

PROLOGUE

(A guy in a suit with a hat looks at his watch, writes down cryptic symbols and watches people with his binocular)

PIN SELLER: Nice specs. I've never seen anything like them before.

AUGUST: They're from somewhere far away. I don't have any money.

PIN SELLER: Oh, that's okay. I'm gonna give you one of these anyway. There. Oh, that's great.

AUGUST: Thank you.

(August continues to observe)

AUGUST: Come with me, please.

CHRISTINE HOLLIS: Excuse me? What are you doing? Get off me! What are you doing? Help me. Help me. Hey! Let go. Help me.

MAN: Hey, let her go.

CHRISTINE HOLLIS: Somebody help, please!

(August shoots the man with his gun)

CHRISTINE HOLLIS: Somebody. Help! Please help me. Help me. Please. Help me! Help. Somebody. (gasps)

POLICEMAN: Stop! Stop. (gunshot) (gunfire)

(gun clicking) (car door shuts)

(engine turns over)

(wheels screeching)

ACT I

Olivia's Apartment - Rain Check

(Olivia sleeping in the couch)

ELLA: Morning.

OLIVIA: (chuckles) Good morning, funny face.

(Olivia wake up from the coach)

OLIVIA: You ready for our day?

ELLA: Yep.

(Ella hops and sit in the coach)

ELLA: This is the map mom left for us. Yep. There's four rollercoasters.

OLIVIA: Oh, no, no, no. We agreed. No rollercoasters. You can go on any other ride you like, but no rollercoasters, 'cause I am scared of the rollercoasters.

(Ella giggles)

OLIVIA: Oh, you think that's funny? You think that that is funny?

ELLA: Okay, no rollercoasters.

(Olivia laughs, cell phone rings)

OLIVIA: (answers phone) Dunham. Where? Uh, no, I'll tell Walter and Peter.

OLIVIA: (to Ella) So. We're gonna have to take a rain check.

ELLA: That's okay, aunt liv. I know you have an important job.

OLIVIA: Well, I'm gonna call the Jacobsons. And see if they can babysit. And then I'll--

ELLA: Make pancakes?

OLIVIA: Yes. (laughs) and I'll make you pancakes.

Bishop's House - Milkshake

(Birds chirping)

PETER: Are you sure it was him?

OLIVIA: Uh, we don't have the security footage yet, But an eyewitness said that he was wearing a gray suit and a hat, quote - one of those old ones from the '60s.

PETER: You don't have any information on the girl?

OLIVIA: No. The police showed her picture around the museum, But no one knew who she was. Hey, is Walter awake?

PETER: (scoffs) oh, yeah. He's in-- (blender turns on) the kitchen. And talking to him's not gonna be easy.

OLIVIA: Why?

PETER: Walter! We have company.

WALTER: Oh, hello, Agent Dunham.

OLIVIA: Walter, hey. (Blender stops) I need you to tell me what you know about the man we call "the observer." You once referred to him as your friend. And it seems that he may have kidnapped a woman.

WALTER: They call it "the strawberry supreme."

PETER: His favorite ice cream store shut down. He made me wait in line with him for four hours yesterday. Just so he could have one last milkshake.

WALTER: They have a secret ingredient. It's-- It's mundane but it's-- oh, it's sublime. And I am trying to stimulate my olfactory and gustatory senses to try to recreate it.

OLIVIA: Walter? Can you come with me?

At the Lab - There's more than one observer

OLIVIA: We've recorded him at over three dozen fringe events. Do you remember him?

WALTER: Of course. But there's nothing more than I told you before. Peter and I were in a car crash.

PETER: In a frozen lake, when I was a boy.

WALTER: We were drowning, And... He dove in and saved us. But you say he's kidnapped a woman?

OLIVIA: We think he may have.

PETER: Why? What are you thinking, Walter?

ASTRID: Hey, guys? The footage from the abduction has been downloaded. Also, the police found a book on a bench by the museum that had some kind of weird writing in it.

OLIVIA: And they think it was his?

ASTRID: Well, they don't know, But agent broyles is sending it over.

