last scene of episode Sunken Ships Fathom). We now see that the CHAUFFEUR is a woman. She makes a gesture inviting MARLOW to follow her. MARLOW follows her, moaning and looking grumpy.

SCENE 13 / EXT NIGHT / STREET

A car is parked in front of the club. The CHAUFFEUR opens the back door. THE ALCHEMIST is seated on the back seat.

THE ALCHEMIST

It's a pleasure to meet you, Mr. Northcott, please, come in.

MARLOW

(Entering the car) Yes, it's what people say in general.

SCENE 14 / NIGHT / INT CAR**MARLOW**

Where is Arawn?

THE ALCHEMIST

In this town, since he called you. You'll find each other, no rush. I just need to give you this.

He holds out a little plastic card to MARLOW. (Close up on the card. It is a kind of ID card, but in the photo, MARLOW is wearing a dark red suit, the same as the RC characters.)

Keep it precious and always have it on you, in case of an identity check. It will save you and your friends, if needed.

*He takes some Rembrandts out of his pocket and gives them to **MARLOW**.*

Take these notes too. You will know when and how to use them.

The car stops in front of a hotel.

That's where you stay, I believe. Good night Marlow.

***MARLOW** seems ready to ask something, but remains silent, takes the card and the Rembrandts, puts them in his pocket and leaves the car.*

SCENE 15 / EXT NIGHT / STREET IN FRONT OF THE HOTEL

***MARLOW** is standing, holding his brown bag. He watches the car drive away and goes to the hotel door to ring at the bell.*

SCENE 16 / INT NIGHT / A ROOM WITH NO FURNITURE

*The Room is a white room; walls are not painted, but sort of translucent. **RC LELAND** and **ALGERNON** are standing.*

RC LELAND

I can't say I am glad they had recruited you, as you haven't proved anything for the moment, but we can't afford to be too demanding, can we? You will be The Gate, and this mission will require a special component that seems to be very important to *them*. I can't tell you much about it, having never tasted this component myself, but here is the document that will help you accomplish your mission.

*He hands **ALGERNON** a photo of **JASNA**, which **ALGERNON** examines thoughtfully and then gives back to **RC LELAND**.*

ALGERNON

I already know why this name has been chosen for me...

RC LELAND

You don't need to burden your mind with unnecessary information.

ALGERNON

I am adjusting to the new component.

RC LELAND

Save your jokes for the target.

RC LELAND disappears (dematerialises) from the Room, and a few seconds later ALGERNON does the same.

SCENE 17 / EXT DAY / PUBLIC GARDEN

IVOR is waiting on a bench, an attaché case next to him. He looks at his watch with impatience. JASNA arrives and stands in front of him dressed in her hippie style.

IVOR

How come you are always late?

JASNA

How come you don't understand that I can have more interesting things to do than have a meeting with you?

IVOR

I doubt that you have anything to do. Thank me at least for providing you with an occupation.

He opens the attaché case and tries jewels on her (necklaces, bracelets and rings), changing some of them for others. ALGERNON walks by, and as he passes in front of them, he looks at JASNA, and seems troubled. JASNA considers him with interest.

I know that look...

He finally selects a few models and looks satisfied.

I need you to be at *The Bewitched Duke* tomorrow at 6. A make up artist will be there for you. *(Checking the time on his pocket watch)* Already 2, not surprising that I am so hungry.

JASNA

Don't lose it this time.

Without answering, IVOR starts to follow a young man listening to music with headphones. JASNA looks in the direction where ALGERNON has gone, but walks the other way.

SCENE 18 / EXT DAY/ SAME PUBLIC GARDEN

*ALGERNON passes in front of a bench where **THE ALCHEMIST** is seated, reading "Discourse on Metaphysics and Other Essays" by G.W. Leibniz. A **CAT** is seated next to him, and he strokes it with his free hand. **THE ALCHEMIST** stops reading and observes **ALGERNON**, who does not notice him. He shuts his book, puts a little paper in it, which reads, "Take me", and leaves it on the bench. He stands up, takes the **CAT** and walks out of the public garden.*

SCENE 19 / EXT DAY / STREET

***IVOR** is just coming out of a narrow and dark alley. He looks satiated, and we just barely see the corpse of the young man lying dead in the background. He almost bumps into **THE ALCHEMIST**, who is coming from the other direction. **THE ALCHEMIST** takes a handkerchief out of his pocket and, smiling, holds it out to **IVOR**. He indicates the top of his own hand and mimics the act of rubbing it, then leaves. **IVOR** checks the top of his hand where a small drop of blood is visible. He is amazed, looks at **THE ALCHEMIST**, who is walking away, and calls.*

IVOR

Sir, Sir, we haven't been introduced.

*As **THE ALCHEMIST** does not stop, **IVOR** rubs the top of his hand to erase the drop of blood. **TWO POLICEMEN** are coming from the other way. He checks his pocket watch and waits for them to pass him to check where they are going. They pass in front of the alley without noticing the body. Camera on **IVOR**, whose look expresses mixed feelings: satisfaction, curiosity, and a touch of worry.*

SCENE 20 / INT EVENING / ARAWN'S HOUSE

*A fire is burning in the fireplace. **JASNA**, **TOBIAS**, **LELAND** and **MARLOW** are seated in comfortable armchairs while **ARAWN** is teasing the fire.*

LELAND

I have just found the place for my coffee house. I am moving in tomorrow.

JASNA

You should invite the ghost. Now that he knows how to drink beer, I am sure he will also appreciate a delicious cup of fresh coffee.

TOBIAS

I trust I will... Why are you always so mean, Jasna? I like you vey much.

IVOR

At last, someone on earth feels affection for you, Jasna. Bless the creature.

ARAWN

Stop it. I'm fed up with your bickering! Nobody could believe you are grown up old souls when listening to you. We have a serious matter to discuss. Marlow, please...

MARLOW

I have seen you, Tobias and Ivor, in a sort of snotty private club... except you were speaking weird and you totally ignored me...

IVOR

Speaking weird, in a snotty private club... must have been you, Marlow. You saw yourself in a mirror, training to speak with your ridiculous accent... Are you back to Scotch?

MARLOW

It's not funny, Ivor. You were arguing with Tobias, you looked furious.

TOBIAS

I never argue with any of you, you are family.

MARLOW

I would have believed you were rehearsing your new parts, to be integrated in this town, but when I left, I was invited to climb into a car by a man who seemed to be aware of the game and gave me some sort of Monopoly tools... weird bank notes, an ID....

LELAND

Arawn, why did we have to come To The Gates? This town looks... complicated, not to say more...

ARAWN

I am afraid we didn't have much choice. I chose this place because something called me in, but to be honest, I was not feeling comfortable. The vision I had, unlike the other places we have lived in, was blurred.... So I can't tell you what is going to happen. But I know we have to trust each other, and remember that we are only one entity, all together.

IVOR

Marlow, could you describe the man who gave you the Monopoly tools?

MARLOW

He didn't look like any of you. I mean, there was real heat coming out of his body. I know it because I briefly felt the contact of his hand.... So I would say he is not as dead as you are....

IVOR

He looked at you straight in the eyes, very frankly?

ARAWN

Let's shorten the interrogatory. You have met The Alchemist, Marlow.

JASNA

I have not met him yet? How come?

LELAND

Unlike you, Arawn, I think I am going to enjoy staying in this place. People who look like us play theatre in snobbish places, an old friend of yours is distributing cards for a new game, and I hope he'll teach me how to fly, as he has taught our favourite ghost how to drink!

JASNA

Who says he exists?

IVOR

Just because he didn't feel it absolutely necessary to pay you tribute?

JASNA

You'd rather pay me tribute and respect for your ugly hardware, your junk, to shine on me.

IVOR

My creations would shine on anyone, and you know it. I am an artist, you can't beat that. I am just afraid to feel like feeding on any human model I would take...with you, no risk.

TOBIAS

Jasna is very pretty, you are lucky to have such a beautiful model, Ivor. And by the way, as nobody seems to be interested in what's happening to me, I am going to tell you what I chose as a profession in our new nest. I am going to sell and tell stories, tales and old legends to children. It's my way of honoring the memory of my Eleanor. And of all the memories I carry inside of me, the one that keeps coming back to me relentlessly is Eleanor, when she was just a little girl and time for her to go to bed, she would ask, "Daddy, Daddy, please read me the story about Br'er Rabbit and the tar baby... Yes, I'm pretty sure it was that story.

ARAWN

I might come too. I love legends. Especially when they talk about dragons...I wish all of us could be the characters of a fairy tale, rather than the victims of a curse...

MARLOW

Tobias, I can swear that the last time I saw you, no chance you were telling fairy tales to kids...And you, Ivor, you didn't look gay at all...with all your jewels on, you and your mannerisms...

