

## PROLOGUE

### **Worcester, MA - Warehouse District**

DAVE: (sitting in the car with a friend and a cigarette) You feel that?

JILL REDMOND: What?

DAVE: The... the shaking.

JILL REDMOND: A whole lot of shakin' goin' on.

DAVE: No, I'm serious.

JILL REDMOND: And you're stoned. Give me that. (a window above them shatters in the warehouse they are parked next to. glass falls onto the car) I thought you said this place was abandoned.

DAVE: I'm gonna check it out.

JILL REDMOND: We should just go.

DAVE: No, just hang tight. I'll be fine. (enters the building. looks around. finds a quivering egg-shaped mass on the floor) What the hell? (pokes it. turns when startled. neck snapped by a bi-pedal humanoid with no features. has roof of mouth punctured with device used to copy his physical features. featureless humanoid morphs into "Dave")

JILL REDMOND: (after waiting in the car for awhile. friend returns from the warehouse and gets in car with her) This totally sucks. What took you so long? You scared the hell out of me. I want to leave here, Dave. (screams as a second featureless humanoid exits the building and heads toward the car to help attack her)

## ACT I

### **Bishop Residence - Rearranging The House**

PETER: (comes in the front door) Oh, come on, Walter, not again.

WALTER: I'm just rearranging. Uh, it's not quite right yet.

PETER: It's fine. And it was fine yesterday and fine the day before that.

WALTER: A well-ordered house is -- is the sign of a well-ordered mind.

PETER: Yeah, but staying up all night to find the perfect place for your laundry hamper is a sign of something else, in my books. Come on, leave that for later. I got you a surprise. I thought maybe we could bake a pie together. Your favorite -- say, pecan? I got all the good stuff. You want to whip the batter?

WALTER: The batter can wait. There's something we have to talk about.

PETER: Okay, fair enough. It's your room. You can decorate it however you like.

WALTER: It's not that. There's something you deserve to know. Peter... every living thing dies. As a scientist, that's one of the hardest things to accept, that -- that we try to understand the mechanisms of life, but inevitably, we can't defeat death, no matter how much we -- we may want to.

PETER: (looks at phone) It's Olivia. (answers) Hey. What's up? (listens) Yeah. (listens) Yeah, sure. We'll meet you outside. (hangs-up)

WALTER: Something happened?

PETER: Yeah, I guess so. She's on her way to pick us up.

WALTER: I'll -- I'll get my field kit.

PETER: Walter...

WALTER: ...oh, it's -- it's -- it's alright, Peter. It can wait.

## **Warehouse - Crime Scene**

BROYLES: (briefing the team near the parked vehicle) Name's Jill Redmond. Her purse was found outside the car. Patrolman found her with a broken neck. That's the cause of death. But the Medical Examiner found this... three puncture wounds in her soft palate. Raised a red flag in the FBI Database and came up the chain to me.

OLIVIA: Shape-shifters. Well, the last time we heard of Newton and his men was in New York.

PETER: They must have needed her identity for something.

OLIVIA: What else do we know about her?

BROYLES: We're running a background check on her now.

OLIVIA: Well, we should send her photograph to the local and state law enforcement and make sure they know that she just got a hell of a lot more dangerous than she looks.

WALTER: (looks at a hand-rolled cigarette) Look... it's a *Lemon Zinger*, I believe. (smells it) Mm! It's not as good as the stuff I grow, but it's not bad either.

PETER: Well, at least she died in a happy place.

OLIVIA: I'm not so sure. The girl's wearing lipstick, but there isn't any on the joint.

PETER: So you think that maybe she was with somebody?

OLIVIA: Maybe... maybe someone who was lucky enough to get away.

WALTER: (later, as the team searches inside the warehouse, over the body of Dave) Three puncture wounds to the soft palate.

AGENT: (after inspecting the area) All clear. The rest of the place is deserted.

PETER: (removes cardboard covering a large, translucent egg-shaped object) Except for this.

OLIVIA: Walter, have you seen anything like this before?

WALTER: I think I may have. It's awfully familiar. Ah, yes. It reminds me of a beanbag chair I once owned... 1974.

OLIVIA: So when a shape-shifter takes a body, it's because they want access, like, uh, the one that -- that turned into the nurse, came after me at the hospital, or, uh... or Charlie.