(Fringe team looking at the footage)

OLIVIA: Have we I.D.ed the victim?

ASTRID: No, not yet.

OLIVIA: Wait a minute, Astrid. Can you zoom in?

(Astrid typing on keyboard)

OLIVIA: Now freeze it. Peter, that isn't him. That's a different guy.

PETER: There's more than one observer.

(Astrid typing)

PETER: Okay. Stop. Ho--hold on. What just happened right there?

(Astrid typing)

OLIVIA: Was he hit?

(mouse clicking)

PETER: Who are these people?

ACT II

Belle Motel, Lowell MA

CHRISTINE/AUGUST: (synchronized) Please don't hurt me. Why are you doing this? Please let me go. I promise I won't tell anyone.

CHRISTINE/AUGUST: (synchronized) You don't have to do this.

AUGUST: to me.

CHRISTINE/AUGUST: (synchronized) Please.

AUGUST: It will be safer if you stay quiet.

(Christine crying)

At the Park - Who is Christine?

BROYLES: Her name's Christine Hollis. 27 years old in the Masters program for fine arts at B.U. As far as we can tell, she's no one special. Her parents are deceased. No siblings, no arrest record. \$2,700 in her bank account. Nothing unusual about her at all.

OLIVIA: Well, do we have a home address?

BROYLES: We're working on it now.

OLIVIA: Assuming she's still alive.

BROYLES: We have no reason yet to think otherwise.

OLIVIA: Well, that's just it, isn't it? I mean, we don't know what to think. I--I'm lost. Years ago, one of them saved Walter and Peter. Walter doesn't know why, or he can't remember. But beyond that,

everything we know about these guys, the little that there is suggests that they just watch. They don't get involved. But now...

BROYLES: Figure out why he took this girl. What makes her the exception. Do that, and I think you'll find him.

Walter's Lab - Analyzing Observer's book

PETER: Hey, I think we may have a lead on the observer. Walter, look at this in his book. I think that might be blood.

WALTER: You might be right, son. The scalpel, please.

PETER: Did he ever tell you why he saved us? The observer.

WALTER: No.

PETER: We're close, Walter. Whatever's going on, whatever William Bell was warning Olivia about. These people have the answers, I know it. I can feel it.

ASTRID: This does not make any sense.

PETER: What?

ASTRID: His handwriting. So far, I have counted 1,246 distinct characters and not a single one of them repeats.

PETER: All right. Not all of us majored in linguistics.

ASTRID: It means that every written language is based on repetition. So without repeated symbols, language is not possible.

PETER: Well, maybe it's a code.

ASTRID: Maybe. But if so, it is the most complicated code I have ever seen. The computer can't make any sense of this either.

OLIVIA: Hey, what you got?

PETER: Nothing concrete on the symbols yet. But we found a blood sample in the book.

OLIVIA: The kidnapper's blood?

PETER: Not sure. Walter's analyzing it now.

OLIVIA: Walter.

WALTER: Well, we can't be certain till we run the labs, but I've noticed the blood has an orange tint, perhaps a sign of hemophilia.

OLIVIA: Well, if it is his blood and if he's a hemophiliac, then maybe he was treated in a hospital, so there could be a record.

PETER: I'll call Broyles. Have him put together a list of all the known hemophiliacs in the area.

ASTRID: Hey, guys, I think I found something. It looks like someone else has been investigating these symbols too.

Olivia: What? Who is it?

Massive Dynamic - They observe time

BRANDON: Yeah, these things have been blowing my mind for a while now. Do you see the little half-circle with wings? That appears on a cuneiform tablet at the Iraqi national museum. It's one of mankind's earliest attempts at writing. And, uh, do you see this little triangular curlycue thingie?

That's etched on the iron pillar of Delhi. 900, b.C. It's pretty weird, right?

BRANDON: (to Peter) So Nina Sharp says you're FBI too. Uh... You don't look fbi.

OLIVIA: (to Brandon) So you have no idea what any of them mean.

BRANDON: What the symbols mean?