IVOR

Stupid creature! Your ridiculous accent will never turn you into a real dandy... To be able to be one, you have to deserve it!

JASNA

You didn't see me?

MARLOW

No. I'm pretty sure.

JASNA

I am unique. Nobody can make a copy of me. It would be immediately noticed.

ARAWN

By the way, Leland, The Alchemist is not a friend of mine, at least, not in the human way...He is...what mystics would call a guide... a master.... He can help, protect, but he can be extremely tough, and create a lot of suffering. Knowing he is back makes me think that we are going to cross dark times.

MARLOW comes closer to the fireplace and teases the fire, and in doing so, his wallet falls out of his pocket. LELAND picks it up and notices some big green notes in it. He opens the wallet and discovers a 500 Rembrandt.

LELAND

Definitely interesting.

SCENE 21 / INT DAY / LELAND'S COFFEE HOUSE

LELAND is scooping coffee beans out of big sacks into transparent boxes placed close to his till. THE ALCHEMIST comes in, carrying the CAT. They approach the till.

THE ALCHEMIST

(Stroking the CAT) Schrödinger, what should we have today?

LELAND

With such a rare name, I am sure he is a rare cat, and very able to choose the best coffee for you.

THE ALCHEMIST

I always question Schrödinger when I hesitate between several possibilities. (*Apparently listening to the CAT*) Yes, I think we can have both Moka and Blue Mountain, can't we?

LELAND

As long as it comes in two different cups, I see no problem.

THE ALCHEMIST

It wouldn't be a problem to have them in the same cup, but I certainly don't intend to offend you. So let's have two cups.

He sits at a table and puts the CAT on the chair. LELAND grinds the two varieties of coffee, brews them and brings them to the table. One cup is white and the other is grey.

LELAND

The grey one is the Moka.

THE ALCHEMIST

Thank you.

He takes the grey cup, smells it and drinks it with visible pleasure. Camera follows LELAND, who goes back to his till to finish scooping his beans. He raises his head when he hears the door being opened. THE ALCHEMIST and SCHRÖDINGER are leaving. LELAND goes to the table, where we see a £20 note. A paper with a large smiley has been placed on the cup, with the caption "Perfekt". LELAND lifts the paper. Rather than the two cups, there is now only one cup, grey and white. LELAND smiles.

SCENE 22 / INT DAY / LUXURY DEPARTMENT STORE / GROUND FLOOR

JASNA is under some spotlights, dressed and made up and wearing some of the creations of IVOR. FASHION REPORTERS take pictures of her and of IVOR, who is standing, visibly happy with his success, exchanging remarks with a young man. Some potential buyers are seated on chairs facing them, among them ALGERNON. He observes JASNA with a kind of fascination. Their looks cross. JASNA flashes him a very discrete, inviting smile.

Camera now on IVOR and JASNA. IVOR has noticed JASNA's interest in ALGERNON and whispers in her ear.

IVOR

No rush. If you change bodies now, I won't be able to use it as a model for my collections.

JASNA

(In a low voice, but furious) My survival is more important than your collections. You have got everything you need. You should be happy not moping alone in your jail, waiting for your trial, never to take place, and suffering in all the cells of your being. You are incapable of empathy, but just try to imagine what *I* can feel. My whole body is suffering, sometimes less, sometimes more, but I don't have a minute of real peace, because I am reaching the end of this expression as Jasna, and have even been too long in this body.

IVOR

You are going to make me cry. We all suffer, sometimes less, sometimes more. You should know it. What you feel, I feel. Don't dramatize, it does not help.

ALGERNON approaches them.

ALGERNON

(To IVOR) I can affirm that I have never seen such powerful pieces of jewelry. They carry a strange mystery, in their apparent simplicity. They are and are not, at the same time. *(To JASNA)*. Your aura confers on them a special light, a halo I would be rather unable to describe or explain. *(Giving her his visiting card)* I hope you will accept to try and explain it to me, during the course of a dinner.

JASNA takes the card without answering.

SCENE 23 / EXT DAY / GARDEN BEHIND A HOUSE

In the living room opening on a garden, RC TOBIAS is seated on a sofa. He stands up and goes to the glass door opening on the garden. He looks worried, goes out and stays for a while in the garden, breathing in the air. A WOMAN (40/45 years old, dressed in a dark red dress) joins him.

WOMAN

What is worrying you, Dad?

RC TOBIAS

Having to leave all this behind, my angel.

WOMAN

I understand you so well, Dad. It's the same for me. Even if I have never known it the way you have.

RC TOBIAS

It's better that way. It will be easier to forget. Since once we will have left...

*A door, not visible a minute before, has now appeared in the middle of the garden. It's a plain wooden door, which makes a creaking sound when being opened, like any old door. **RC LELAND** "comes in", appearing at the moment the door opens, and enters the garden, walking to **R.C TOBIAS** and the **WOMAN**.*

RC LELAND

Hello Tobias, hello Eleanor.

RC TOBIAS

What did they say?

RC LELAND

The most recent analyses are not reassuring.

RC TOBIAS

Results?

RC LELAND

They are not results, only probabilities. We are sailing on the surface of the quantum bath, Tobias. We have to reach the new world before our ship sinks...

RC ELEANOR

What could happen if ... if we were not able to arrive in time?

RC LELAND

After a while, as days go shorter on the other side, in the Northern hemisphere, as the Winter Solstice approaches, our ability to move in linear time and spatially from A to B would get shorter too....

RC TOBIAS

In the end, the infinite possibilities of potential futures would make us unable to live, but also to die, everything would be a changing present. But this is not going to happen. Fear not my angel. We will be there on time.

RC ELEANOR

When shall be allowed to visit the new place?

RC LELAND

Not yet. Ivor already spends too much time in the new place. He uses the gate to come in and out as if it were a game. He should be cautious; his alias ... is not an easy one.

RC ELEANOR

Do have I an alias?

RC TOBIAS

Even in this universe there are different layers of reality, entangled, and in a way you have a sort of alias, but you are not going to interact with her.

RC ELEANOR

Why?

RC TOBIAS

Because of their mutable specificity, these aliases are the perfect footbridge between our departure universe and our arrival universe, and to the latter your alias has no access.

The light goes down in the garden, suddenly it's nighttime and the three characters have disappeared.

SCENE 24 / EXT NIGHT / COUNTRY

MARLOW is standing, apparently waiting for someone. ARAWN appears and walks towards him.

ARAWN

Let's walk. We need to be in movement.

MARLOW

Why?

ARAWN

I feel it's not good for us to stand still... we don't want to be easily located...

MARLOW

Why? It makes no sense. Nobody is going to find us here, at night...

ARAWN

I'm not so sure. Marlow, I don't know yet exactly why I called you in, but what I know intuitively is that the fact you are "normal" will be key to our survival.

MARLOW

If you want me to help you, you need to tell me more about Leland and Ivor, behaving as strangers to me, more about The Alchemist too.

He takes from his inner pocket the ID Card and the Rembrandt Notes given by The Alchemist and shows them to ARAWN.

He gave me these, saying I would need them later, or something close. Do you know what it means?

ARAWN takes the objects and feels their heft, then gives them back to MARLOW.

ARAWN

Energy-wise, they don't correspond to the same family of objects as our usual ones...

MARLOW

I see... You mean, they are not Made in China... they have been manufactured in Europe... indeed, it's unusual. Seriously, Arawn, are we going to play some sort of Monopoly?

ARAWN

I don't know, but I don't like it. And with The Alchemist around, our freedom or so-called freedom of movement is going to be limited... it was not fun before, it's going to be more difficult now...

Off, in the back of the woods, The Alchemist calls "Schrödinger, Schrödinger!"

SCENE 25 / INT DAY / SITTING ROOM

It's a traditional sitting room with a comfortable old sofa and shelves filled with books. ALGERNON is seated on his sofa, and he seems to be waiting for something. His mobile phone rings.

ALGERNON

(Picking up the phone and answering) Speaking. Oh what a pleasure, I wasn't sure you would call me ...What about Friday evening, if you are available? ... Perfect, you have made my week. I know a delicious French restaurant *Le Divin Chaudron*. I could pick you up at... 7 pm... That sounds great. See you on Friday.

He hangs off. RC TOBIAS, RC LELAND and RC IVOR appear in the sitting room. At the same time the sitting room has changed, the shelves are now empty and the sofa has been replaced by

four armchairs. **ALGERNON**, noticing it, looks very annoyed. He touches the armchair he is seated on as if to make sure it really exists.

RC IVOR

(To **RC TOBIAS**) It seems that you are doing better than last time.

(To **ALGERNON**) What is your plan?

RC LELAND

It wouldn't be wise to share it... especially with what's happening... The less we know, the better.

RC IVOR

Why do we have to find shelter in a world where we have an alias? I have "met" mine... He looks like a troublemaker. Couldn't we find a place alias-free?