OLIVIA: Yeah.

BRANDON: No, I have no idea. But I found something else.

(Inside MD lab)

BRANDON: We all remember Paul Revere's ride, "one if by land, two if by sea," But before that, he was famous for his engraving of the Boston Massacre, 1770.

PETER: Oh, come on.

OLIVIA: Well, that could be anybody.

BRANDON: Marie Antoinette. 1793. Sarajevo, 1914. Minutes before Archduke Franz Ferdinand was shot, kicking off world war I.

OLIVIA: So they have been around forever.

BRANDON: Or else they're not limited by our human perception of time. Are you with me?

BRANDON: (doing a demonstration) We think of time as linear, right? Life is a journey. You're born, and then you die. And to get from one end to the other, there's only one way through.

(water drops on to the shoes and floor)

BRANDON: Unless... You look at it like this... And then... You can see at any point. It's all happening at once.

OLIVIA: So they're traveling through time.

BRANDON: No. It's more like they're observing time. I think these guys show up at important moments. Um, historical, technological, scientific. But it's rare. Maybe two dozen different definite occurrences in the past 5,000 years of human history. But recently, I've charted 26 sightings in the past three months alone. It kind of makes you wonder.

PETER: Why now?

BRANDON: And what's about to happen.

Restaurant - Fixing the irregularity

WAITRESS: More hot sauce, gentlemen?

THE OBSERVER: Thank you. Sure thing.

JULY: We have a situation with August.

DECEMBER: Who is she? I don't know.

JULY: But she's supposed to be on tropos air, flight 821.

DECEMBER: Why did he abduct her?

JULY: We don't know. And the flight has already left the terminal.

DECEMBER: Then he's created an irregularity. We'll need to repair it. (To The Observer) Contact Donald.

(Donald Long walks out of a store. A *phone* rings and green, green, green, red light sequence shows up. He grabs a black briefcase from the trunk of the car. He opens it and a fax machine begins to

print out an image of a girl.)

ACT III

Christine's apartment - Allston, MA

DANIELLE: I just don't understand it. Why would anyone want to kidnap Christine?

OLIVIA: Well, that's what we're trying to figure out. So you two aren't roommates?

DANIELLE: No. We're friends. Taking a bunch of sculpture classes together. I'm subletting her room while she's away. Was supposed to be away.

OLIVIA: Where was she supposed to be?

DANIELLE: Italy. She was supposed to fly today. She was gonna spend the semester, studying ceramics in rome.

OLIVIA: Well, do you have a copy of her itinerary? Her flight to rome, or maybe where she was gonna be staying?

DANIELLE: She emailed me one. I can print out a copy for you.

PETER: Is this Christine?

DANIELLE: Yeah. It's a terrible story, actually. Her family was visiting relatives in San Francisco. A few hours after that photo was taken, there was a big earthquake.

PETER: The one in '89?

DANIELLE: They were driving on that bridge. When it happened, when it collapsed. Her parents were both killed. That's the last photo she has of them. I'll, um, get you her travel information.

PETER: Take a look at this. Behind the father.

The Plane Crash

(In Belle Motel)

CHRISTINE HOLLIS: (struggling) Come on. (groans) Come on!

(Wood splinters and door opens)

AUGUST: I thought you might be hungry. You've hurt yourself.

CHRISTINE HOLLIS: Why are you doing this? What do you want from me?

AUGUST: (turn on the television) It would be easier to show you.

WOMAN ON TELEVISION: popularity polls continue to show huge support for the president as the economy rallies and terrorism declines. The poll found that 63% of Americans are happy with the president...

AUGUST: It will be just a minute now.

WOMAN ON TELEVISION: And believe he will continue find ways to improve the economy and generate new jobs.

(Chord chimes in, Olivia and Peter in the car)

OLIVIA: phone.

COMPUTER VOICE: phone. Please say a command.

OLIVIA: Call the Jacobsons.

COMPUTER VOICE: Calling the Jacobsons.

PETER: Whatever these observers do to keep from aging, They should market it. They'd make a fortune.

OLIVIA: So what does it mean, that he has been keeping tabs on this girl for 20 years?

KEN: Hello?

OLIVIA: Oh, Ken, hi. It's Olivia Dunham. I'm just calling to check in And say hi to my niece.

KEN: Oh. Jane took her out for ice cream. You want me to call her and have her--

OLIVIA: Uh, no, no, uh-- just let her know that I called.

KEN: sure thing.

PETER: Rachel's out of town?

OLIVIA: Yeah. For the weekend.

PETER: And?

OLIVIA: And what?

PETER: You do that thing with your mouth when you're upset.

OLIVIA: (snorts) Oh, Ella and I had this whole day at the amusement park planned, and then dinner after. She was completely understanding when I told her that I had to work. When my mom took me to my first movie when I was six, I was so excited. She bought me a box of popcorn, and we took our seats. You know, they used to have that curtain before the movie started? It was this beautiful red velvet. We sat there eating popcorn. And after a couple minutes, I turned to her and said, "mommy, this is the best movie ever." I didn't understand that it hadn't started. It's one of my favorite memories of my mother.

PETER: Don't worry, you'll make plenty of memories with Ella.

RADIO MAN: new information on Tropos Air flight 821, which crashed into the Atlantic Ocean two hours outside Rome, Italy. The plane contained 211 passengers and six crew members, all of whom are assumed to be dead. Flight 821 departed...

PETER: What?

RADIO MAN: Eastern standard time, and was scheduled...

OLIVIA: Okay, Christine's itinerary, it's just in my glove box.

RADIO MAN: ...At the leonardo da vinci-fiumicino airport. Early this morning. The plane was in the air--

PETER: flight 821. Boston to rome. She was supposed to be on that flight.

(Back in Belle Motel)

WOMAN ON TELEVISION: rescue teams and divers continue to scour the wreckage. We will continue to bring you live coverage of this disaster as it comes across our desk. Representatives of Tropos Air...

AUGUST: You were going to die.

WOMAN ON TELEVISION: We will bring you live coverage just as soon as it happens. Right now, what you're--

AUGUST: I saved you.

CHRISTINE HOLLIS: How did you--

AUGUST: You're not safe. Yet. There is something I need to do. I have to go out. I would prefer not

to gag you. But it is for your own protection.

Walter's Lab - Chili Pepper Juice

OLIVIA: What if he did? I mean, what if he somehow knew the plane was gonna crash?

PETER: So you think this Brandon guy was right? That they can see the events before they happen.

WALTER: I'm sorry, what plane crash?

PETER: Christine Hollis was supposed to be on a plane that crashed just off the coast of Italy. 200 people were killed.

WALTER: Oh, dear.

OLIVIA: I mean, what if he wasn't trying to kidnap her? What if he was trying to save her life?

PETER: What is so special about her? Why save her? Why did one of them save us?

ASTRID: Walter! I've got the results of the blood sample from the book.

WALTER: Oh. Oh. (chuckles) High concentration of capsaicin, which means it's not blood at all, it's chili pepper juice. He must have spilled some in the book.

PETER: Well, that's great news. So we'll add messy to the APB.

WALTER: No, it is good news. Concentration at 970,000 on the Scoville scale, that's one of the hottest chili peppers there is. I hypothesize a Naga Jolokia from India, otherwise known as the king cobra chili. I once ate one. The flatulence was horrible. Very embarrassing.

OLIVIA: Walter. Are these peppers sold in Boston?

WALTER: Oh, I--I imagine so. though I don't suspect one could grow them here.

OLIVIA: Astrid?

ASTRID: Locate anyone who's importing those peppers locally. Got it.

(Back in Restaurant, December arrived in an observer's meeting)

DECEMBER: Well. It appears you've been busy.

ACT IV

Restaurant - Observers meeting

DECEMBER: Your actions took us all by surprise. I take it you've come here to explain yourself.

AUGUST: Then you are aware of the plane crash.

DECEMBER: Of course. Christine Hollis. Who is she?

AUGUST: I have observed this woman for much of her life. She is unique.