RC TOBIAS

It's certainly because these aliases are special that we can put a first foot, then a second one in this universe...and find our way to salvation.

ALGERNON

(*Speaking to no one in particular*) I have great hopes that the word "intimacy" means something in this new universe, as well as "doors, calling before coming in and stability". Now, if you will excuse me..

The sitting room appears now in a distorted perspective, as if seen in a curved mirror. ALGERNON stands up and walks to the back of the room, as seen in this distorted perspective. He opens a door and leaves.

SCENE 26 / INT DAY / BOOKSHOP

TOBIAS is putting children's books on the shelves. ALGERNON enters.

TOBIAS

How can I help you? Are you looking for a specific kind of book? Is it for a boy or for a girl?

ALGERNON

It's for a girl, but a big one. I am looking for old German tales. Middle Ages stories would be the best. Stories of princesses in love, would you have that?

TOBIAS

Yes, I'm certain that I have legends of the Middle Ages in stock, but they are more likely to be English...

ALGERNON

It will do...

*He inspects the bookshop with curiosity, while **TOBIAS** starts picking up a few books.*

TOBIAS

Well, I'll be.... I think I've found what you're looking for.

*He shows the book to **ALGERNON**.*

ALGERNON

Perfect, can you wrap it please?

TOBIAS

I am not sure I know how to do that... I have just opened this bookshop.
Before... I had a restaurant...

ALGERNON

Really? Where was it?

***IVOR** comes into the shop and **ALGERNON** watches him with an insistence that makes **IVOR** nervous. Finally **ALGERNON** pays for his book and leaves.*

IVOR

He attended my sales. He has a weird smell, not unpleasant, but very unusual.

TOBIAS

I didn't smell anything.

IVOR

Of course you didn't. You don't have to feed, you can't smell, anything or anybody, but hundreds of years of hunting has taught me the smell of all beings, all colours, all levels of spirituality or materialism. I can smell happiness, fear, disgust, pain, jealousy, greed, love, hate, fulfillment, terror, surrender, pride, ecstasy and I am telling you this chap smells like nothing I know...

TOBIAS

I guess you didn't come in to buy a children's book ... and I am telling you that even if you feel the smell of a kid that attracts you, I will never allow you to use this place as a hunting ground.

IVOR

I'd rather starve than hunt a child.

*Through the window, we see **THE ALCHEMIST** passing. **IVOR** notices him and goes to the door.*

I know this one too. There are too many "uncommon" ones in this town, I don't like that.

*He opens the door and leaves to follow **THE ALCHEMIST**.*

SCENE 27 / EXT DAY / STREET

***IVOR** is following **THE ALCHEMIST** at a distance. **THE ALCHEMIST** turns in the direction of **IVOR** and smiles, then turns back and continues to walk.*

SCENE 28 / INT DAY / LELAND'S COFFEE HOUSE

***LELAND** is caressing **SCHRÖDINGER**, who is standing on the wooden counter. **THE ALCHEMIST** comes in, with a book in his hand.*

LELAND

(Recognising him) Welcome, sir. What would you like for your two coffees today?

THE ALCHEMIST

You choose for me. Schrödie is crazy about coffee. He is trying to charm you in order to taste all your varieties.

LELAND

I came in this morning and he was inside. I have no idea how he could enter, as everything was closed. What about a Bolivian, pure Arabica, of course, for the lemon-like suave acidity of it and a Brazilian, for the strong caffeine impact? If Schrödinger approves?

THE ALCHEMIST

He does. He needs caffeine. He has been around for two days, travelling between worlds with no rest. Schrödinger finds ways and gates where nobody else can see them. Which means your coffee house is located on a fault.

LELAND

A fault?

THE ALCHEMIST

A collapse of the wavefunction.

IVOR is standing in the street in front of the coffee house, looking inside. LELAND is preparing the two coffees. He makes a sign to IVOR to come in; IVOR shakes his head and continues on down the street.

It makes your coffee house a very interesting and coveted place.

LELAND

(Bringing the coffees to THE ALCHEMIST) Coveted by whom?

THE ALCHEMIST

By those who travel between worlds.

SCHRÖDINGER comes to him, jumps on the table and rubs his head against his shoulder, purring, then he tries to drink coffee but THE ALCHEMIST stops him and drinks his coffees with obvious pleasure. LELAND seems eager to learn more, but THE ALCHEMIST picks up a book from his bag and holds it out to LELAND who takes it.

Let's go Schrödinger, we have to get ready for a little trip.

He takes the cat and they leave. We see the book in LELAND's hands: "Of the Plurality of Worlds" by William Wewell.

SCENE 29 / INT EVENING / JASNA'S APARTMENT / BATHROOM

JASNA is getting ready, finishing her make up and hair in front of a large mirror. She is dressed in a luxury hippy style with a silk dress and wears high heels and some of Ivor's jewels. (Ring of a bell at the door.). JASNA checks her watch, it is 7 p.m. She leaves the bathroom, goes to the entrance door and opens it. ALGERNON, dressed in an elegant dark red costume (the same as the R.C characters wear) and a black coat, is standing at the door. He smiles, obviously charmed, as JASNA opens the door.

JASNA

Come in please.

ALGERNON enters and discovers JASNA's sitting room, furnished very soberly with a white sofa, beautiful white wooden table and a couple of chairs. A thick white carpet on the floor.

ALGERNON

This flat is a jewel box to your beauty... Mr. Lancaster must have been inspired by you when he first thought of his collection.

JASNA

Thank you, let me take my coat and let's go, I am starving.

ALGERNON

(A bit disappointed by the lack of reaction of JASNA) Of course, our table is waiting.

SCENE 30 / INT EVENING / RESTAURANT LE DIVIN CHAUDRON

JASNA and ALGERNON are seated at a table, drinking wine and having what seems to be a pleasant conversation. They are being watched by R.C LELAND (wider shot) discretely seated at another table, but hidden from their direct view by a pillar. ALGERNON pulls out of an elegant leather bag the book about German legends he bought at TOBIAS' bookshop.

ALGERNON

Having no idea of your tastes, I just passed this new bookshop and thought it might be of some interest to you...

JASNA takes a look at the book's cover as ALGERNON holds it out to her, but doesn't take it.

JASNA

What made you think I could be interested in a children's book and especially in German. I come from Ukraine, where Germans didn't leave very good memories.

ALGERNON

My intention was not to upset you... I would like to apologise. I don't know what crossed my mind... I had a sort of vision of you, walking like an ancient pagan German goddess, in the middle of flames...

JASNA

(Both troubled, and worried, curious and not wanting to show her interest)
That's a weird vision, indeed, and nothing to do with me.

ALGERNON

(Grabbing her hand and looking into her eyes) Are you sure?

JASNA

Absolutely. But let's talk about you. Are you a writer yourself, or at least someone working with his boundless imagination to be able to make up such visions...

ALGERNON

I wish I could, it would solve many problems.. But unfortunately no, I am just what you could call "a fixer"...

JASNA

A fixer? A fixer of what?

ALGERNON

I work for a rather big company where all sorts of problems can occur and when technology or basic interventions on data can't be of any help, they call me in. I am "the human factor", if I may say so...

Fade to some time later.

SCENE 31 / INT EVENING / LE DIVIN CHAUDRON

RC LELAND is finishing his meal and the waitress comes and brings him the dessert menu. R.C LELAND observes from his unseen position the table where JASNA and ALGERNON are finishing dinner. JASNA seems to be charmed by ALGERNON, who asks for the bill and pays. They leave together.

RC LELAND

(Looking satisfied, then addressing the waitress) Yes, please, I'll take a *tarte tatin* with whipped cream on the side.

SCENE 32 / INT EVENING / ARAWN'S HOUSE

ARAWN is seated at his desk, writing, sometimes pausing to think about what he is going to write. Three knocks at the door (off). He doesn't stop his writing. Three knocks at the window (off). He raises his head. THE ALCHEMIST is standing in front of the window. ARAWN goes to it and opens it. THE ALCHEMIST climbs through it and comes in.

ARAWN

(Ironic) Don't be a stranger.

THE ALCHEMIST goes to ARAWN's table and has a look at the thick notebook.

THE ALCHEMIST

(Reading out loud the title) *Moon In Satan* ... Sounds like a horror series... but maybe it is...

ARAWN

I can't, Alchemist, no more. My duty is to protect the soul group I am responsible for, I can't leave them alone.

THE ALCHEMIST

That's precisely what it's about, but on a bigger scale. Come.

He goes to the window. ARAWN hesitates, and THE ALCHEMIST turns back to him.

Come !

ARAWN

(Grabbing his coat) I am going out the normal way.

He goes to the entrance door and opens it— THE ALCHEMIST is waiting outside.

Are you going to tell me what it's about?

THE ALCHEMIST

No. Come!