THE OBSERVER: They are all unique. That is not reason to interfere with the course her life was meant to take.

AUGUST: We have interfered before.

THE OBSERVER: Only to correct a mistake of our own making. She has no future.

AUGUST: Then why do I see it? Why do I see that she is important?

DECEMBER: Your perception must be in error.

AUGUST: Perhaps.

DECEMBER: Your oversight will be forgiven, But Miss Hollis must be corrected. We've already seen to it.

Walter's Lab - Walter's escapade

PETER: You should eat something.

OLIVIA: Thanks. You know, if there's something significant about this girl, I just don't see it. After her parents died, she's taken in by her mother's best friend, who was a veterinarian in Worcester. She got decent grades in college, and interned at art galleries in the summer. I think she's just like anyone else.

ASTRID: Hey, guys? I think I found something. There's king cobra chilis. Three boston restaurants imported them last year, and one private citizen.

PETER: Who? I don't know.

ASTRID: He paid with a money order. But we have an address. It's an apartment in Cambridge.

OLIVIA: Well, can you give the address to Broyles and get him to have a back-up team standing by in case we need them?

ASTRID: Sure thing.

WALTER: Taste this, please. No. That's what I was afraid of.

ASTRID: Whoo-- what is that?

WALTER: French vanilla ice cream and cough syrup. Well, no, no, you see-- I suspect that this-- The secret ingredient is wild cherries, and I didn't have any fresh cherries. Unless you'd make a trip to the market.

ASTRID: If I do, I am no longer your taste tester.

WALTER: Ooh. Deal.

The Meetings

(Donald Long arrive at the apartment with a gun, look around the place and wind-up the monkey toy.)

(In Slocan Restaurant, Walter met up with August)

AUGUST: You got my message. I suspected that a likeness of a nitrogen molecule would attract your attention.

WALTER: Please don't take my son. Your friend and I had a deal. We had an arrangement. I know what I did was wrong, but--

AUGUST: That is not why I contacted you. I need your help.

WALTER: My help? Well. In that case, I should call him. And Agent Dunham. They'll want to know I'm talking to you.

AUGUST: I suspect that they might be occupied right now.

(Back to August's apartment, Peter kicks the door while Donald Long tear off a sheet from the yellow page. A clacking sound followed by squeaking sound is heard.)

DONALD LONG: On your knees. Down on the ground. (cocks gun)

PETER: Take it easy. Take it easy. Take it easy.

(gunshot)

(Olivia chase after Donald Long)

ACT V

Slacon Restaurant - Walter helps

WALTER: What is it that requires my help?

AUGUST: I have interfered in the natural course of events. To correct that, the others will try to kill Christine Hollis until they succeed. If we run, they will find us. If I stop the assassin, they will send another. I cannot see any course of action that will prevent... Her death.

WALTER: What makes you think I can help?

AUGUST: Because you have solved such a matter before. You saw beyond the limitations of your problems.

WALTER: Not really. I just missed my son. May I ask what is so important about Miss Hollis?

AUGUST: I cannot explain the reason. I merely see it. I have never experienced such... certainty. But the others, they say she is of no consequence.

WALTER: Well, in that case, if you cannot persuade the others of your conviction, then you must do something to prove it. You must make her important. And of course whatever you do, you must be prepared to face the consequences.

August Apartment - Gathering evidence

PETER: The gunman leave a trail?

OLIVIA: No. I called in his description to the P.D., but I expect he's long gone by now. Broyles is sending in a CSU team to dust this place for fingerprints.

PETER: Well, I doubt he's gonna show up on any database at least none from this century.

OLIVIA: What do you mean?

PETER: What that guy Brandon said about them being around for a long time. 1884, apparently, it was a great year for blubber.

(In Belle Motel)

CHRISTINE HOLLIS: What? What is it?

AUGUST: Do you... trust me?

CHRISTINE HOLLIS: Yes.

AUGUST: Then you must do exactly... as I say.

(Back in August Apartment)

AGENT: So far, we just pulled two off the door. We got a possible match over here.

OLIVIA: Any ideas?

PETER: What are they looking for? We're looking for them, but they're looking for something too. That's why they keep on showing up. So what are they looking for?

(cell phone rings)

OLIVIA: (To phone) Dunham. Where? (To Peter) Someone just called in a description of in our second observer. He was spotted at a motel in Lowell.

August vs Donald

(Donald kicks the door of the motel room open. He is surprised by August in the closet and shoots him with his gun. Donald goes after August and he evades the gunshot by August.)

DONALD LONG: What are you doing? Tell me where she is. Just tell me where she is. You know I'm just trying to do my job. I have no quarrel with you.

(August looks at the incoming car with Olivia and Peter)

DONALD LONG: You insane?

AUGUST: Good-bye.

(Donald Long shoots August three times)

ACT VI

Belle Motel - Saving Christine Hollis

OLIVIA: FBI!

(Olivia and Donald Long exchange gunshots. Olivia grunts. August grabs Peter's hand and give him the gun.)

(Olivia hears overhead footsteps.)

(Peter shoots at Donald Long. Olivia shoots him twice. Donald Long fall down)

OLIVIA: Christine Hollis? Christine? Christine Hollis? Christine. I'm agent Olivia Dunham. I'm with the FBI. It's gonna be all right.

CHRISTINE HOLLIS: What about the man? The one who took me.

OLIVIA: Let's get you home.

(August and The Observer in the car)

AUGUST: Will she be safe now?

The Observer: Who is she? Why did you save her?

AUGUST: I saw her many years ago. She was a child. Her parents had just been killed. She was crying. But she... she was brave. She crossed my mind... Somehow. She never left it. I think... It's what they call... Feelings. I think... I love her. Will she be safe now?

The Observer: Yes. You made her important. She is responsible for the death of one of us.

Looking for answers

CHRISTINE HOLLIS: So who was he? How am I supposed to make sense of any of this? Him, the plane, the guy who came after us.

PETER: Did he say anything to you? Anything? Did he tell you why he saved you?

CHRISTINE HOLLIS: No.

WALTER: He... He asked me to give you something. The bald man. In the event that he couldn't.

CHRISTINE HOLLIS: My dad... won this for me playing skee-ball. I was holding on to it in the backseat When the bridge collapsed. Christine.

WALTER: I think you'll be safe now.

(Peter and Walter walking down the stairs)

PETER: Hmm? When did you see the observer? And why didn't you tell me?

WALTER: What do you mean? I just did tell you.

PETER: That's not good enough. We are so close. I can't let these guys get away again. They have the answers. I know they do.

WALTER: Don't worry, son. You will get your answer. Why don't we go for a long drive together? Perhaps to pick up a tutti frutti milkshake.

(Broyles and Olivia in the park)

BROYLES: The man you shot was named Donald Long. Ballistics tied his gun to six unsolved homicides up and down the east coast. The earliest one dates back ten years.

OLIVIA: An assassin.

BROYLES: Maybe.

OLIVIA: Well, do we know who hired him this time?

BROYLES: We don't know. Nothing in his car or on his person gave any indication.

OLIVIA: What about the observer's gun?

BROYLES: Our techs had never seen anything like it. They can't seem to make it fire. The best we can figure, Peter shot off the last round. There's one more thing. The tip-off that the observer was spotted at the motel, it was called in from one of the motel phones.

OLIVIA: What if he was trying to protect Christine? And if he realized he couldn't do it on his own?

BROYLES: Yeah. That's what I thought.

OLIVIA: If it's okay with you, I--I'd like to take the rest of the day off.

BROYLES: Sure. Big plans?

OLIVIA: Yeah.

Amusement Park - Happy girl

ELLA: Don't worry, Aunt Liv. I'll hold your hand. (giggles)

OLIVIA: You'd better.

ELLA: Oh, I'm not gonna-- no, no, no, no! (laughs)

(Both screaming)

(Ella giggles)

DECEMBER: Look how happy she is. It's a shame things are about to get so hard for her.

(Ella laughing)