The car driven by THE CHAUFFEUR stops next to them, and THE ALCHEMIST enters the car, but ARAWN hesitates again.

Come!

ARAWN gets in and the car leaves.

SCENE 33 / EXT NIGHT / STREET

The car driven by THE CHAUFFEUR with ARAWN and THE ALCHEMIST is moving along an empty street. The car is seen from the rear.

SCENE 34 / MIRROR

The car is seen in a distorted reflexion in a curved mirror.

SCENE 35 / EXT DAY / ROAD

The car is now seen from the front.

SCENE 36 / INT DAY / CAR

ARAWN

What does it mean?

***THE ALCHEMIST** puts his finger to his lips to indicate silence. The car stops in front of a gate. **THE ALCHEMIST** gets out of the car and invites **ARAWN** to join him and he opens the gate. They both walk through the gate.*

SCENE 37 / INT DAY / GARDEN

*It's the garden of Scene 23. There is a house, but the house is different from the one we saw in scene 23. It is no longer a modern house, but an old one, and it seems to be abandoned. **THE ALCHEMIST** and **ARAWN** enter the house.*

SCENE 38 / INT DAY / HOUSE

*No light, except the one coming through the dirty windows. A wooden desk, with piles of books. **ARAWN** takes one of them and opens it. It's full of equations. He puts it back and takes another one, different equations, a third one, equations. We can see shelves covered with books. One of them falls to the ground and a voice (off) can be heard, relating some principles of quantum physics.*

Voice Off

A quantum system – usually not macroscopic – may be in several states at the same time. Its state, which, in some cases, may be described by a wave function, may be written as the “superimposition” of special states - eigenstates, more precisely as a sum of these eigenstates, each “weighted” by a coefficient. The set of eigenstates is called a basis, but this is a physical basis, not a numbering basis.

*On the page of the book opened by **Arawn**, we read the following text:*

If we write any state A by a “ket”, such as $|A\rangle$, and if we restrict ourselves, for simplicity, to a basis of 2 eigenstates, which for instance can be noted conventionally $|0\rangle$ and $|1\rangle$, this gives: $|A\rangle = a |0\rangle + b |1\rangle$.

Voice Off

The weights may change with time.

***THE ALCHEMIST** rushes to the book and shuts it, the sound of the voice stops immediately. He indicates the door in the back, pushes it open and enters into another room.*

SCENE 39 / INT DAY / ROOM

THE ALCHEMIST is already in, then *ARAWN* enters. The room is very different from the former one, as if not belonging to the same place. It's modern, the walls seem to reflect a white light, though no lighting is visible. *THE ALCHEMIST* puts his finger on one spot on the wall and the wall changes colour around his finger. Then a Game of Go appears on the wall, but as a sort of hologram. *ARAWN* presses his finger on another spot on the wall and a portrait of *RC ELEANOR* (Scene 23) appears.

RC ELEANOR (Voice off from the portrait)

Dad, Dad, are you calling me? I can't see you.

The walls take back their former aspect and the voice isn't heard anymore. In the back, there is another door. THE ALCHEMIST pushes it open and they enter a place very similar to LELAND's coffee house, except that it is a teahouse and there is only one table and one chair. ARAWN seems to breathe with difficulty. THE ALCHEMIST takes him by the arm.

THE ALCHEMIST

Let's go, we can't stay in this world too long.

SCENE 40 / EXT DAY / ROAD

The car is waiting for them in front of the gate. THE ALCHEMIST and ARAWN rush into it.

SCENE 41 / INT DAY / CAR

ARAWN is having more and more difficulty breathing. The car seems to cross an invisible border and outside, as seen through the windows, it's suddenly night again. ARAWN starts to breath normally.

ARAWN

What is all this about?

THE ALCHEMIST hands him a book. ARAWN opens it, but only the first three pages are printed on, with photos of the rooms they have visited. All the other pages are blank. The car stops in front of ARAWN's house.

THE ALCHEMIST

Keep the book, good evening.

ARAWN gets out of the car, book in hand and watches the car going on its way, then he enters his house with the book in hand.

SCENE 42 / INT DAY / THE BEWITCHED DUKE

IVOR enters and he spies RC IVOR surreptitiously leaving by a back door. He goes in the same direction but when he arrives at the place, the door no longer exists. He touches the wooden panels and tries to get an opening, but nothing. He turns his head as someone is patting his shoulder. MARLOW is standing behind him.

MARLOW

Long time I have renounced arresting you, no need to escape, come, I have booked a table, food looks delicious here, though I'm not sure you can fully appreciate it.

IVOR

I have seen someone looking exactly like me opening a door...

MARLOW touches the wall and, finding nothing, mimics opening an imaginary door.

MARLOW

Arawn should let you hunt and feed according to your needs, rather than restricting you, it doesn't do you any good.

They go to their table and sit down.

IVOR

Marlow, you have to trust me, someone who could have been my twin brother left this place by a secret door. I know it sounds crazy, but I saw him and weirdly enough, I can still smell him. All humans have a specific smell that I can easily identify. When I came in, I smelt something unusual and that is why I had a look in that direction. Not only did I see another Ivor but I also met a new human fragrance print...

MARLOW

How was he dressed?

IVOR

With a sort of well cut, rather classical red suit.

MARLOW takes out of one of his pockets the ID showing him in a red costume given to him by THE ALCHEMIST (Scene 14).

MARLOW

Like this one?

IVOR

Exactly.

SCENE 43 / INT DAY / A ROOM

The walls are white, there is no furniture. ALGERNON and RC IVOR are standing.

ALGERNON

Let's take seats.

Two armchairs appear in the room and they sit down.

RC IVOR

I have been able to approach my alias. Problem is he does not have the right DNA.

ALGERNON

Why should it be a problem? We have been told to start from them, *especially* because they didn't have the common DNA.

RC IVOR

My alias has a specificity I won't be able to modify and who can make the process dangerous for me. I might have to get rid of him and take his place.

ALGERNON

No you can't. They *won't let* you do it. It would fuck up the whole process. We have to do it according to the rules. You know that I am The Gate. We have to be allowed to come in, and we will be allowed only when the creature invites me.

RC IVOR

And what if she doesn't feel enough for you and decide to inhabit you rather than the other way round?

ALGERNON

There is a way, you know that as well as I.

RC IVOR

(Almost crazy) That way? That way? That way is the reason of our disgrace. The original sin.

*The light in the room fades, and a semi-darkness hides the details. Then the light comes back, but is yellowish and dirty and the armchairs on which **ALGERNON** and **RC IVOR** are seated are totally dilapidated.*

We have lost all control, how can you pretend to be able to use it to open The Gate?

ALGERNON

And how can you be stupid and selfish enough to just think about getting rid of your alias because he needs to get fresh blood to feed himself? You'll adjust. We will all adjust.

***RC LELAND** and **RC TOBIAS** appear in the room. Their costumes are dirty and used, but they stand still like characters in a play, waiting to say their lines, not really present.*

RC IVOR

Our time is passing.

The light decreases again and the room is plunged into darkness.

SCENE 44 / INT DAY / LELAND'S COFFEE HOUSE

***JASNA** and **IVOR** enter the coffee house, arguing.*

JASNA

I am resigning, end of story.

IVOR

You can't let me down. You accepted this job.

JASNA

You silly vampire! Do you really imagine that I, Jasna Kaminska, need to have this stupid human activity you call "a job"? I don't, and I don't need you either. But I need a new body and I will get it .

***LELAND** is busy with the coffee beans, and when he hears **JASNA**, he indicates to her to be more discrete. But **JASNA** continues.*

*(To **LELAND**)* You are not concerned either. Nobody is, nobody is dealing with the problems I am dealing with. None of you faces the same issues. My situation is an absolute emergency. I have found the perfect body, and I will walk into it. End of story.

LELAND

Have you talked to Arawn about it?

JASNA

Arawn, Ivor, you, I am sick of you chauvinist pigs, trying to control me. Anyway, this won't last much longer. In my new body, I will be in control again.

IVOR

What does it mean? Do you intend to inhabit a male body?

JASNA

And who says I shouldn't?

ALCHEMIST (voice off)

I do .

*We discover **THE ALCHEMIST** seated at a table, an open book on it and **SCHRÖDINGER** playing with it. **JASNA** goes to him, furious.*

JASNA

I do not take any orders from a pedantic would-be philosopher playing the Cheshire Cat, appearing and disappearing and trying to make us bow under the way of your stinking superiority.

***SCHRÖDINGER** meows, looking at her and then at **THE ALCHEMIST**.*

THE ALCHEMIST

Schrödinger would like to invite you for a coffee, do you accept?

***JASNA** is puzzled, but angry and tries to find a way to reply to **THE ALCHEMIST**, who takes advantage of her hesitation to gently touch her arm.*

Schrödie is a very sensitive little cat, with a very big and wide-open heart... A refusal on your part would be very cruel. You have nothing to lose...

JASNA

Five minutes then. And it's just to get rid of you and make things clear.

***SCHRÖDINGER** purrs. **JASNA** sits in front of **THE ALCHEMIST**.*

***LELAND** brings two coffees to **THE ALCHEMIST** and nothing to **JASNA**. **THE ALCHEMIST** gives one of his to **JASNA**.*

Ok, I am listening.

IVOR

That would be the first time.

JASNA takes her cup and throws it in the direction of IVOR, who ducks to avoid being hit.

LELAND

(To *THE ALCHEMIST*) You see? I was right in not giving her anything. I know her by heart.

THE ALCHEMIST

I don't think you know anybody by heart, including yourself, Leland. You still have a lot to learn.

JASNA is gloating.

That applies to all of you. Being who you are, and having lived longer than the average human beings, as well as being provided with what I would call "specific options", gives you a slight superiority over the rest of humankind, but, honestly, you are babes in the woods, and the woods are infested with hungry wolves and poisoned traps. (To *JASNA*) The option you are considering as a possible shape and shelter for your next incarnation is a venomous one. You still believe you are the hunter, whereas you are the game.

JASNA

I don't believe a word of what you are telling me. I will do what I need to do.

THE ALCHEMIST

The player who has started the game, is a more advanced player than you are. He knows already that he is going to get what he wants and when you become aware of it, it will be too late.

JASNA

Really? How can you be so sure?

THE ALCHEMIST

You should be so sure. Look for the clues....

JASNA

What clues?

THE ALCHEMIST

(Standing up and taking his cat as he leaves) Personally, I like German tales very much. They remind me of my early years, when the Ancients of my tribe were telling them at the evening gathering, around the fire, in the magnificent forests of our land.... But who could have known they were also meaningful for you?

JASNA *tries to prevent him from leaving.*

JASNA

You have said too much or not enough... Stay here.

THE ALCHEMIST *leaves. LELAND comes close to her and at the same time MARLOW comes in.*

LELAND

I have heard the conversation, and I don't like it.

JASNA

Me neither.

MARLOW

What conversation? What did he say, The Magician?

LELAND

(Correcting him) The Alchemist.

MARLOW

Don't be such a fussy pussy .

Through the window we see TOBIAS standing, his gaze fixed on something we cannot see.

RC ELEANOR (voice off)

Dad, let's go back home. I feel scared here.

RC TOBIAS (voice off)

You'll get used to it, Eleanor.

TOBIAS *pushes the door open and enters the coffee house, almost stumbling.*

TOBIAS

Oh my friends, you can't imagine what I have just seen... It's so incredible...

MARLOW

You have seen Jasna smiling and being nice? I confirm it. It's incredible and didn't happen.

LELAND

What have you seen Tobias?

TOBIAS

I have seen ... a woman...

JASNA

And you're counting on The Alchemist to teach you how to "daydream-sex"? If he is able to do that...

LELAND

Give us a break! For once, in all eternity. What was so surprising about this woman, Tobias?

TOBIAS

Her name was Eleanor... She was in her 40's and she was calling "Dad" a man who looked a little bit like me...

LELAND

I don't like what's going on here. Let's talk to Arawn.

SCENE 45 / INT DAY / GARDEN (See SCENE 23)

***RC TOBIAS, RC LELAND, RC IVOR and RC ELEANOR** are standing in a circle surrounding **ALGERNON**. He is dressed in a red suit himself and takes his jacket off, dropping it on the ground to put on a green jumper, held out to him by **RC TOBIAS**. Then the same thing with the pants, which he replaces with tan trousers. Once he has put these on, he looks like someone waiting for a verdict to be pronounced.*

ALGERNON

(Trying to hide his emotion) I will never see this place again....

R.C TOBIAS

Don't be sentimental, none of us will ever see this place again.

R.C IVOR

By whose fault?

R.C TOBIAS

Stop it with your obsolete references to a Biblical sin... Haven't you been part of it?

R.C IVOR

I trusted you, as we all did...

RC ELEANOR

Enough, no time for quarrels. Algernon is our vessel to this new world. Let's let him go.

ALGERNON

If I had known in advance what all this would represent... I wouldn't have accepted.

R.C LELAND

Too late, fortunately. *(He picks up a clock without any hands.)* Go, Algernon, go.

Night falls on the garden and ALGERNON slowly disappears.

SCENE 46 / INT DAY / HOTEL ROOM

MARLOW is seated in an armchair, obviously waiting for someone to come in. Knock at the door (off).

MARLOW

Come in.

No one comes in. MARLOW stands up, irritated, and goes to the door to open it on THE ALCHEMIST, who comes in. MARLOW opens the mini bar of the hotel room.

What would you like to drink?

THE ALCHEMIST

A glass of blood...

MARLOW stares at him.

I'm kidding. Not of that kind. Do you have any old brand of Scotch?

MARLOW

Sadly, I don't think the house can offer anything of that kind.

THE ALCHEMIST

No worries.

He walks to the table where we can see a bottle of old whisky and two glasses.

MARLOW

What the fuck... anyway. I can't drink this. I have quit.

THE ALCHEMIST

It will taste like tea for you.

*He pours the liquid in **MARLOW's** glass, who smells it suspiciously and takes a sip.*

MARLOW

Bloody wizard! How have you done it?

*He takes the glass **THE ALCHEMIST** has poured for himself and smells it.*

That's bloody real Scotch!

THE ALCHEMIST

I never discuss serious matters over tea. It makes them boring.

MARLOW

How can you do *that*?

THE ALCHEMIST

It helps pass the time, which can be long when you're on earth. But right now we don't have too much time. Marlow, somebody called Algernon Piercy is going to come and stay on this side of the world forever. He is The Gate. That is to say that if he succeeds in what he tries to do, the others will follow. Your friends are going to disappear, and be replaced, they are only aliases for them. Useless doubles. Then, the whole of humankind is going to be changed too... and we can't allow that, as it's not part of the agenda.

*Knock at the door (off). Then **ARAWN** comes in, without waiting to be invited.*

(Movements to be decided on set, sitting, standing...)

ARAWN

You have to go to the other side and distract them, so they don't come too early and we have time to prevent The Gate from becoming effective.

MARLOW

What other side? Why me? What is going to happen? Will I be able to come back?

THE ALCHEMIST

Nothing is certain, especially on the other side...

ARAWN

None of us can stay over there for more than one hour. Our cells and all our biological components, if that makes sense, are not tailored to resist the specific energy of the reverse side of To The Gates. Only a genuine human being....

THE ALCHEMIST

Not modified....

ARAWN

...will be able to resist.

THE ALCHEMIST

Besides, you are a unique model, no copy on the other side, which gives you total freedom to create your character and write your story.

MARLOW

What the fuck are you talking about?

THE ALCHEMIST

Forget the swearing and use only your posh accent over there. On the other side, Cockneys never turn into Scotland Yard investigators...

ARAWN

Marlow, it's crucial that you introduce yourself to them... as someone of their side... and tell them a story which will delay their coming on this side.

MARLOW

And what if I refuse?

THE ALCHEMIST

But you have no choice, Marlow.

MARLOW

Arawn, you have drawn me into a trap. You asked me to come, I did it out of loyalty to you, to the others. You manipulated me, and now I learn that I have no other choice? That I have to go to another side I have never heard about, to tell stories to bloody invaders who want to destroy the world... It's crazy, it's scary and I don't want to die or be blocked in this bloody gloomy world... And I don't even know what this place is or how to go there...

THE ALCHEMIST

You are not going to go, Marlow. It's a parallel universe, existing simultaneously with the one we are talking in now, but on a different level of perception...

ARAWN

You have to put your red costume on, take your ID and Rembrandts and we are going to come with you to the border.

MARLOW is very upset. (His movements, position, gesture, going to the window, sitting on the bed, shouting, crying etc.. will be decided on set.)

SCENE 47 / INT DAY / BEWITCHED DUKE

Close up on a part of the red jacket, then camera travels back and we discover MARLOW in his red costume, ARAWN and THE ALCHEMIST crossing the lounge of THE BEWITCHED DUKE and leading MARLOW to the back of the room. No door is visible and the wall looks solid. ARAWN and THE ALCHEMIST look at each other, MARLOW is seen from the back. They touch MARLOW, each of them on a different shoulder, slightly, like pushing him softly and MARLOW vanishes.

SCENE 48 / INT DAY / JASNA'S FLAT

JASNA is trying on different types of clothes in front of a full length mirror. On the sofa behind her we can see the book offered by ALGERNON. And behind her we see a full length photo of ALGERNON, but he appears as an anatomical study. On each organ, something has been written, or coloured, and the whole space around his body is covered with notes such as: O+ versus AB-, fresh liver 0 alcohol references, good elasticity of the cardiac muscle, prefrontal cortex abnormally overdeveloped? ...

SCENE 49 / INT DAY / HALLWAY

ALGERNON gets out of the lift, wearing the green jumper and tan trousers of SCENE 45 and pulling behind him a huge suitcase on rollers. He goes to a door, takes a key out of his pocket and opens it.

SCENE 50 / INT DAY / ALGERNON'S NEW FLAT

*It's a two bedroom flat, decorated in a nice and warm Victorian style. Everything looks authentic, not like cheap copies of original pieces of furniture. **ALGERNON** goes to the window and opens it. Through the window, we see *The Bewitched Duke*. He shivers and shuts the window then picks up his mobile phone and dials a number. After a few rings we can hear **JASNA's** voice answering (off).*

ALGERNON

Jasna, can we meet please? I have something that I need to tell you. Would you accept an invitation for dinner in my new flat?

*Silence, then voice of **JASNA** (off).*

JASNA (off)

Ok.

SCENE 51 / EXT NIGHT / A STREET

*Standing in the same way as in Scene 15, **MARLOW**, dressed in his red costume, carrying his brown leather bag is checking a roadmap on his mobile phone. A car stops next to him and the window goes down. **RC LELAND** and **RC IVOR** are in the car.*

RC IVOR

We were expecting you earlier.

RC LELAND

Come in, quickly.

*After a short hesitation, **MARLOW** gets into the car. We see the car leaving.*

SCENE 52 / INT LATE AFTERNOON / ALCHEMIST'S HOUSE

***THE ALCHEMIST** is seated on the floor, eyes closed, meditating. A luminous and thin silver cord, as if made of light, is attached to his core, and is floating vertically in the air up to the ceiling. We hear off the last sentences of SCENE 51, from a distance: "We were expecting you earlier.... Come in, quickly."*

SCENE 53 / EXT NIGHT / STREET

***JASNA**, elegantly dressed and wearing high heel black boots, is opening the door of her Porsche, but **ARAWN** who was waiting in the shadow shuts the door.*

JASNA

Not the right time Arawn, I have to go.

ARAWN

Are you going to meet Algernon Piercy?

JASNA

Maybe.

ARAWN

Don't.

JASNA

Get out of the way, Arawn.

ARAWN

You think you have all the information, but you are not aware of the bigger picture.

JASNA

(Pushing him away and climbing into her car) The only bigger picture that matters to me, is the one of my next body. Everything is ready. I am not going to lose any more time.

She turns on the ignition and drives away, watched by ARAWN.

SCENE 54 / INT NIGHT / ALGERNON'S FLAT

ALGERNON is waiting, a bit nervously. The table is nicely dressed in the dining room. Fine plates, crystal glasses, candles in silver candleholders. A fire is burning in the fireplace. Roaring of the Porsche outside, parking (off) then a ring at the door (off). ALGERNON walks to the door and opens it to find JASNA, who comes in and obviously appreciates the setting, then looks at ALGERNON with a strange and unreadable expression.

SCENE 55 / INT NIGHT / IVOR'S LUXURY JEWELRY SHOP

Elegant customers are attending the new event as indicated on boards "Second view of the collection / Private sales". IVOR looks very nervous and continually checks his pocket watch. Jewel boxes are on tables, but closed.

FEMALE CUSTOMER

Are we supposed to start soon? We have already been waiting quite a long time...

IVOR

I apologise for the delay. My model is caught in traffic, but she should be arriving shortly.

MALE CUSTOMER

Couldn't you start showing your pieces anyway? She is not the one who is ultimately going to wear them.

IVOR looks worried. He hesitates, then picks up his phone and calls. We hear (off) JASNA's message on an answering machine.

IVOR

What the hell are you doing? Everybody is here, we are all waiting for you. You had promised to be here... You know I have to leave for dinner very soon.

He becomes more and more restless, then turns to the people who look back at him with irritation.

I am sorry, the sales will take place another day.

He gestures for the customers to leave, and they start to do so, reluctantly and expressing their surprise and indignation. IVOR rushes out.

SCENE 56 / EXT NIGHT / STREET

IVOR is standing in the street, eyes closed, trying to figure out where JASNA could be and calling her name in a low voice ("Jasna, Jasna..."). Behind him, we see the room he had just left: some of the customers are leaving, others are watching him through the window, puzzled. Suddenly IVOR seems to have discovered where JASNA is, opens his eyes and runs off into the night.

SCENE 57 / INT NIGHT / ALGERNON'S FLAT

ALGERNON is on one bended knee, talking to JASNA and holding her hand.

ALGERNON

From the minute I met you, I knew you were the one, the only one I could share this truth with. In the world I come from, we are allowed to have visions about what our future could be. For some, it's a picture of a career, or a country. For me, it was you. I have been allowed to see your face three times. But at the same time, I knew I would have to cross the border to be allowed to meet with you. I also knew you were not going to be an ordinary human being. From the minute I met you, your past became clear to me. Jasna, I know your secret, I know where you come from, I know you have been trying to go back to peace,

happiness and love, since that fatal day in 1212... Jasna, marry me, we are meant for each other.

JASNA's eyes are full of tears, she doesn't try to hide her emotions and looks very vulnerable.

Say it Jasna, say it, say yes.

JASNA is on the edge of saying it, but suddenly IVOR is standing in the room in front of them.

IVOR

(Shouting) No!

SCENE 58 / EXT DAY / GARDEN

RC IVOR, RC TOBIAS, RC LELAND, RC ELEANOR AND MARLOW (in his red costume) are seated around a white garden table, having tea. A white rabbit, wearing a clock without hands around its neck, crosses the lawn and disappears into a hedge.

RC TOBIAS

A diversion seems to have taken place...

All of a sudden, night falls on the garden, followed immediately by day again. The white table has turned green, RC ELEANOR's hair had been tied back and now it's loose. The night falls again and is again followed immediately by day. The table is again white, RC ELEANOR's hair is tied up, the teapot has been replaced by a new and different one.

MARLOW is nervous and amazed, but as he observes the others, who seem more worried than surprised, he tries to hide his emotions.

RC LELAND

(With cold anger) We are losing all control. You had promised, Tobias, to correct the error. It seems you have failed and now, you tell us that "a diversion has taken place"... a nice euphemism to describe a catastrophe, I guess... What happened?

RC TOBIAS

(To RC IVOR) The Gate has been blocked in his action by your alias. You will have to control him.

RC IVOR

I really don't see what I can do, and I never lead you to believe I could have an influence over my alias.

RC TOBIAS

But you have to. Go now. (*To MARLOW*) How many absolute seconds have we to send him over and reverse the situation?

MARLOW

(*Speaking with his posh accent*) It's hard to answer such a question, some crucial elements are missing for the moment..

RC LELAND

Of course, how could he predict the unpredictable? This is precisely where the problem lies, doesn't it? Where all our truths lie...

RC ELEANOR

(*To RC IVOR*) I'm begging you.. go, for the sake of us all.

RC IVOR

I will see what I can do.

He stands up, goes to the back of the garden, opens a little door which was not visible before and disappears.

SCENE 59 / INT NIGHT / ALGERNON'S FLAT

ALGERNON, lost, is alone in the flat. RC IVOR comes in.

RC IVOR

What happened?

ALGERNON

She was going to say yes, I could read her figures, we were almost there, she was on 7, she was going to say yes,.. and your alias fucked everything.

RC IVOR

Where are they now?

ALGERNON

He took her back to his jewelry sales. You won't be able to act, you can't appear at the same time as your alias.

RC IVOR

I know what I have to do.

SCENE 60 / NIGHT / IN THE BACK OF THE SHOP - SCENE 55

JASNA and IVOR are arguing, both of them very upset.

IVOR

I thought you took more precautions before trying to take on a new body. You had a moral contract with me and you let me down for someone you don't know anything about. How could you do that?

JASNA

For the first time since the death of my husband, for the first time in over eight hundred years I am feeling something which is not anger, fear or deep depression. Do you really believe that my promise to wear your miserable jewels for a few weeks weighs heavy in the balance?

IVOR

Jasna, you can't make a decision like that without talking to Arawn. Have you? And remember what The Alchemist tried to make you understand... You can't take him on... now....

JASNA tries to slap his face but he stops her hand.

JASNA

Don't tell me, or anybody, Arawn or this new guru you all worship, what I have to do... I am going to say yes and marry Algernon, and nobody will prevent me from doing so.

IVOR

Honour your contract for this evening first, then we'll go to Arawn's. You have waited over 8 centuries. A few hours more is not going to make a big difference.

He pushes her to the front room where customers are still waiting. JASNA doesn't try to hide her anger. But IVOR smiles and plays the game, addressing the customers still present.

Our model is back, we can start now.

SCENE 61 / INT EVENING / ALGERNON'S FLAT

RC IVOR is standing by the window, seen from the back.

ALGERNON

Don't worry, I will get her back, it's only a matter of a few days. She will say yes, she will abandon the idea to inhabit my body and then... I will tune into her and use her shape and her energy to let you all come in. The Gate will be opened for 8 days, 8 hours, 8 seconds and 8 hundredths of a second. Everything will be worked out.

RC IVOR turns to face ALGERNON. His red costume is torn and used, he looks older and tired, something falls on the ground. ALGERNON goes to pick it up and gives it back to RC IVOR. It's a clock without hands. RC IVOR doesn't take it and slowly vanishes.

SCENE 62 / INT DAY / WHITE ROOM

In the room we see a large hourglass in which the sand has just started to run from the upper part to the lower part. RC TOBIAS and MARLOW are standing in the room.

RC TOBIAS

The time has come to use your special ability to travel between worlds, Northcott. I would like to know, as you have never told me, how you managed to be in touch with the Aliases and gained their confidence? What story did you make up?

MARLOW

I just told them... what had happened to my family... and what the vampires had offered me as a choice...

RC TOBIAS

When was it, in their version of time? 7 or 8 months ago?

MARLOW

Almost three years...

RC TOBIAS

Three years, really? I would have sworn you were here with us, before we had started inverting the process...

MARLOW

(Embarrassed) Well, I was...

RC TOBIAS

(Suspicious) Don't you keep records? Anyway, now, I need you to persuade the creature to accept Algernon's proposal. The changes and uncertainty are becoming much too present, we can't afford to wait any longer. If you are unable to persuade her, just get rid of her, and let Algernon know a few minutes ahead, so he can still use her, but the soft way would give us more flexibility.

MARLOW is more and more embarrassed and is trying to get out of the situation without showing it. *RC TOBIAS* observes him with a singular look.

Let's go for a drink.

MARLOW starts to panic, but tries not to show it. *RC TOBIAS* leaves by a door which was not visible a minute ago and *MARLOW* follows him.

SCENE 63 / INT DAY / RC LELAND'S COFFEE HOUSE

The place looks very much like the regular LELAND's coffee house, but it's sadder, darker and older and above all, it's a tearoom. RC LELAND is waiting behind the bar, he looks depressed and talks without even looking at RC TOBIAS and MARLOW.

RC LELAND

It's falling. *He indicates the ceiling, there is a hole in it and dry tea leaves fall from it.*

RC TOBIAS sits at the table corresponding to the one *THE ALCHEMIST* always takes. *MARLOW* is so puzzled that he remains standing. *RC TOBIAS* pulls out a chair for him, and he sits down.

RC LELAND

We have only green tea and English Breakfast, the other ones have disappeared this morning, don't even know if they will reappear.

MARLOW

English Breakfast will be fine.

RC TOBIAS

(Searching in his pockets, then turning to MARLOW) It seems I have forgotten my wallet. Hopefully, you can pay me this drink?

MARLOW takes a 20 Rembrandt note out of his wallet and puts it on the table.

MARLOW

No problem.

RC TOBIAS takes the note and examines it, turning it, checking the quality of the paper. He seems reassured.

RC TOBIAS

Hopefully the price for our teas won't have changed between now and the moment we pay..

RC LELAND

Who knows, and who can guarantee anything now?..

RC TOBIAS

So, before our possibility to move, thanks to our aliases, vanishes, you'd better get your shit together and solve this Ukrainian bitch problem...

He takes a watch with no hands out of his pocket.

Time is running.

RC LELAND, standing behind the bar is looking intently at Marlow.

MARLOW

Aren't you going to sit, you make me feel nervous looking me over like a raptor..

RC LELAND

Don't be stupid, you know the time frame when the possibility for me that that chair was still solid has passed.

MARLOW looks puzzled, he touches the chair and it's perfectly normal. *RC LELAND* watches him, astonished.

Is it possible you had escaped the change of base?

MARLOW

I change base all the time, it's part of my job...

RC TOBIAS

When did you say you had met the Alias for the first time?

MARLOW

My memory gets confused...

RC TOBIAS

Quite the opposite, I believe it's perfectly clear. And so is mine, and I remember you telling me it was 3 years ago.

RC LELAND

Three years ago? Three years ago? Before we changed the data? How could you know at that time we would need them? Had you made a prevision, in advance? Have you manipulated the data *before* we changed base?

MARLOW feels he is in danger now, he wants to stand up but a stronger force seems to glue him to his chair. **RC TOBIAS** stands up and goes to the other side of the table, next to **MARLOW**.

RC TOBIAS

Let's solve the problem before....

The tearoom and its occupants disappear; MARLOW finds himself in front of a gate of the garden (SCENE 58). Next to the gate stands the large hourglass of SCENE 62, but now the sand has almost finished emptying into the lower part .

THE ALCHEMIST (Voice off)

Cross, cross the border, Marlow. Cross now. Come, come through the gate, it's not solid yet, come now.

MARLOW makes a step in the direction of the gate of the garden. **RC TOBIAS**, **RC LELAND** and **RC IVOR** are standing behind **MARLOW**, in a half circle. **MARLOW** turns and faces them.

MARLOW

Oh, no shit! Thought I had left that in Bronze Bell Sorrow.

The three try to grab MARLOW .

THE ALCHEMIST (Voice off)

Now!

MARLOW throws off the three pairs of hands and makes a closer step to the gate.

SCENE 64 / EXT DAY / COUNTRY ROAD

ARAWN and **THE ALCHEMIST** are waiting in front of a big gate (the other side of the one of the previous scene).

THE ALCHEMIST

Now !

*The gate opens and **MARLOW** appears, the dark shadows of the others are standing still. A **VOICE** off, is counting 1,2,3,4,5,6,7,8...1,2,3,4,5,6,7,8...1,2,3,4,5,6,7,8...*

THE ALCHEMIST

9, 9, 9, 9, 9

***THE ALCHEMIST** and **ARAWN** pull **MARLOW** in, the gate shuts itself and off, we hear the sound of broken glass.*

SCENE 65 / INT DAY / ARAWN's FLAT

***THE ALCHEMIST**, **ARAWN**, **MARLOW**, **IVOR**, **LELAND**, **TOBIAS** and **JASNA** are seated in the dining room. On the coffee table is a small hour glass, as well as **SCHRÖDINGER**, who is listening to the conversation with great interest.*

MARLOW

Holy shit, you sent me over there, it's a one way road. (To **ARAWN**) I trusted you, I thought there was a kind of friendship between us, but no ... you just fucked me. (To **THE ALCHEMIST**) And you... You play the philosopher, the wise man or whatever, but you are just a fucking general, not giving a shit about his soldiers. War is war, isn't it ? God knows what was going to happen to me over there...

THE ALCHEMIST

God knows, indeed, but I do too. Thank you Marlow.

ARAWN

I have a glimpse of what is happening but can't really connect the dots.

THE ALCHEMIST

I'm going to tell you. (To **ARAWN**). Do you remember our first visit on the other side of The Gates... the library ...

ARAWN

I do. I thought they were practicing some kind of experiments on time and space, or were trying to distort reality. I saw this library as a laboratory.

THE ALCHEMIST

It is, or more exactly, it was. The man you have seen and recognised as an alternative of our Tobias is indeed a bit different.

He pulls a photo out of his pocket and we discover the portrait of a physicist, seated behind a table covered with books of physics and behind him a blackboard on which is written the equation for Heisenberg's uncertainty relations.

That was how he looked before he transformed himself into an equation and then assumed the physical aspect of our Tobias. In effect, he reduced himself to an equation in order to make the manipulations he had in mind.

He takes a piece of paper and draws on it. We see the following diagram:

$$i \hbar \frac{\partial \psi}{\partial t} = H \psi$$

He sort of took the shape of a standard equation, to make you understand, it's like wearing a robe when you are a solicitor.... It's the standard equation in quantum mechanics: Schrödinger's equation.

SCHRÖDINGER *meows when hearing his name.*

(To the cat) Not you, the original one. *(Continuing)* Schrödinger's equation describes the evolution of wavefunction ψ with time t **between measurements** (without collapse). H is the "operator" associated with energy, and \hbar is Planck's constant (divided by 2 times pi). This describes how the state, represented by the wavefunction, changes continually.

MARLOW

You give me a headache. The bloody guy I saw was Tobias, but he was posher and he could drink and eat, and I can tell you he was no equation! I can still feel his icy look on me.

LELAND

Go on Alchemist, I want to know how he managed to interfere with us.

THE ALCHEMIST

This researcher, before his transformation, was looking for a way to control the state *after* the measurement and *before* the final state.

LELAND

Which means?

THE ALCHEMIST

The set of eigenstates is relative to a particular physical quantity, for instance, energy or position or spin, a quantum notion. For Schrödinger's cat, for instance, we could have $|0\rangle =$ state dead, $|1\rangle =$ state alive, the physical quantity being "existence" or "life and death". A given state may be written in this fashion in an infinite number of ways, each associated to a particular physical quantity. When the physical quantity is "measured", for many quantities, the result can only take a certain number of values - the quantity is "quantified" - each being the "eigenvalue" associated to a basis state - for the cat, the result will be dead or alive. Before measurement, we do not know the result. But we know the probabilities of the result; the larger the coefficient, the more probable is the associated result. In our example, if $a=1$ and $b=2$, the probability of measuring "alive" is 2^2 or 4 times larger than measuring "dead" (1^2). If the measurement gives the value associated with $|0\rangle$, then, immediately after measurement, the system will be in state $|0\rangle$, if the measurement gives the value associated with $|1\rangle$, then, immediately after measurement, the system will be in state $|1\rangle$. This is obvious for the cat, but not obvious in general. This is the collapse of the wavefunction: the complex superimposition state collapses into a simpler single eigenstate. Actually, it is a bit more complicated, but this is true for certain quantities.

ARAWN

You mean, his purpose was to create artificially the future he wanted to see happening and that he found a way to make sure the measurement would be the one he wanted? And one of the things he did was to change from basis 10 to basis 9.

THE ALCHEMIST

Exactly, but by doing so he manipulated the wave collapse. In fact there is no way to describe the wave collapse, not an equation, just a diagram.

He draws the following on a piece of paper:

$$|A\rangle = a|0\rangle + b|1\rangle$$

(Continuing) ...to indicate that, due to measurement, the initial state collapses either into eigenstate $|0\rangle$ or into eigenstate $|1\rangle$ (with probabilities a^2 and b^2 , respectively). You may imagine a quantity which can take only 9 values, for instance, each associated with an eigenstate. You may write conventionally the basis of eigenstates as $|1\rangle, |2\rangle, \dots, |9\rangle$. During measurement, any state will collapse into one of these states and the result of the measurement will be the associated eigenvalue. The collapse will never be into state $|10\rangle$ since there is no eigenstate $|10\rangle$.

IVOR

I still have time, I guess, in all eternity, to take a degree in physics, but could you explain what sort of earthquake the fake Tobias has created?

THE ALCHEMIST

By manipulating the uncertainty to make it certain, he had at first created what he and the people who were paying for his research wanted: An absolute control over the future. No degenerative diseases, no getting old, no death... For those who would be ready to pay for it. Alternative realities, being available in parallel worlds, unused worlds, sorts of cupboards of the cosmos, waiting to be used when necessary. Just like you arriving in a new town and being a photographer for one time and then a jewelry artist for another time.

ARAWN

But he violated a law of quantum physics... and all uncertainty relations became mixed, confused... He turned the cosmos into chaos.

THE ALCHEMIST

And all potential futures happened at the same time, which added confusion to the possibility of choosing one result. Now, it's impossible. So they chose the most stable of their parallel universes, as a lifeboat, embarked and crossed the sea, looking for another universe, more solid and steady where they could settle, which is ours.

IVOR

And it was ours. And because we are ourselves, sort of mutable, they have been attracted to us.

THE ALCHEMIST nods affirmatively.

MARLOW

And now, I am in deep shit. Bloody mechanics, it was not easy with just one world but with thousands...

THE ALCHEMIST

You're absolutely right. This will affect all structures and all universes. It's only the beginning.

IVOR

Jasna, Jasna, they are using you to come in...

THE ALCHEMIST

Algernon is The Gate, I tried to alert you Jasna, I am sorry.

JASNA

You are sorry that I am going to die...

THE ALCHEMIST

You are not. I have found a solution.

SCENE 66 / INT DAY / ALGERNON'S FLAT

ALGERNON is walking nervously from the table to the window, as if to check if someone he is waiting for is about to arrive. Ring at the door bell. *ALGERNON* rushes to the door and opens it to find *IVOR*.

ALGERNON

It's done, already? That was quick.

IVOR

(Speaking with the same accent as RC IVOR) It's a way of seeing things.

ALGERNON

Do you think it will be enough to persuade her to say yes? After all, she doesn't like your alias very much.

IVOR

No, I alone won't be enough, but I have the others to join, let's go to *The Bewitched Duke*. We don't have too much time.

ALGERNON looks surprised and a bit reluctant.

ALGERNON

To *The Bewitched Duke*? But, I thought it was too much a transitory, unsteady place, energy-wise, to go there at the end of the process. Besides, don't forget that I am The Gate... I don't want anything ... "unpleasant" to happen to me.

IVOR

(Hurrying him a bit) To be The Gate is an honour which has been given to you. Be up to our expectations, my dear.

ALGERNON puts his coat on, looking at *IVOR* suspiciously, but *IVOR* is already at the door and rushes him.

Let's go.

They leave.

SCENE 67 / INT DAY / THE BEWITCHED DUKE

LELAND, JASNA and TOBIAS are waiting, seated at a table at the back of the club, close to the "invisible" door. Above them is a big clock. All of them are looking at ALGERNON. We can see another table close to the first one, but it's plunged in a semi-shadow and the people seated there have their backs to the camera, so we can just see that there are 3 people .

LELAND

(Pulling a chair) Don't be a stranger.

ALGERNON sits down but looks nervous.

After all, you'll be part of the family now... It has not been easy for us.. to accept the idea that our Jasna was going to get married and introduce a new member in our family... so as in every family, we have to ask you some questions.

TOBIAS

(Back to his southern accent) We want to make sure you'll be able to keep a secret, the secret about us, without revealing anything to strangers...

LELAND

And follow us wherever we go, accepting the rules without complaining or asking why.

IVOR holds out the Bible with the upside down black cross that belonged to DORAN (Sunken Ships Fathom).

IVOR

Put your left hand on the Bible, raise your right hand and say" I swear it".

ALGERNON is very ill at ease and frequently glances in the direction of the "invisible" door.

JASNA

It has been so hard for me to convince them, to make them understand I had fallen in love with you almost at the minute I met you, even if I didn't want to admit it, even if it was at the risk of my own life, because, as you know... I was unable to make the difference between coming into you and using your body as my new vessel, or find another way to survive and live with you... forever... Swear, my love, swear, Algernon.

ALGERNON looks nervously at the clock above them, he can't hide his anxiety.

IVOR

Everything has a price my dear, swear.

LELAND

In a former life, I was doing card readings, I can promise you a gorgeous future, swear!

TOBIAS

What is a little pledge as compared to eternity? Swear!

At that moment the clock rings 12.

ALGERNON

Who are you? You shouldn't be here. You should have all arrived after 12, after she had said "yes".

*One of the 3 shadows seated stands up, and we discover **ARAWN***

ARAWN

There has been a slight change in the program.

ALGERNON

Don't do that, it's too late, if they can't come in, they'll find a way to destroy this world, they won't let you use it if they can't.

*Another shadow stands up, it's **THE ALCHEMIST**.*

THE ALCHEMIST

They have already poisoned it, this world and all the parallel universes have been contaminated by the craziness of a few. We can't prevent what is going to happen from now on to happen, or undo what has been done... But at least, we can prevent you from going on living on our territory.

*The third shadow stands up and we discover **RC ELEANOR**. She looks terrified and walks to the table.*

RC ELEANOR

*(To **TOBIAS**)* What is going on? Why am I feeling so awful? Dad, I am begging you, Dad, help me.

TOBIAS

I'm afraid I can't do anything for you, Eleanor. My Eleanor died a long time ago. You mean nothing to me...

RC ELEANOR

(Screaming) Dad..

THE ALCHEMIST

(To JASNA) She's all yours, take her!

JASNA looks intently at RC ELEANOR, locking into her eyes. RC ELEANOR disappears slowly; at the end, only her clothes are left and fall on the ground. JASNA breathes very deeply and closes her eyes.

JASNA

(In a whisper) Thank you !

ARAWN

So now it's over. We are safe.

THE ALCHEMIST

Don't believe that. Although their time limit to exist comfortably in this world has expired, the borders between different universes are now permeable. It's just the beginning.

SCENE 68 / EXT STREET / DAY

MARLOW is standing in the street, he watches something with an amazed look.

MARLOW

Holy shit!!

He starts running in the street in the direction of The Bewitched Duke.

Camera travels back and we discover, walking in the street, VIOLA and OLIVER (Episode Sunken Ships Fathom). VIOLA is dressed very elegantly but rather professionally; she carries an attaché case and wears heels, she is well dressed and made up, she looks very sure of herself. OLIVER is wearing a dark suit, with a white shirt and a tie, and he also carries an attaché case.

VIOLA

I'm hungry after this trip, maybe we can get some food in this place.)

OLIVER

I am sure we can.

END OF PART 1