PETER: So what would the shape-shifters want with these kids?

BROYLES: (as Walter starts to cut into the object) You think that's a good idea?

WALTER: Oh, yeah, I think it's harmless enough. (cuts in. looks at his glove) Mercury.

OLIVIA: Walter, if that's mercury, do you think that this is a shape-shifter?

WALTER: I do believe it is. (reaches in and removes shape changing device) Isn't that wonderful?

## ACT II

### **Antique Shop - Reporting For Duty**

THOMAS NEWTON: Good morning.

DAVE (SHIFTER): We're here to pick up a camera, an Argus... A2B-35 millimeter.

THOMAS NEWTON: *The Secretary* told me there would be three of you.

JILL REDMOND (SHIFTER): There was a problem. The third didn't make it.

THOMAS NEWTON: Marvelous.

### **Walter's Lab - Embryo Dissection**

WALTER: That feels like an embryo, in the sense that it's not fully developed.

ASTRID: Developed?

WALTER: Well, my theory is that this is the state in which they enter our universe. And as I've said, being partly mechanical, they can cross over in a way that humans can't. But, uh, this one... seems to have failed to mature properly. Peter, would you take a look?

PETER: Shape-shifter embryo. Adorable.

OLIVIA: So the two teenagers... maybe there were two more of these that hatched and killed them.

WALTER: It's a sound proposition, but presumably the embryonic shape-shifters would have needed features, human identities. They certainly wouldn't blend in otherwise.

PETER: So then those two teenagers were just in the wrong place at the wrong time.

OLIVIA: (answers cell phone) Dunham.

WALTER: It's got dozens of different amino acids, which would allow it to survive in the foreign conditions of our universe.

OLIVIA: Okay, that was Broyles. Astrid, I want to see if we can download this file from the FBI's secure server.

TV NARRATOR: (later, on screen in front of science team) The african elephant is the largest --

OLIVIA: Okay, this was recorded last night. Now just before 9:00 P.M., several dozen homes, all within a half-mile radius of the warehouse, reported an -- an odd kind of interference with their broadcast signal.

PETER: That's right around when the M.E. estimated the time of death for those kids.

OLIVIA: Walter, is it possible that the shape-shifter embryo could have caused this kind of interference?

WALTER: Yes. I believe the interfering signal may have originated in the alternate universe. We may be getting a glimpse into the other side.

OLIVIA: Can we turn it up?

ASTRID: Yeah.

OLIVIA: And slow it down. (listening to the broadcast) What is that?

ASTRID: It almost sounds like a language. You hear the way that some of those sounds seem to repeat?

PETER: Shape-shifters are soldiers. Soldiers always come with orders. Maybe that's a message.

ASTRID: I can see what the code breakers at the bureau can make of it.

OLIVIA: I got a better idea.

### **Massive Dynamic - More Research**

BRANDON: It's not a language. It's math.

OLIVIA: Math?

BRANDON: Trig and metric equations -- in this case, a radio wave, the kind given off by a solar flare, which is interesting.

OLIVIA: Interesting how?

BRANDON: Our astronomical division picked up a surge in solar activity right around that time. Here's a radio wave from last night's solar flare. Uh, here's your wave. But yours couldn't have come from the Sun.

OLIVIA: Well, where else could it have come from?

BRANDON: I don't know. I mean, they're not in sync.

OLIVIA: Suppose it came from a parallel universe.

BRANDON: Wow. That -- that would de -- Yeah, yeah, because in a parallel universe, time would be slightly out of sync.

PETER: And the waves would be too.

BRANDON: Hmm.

PETER: What?

BRANDON: Imagine that these are the two universes... slightly out of sync. But on rare occasion, they perfectly line up. According to the computer, that's gonna happen between our universe and wherever this radio wave came from.

OLIVIA: When?

BRANDON: Based on this, tomorrow at precisely 3:31 P.M.

### **Antique Shop - Assignments**

THOMAS NEWTON: Alright, who will be McCallister?

JILL REDMOND (SHIFTER): That'd be me. He's Wu. (reviewing victim file)

THOMAS NEWTON: Now everything else you need is in here. Once you're done, we'll reconvene at the exchange points tomorrow at exactly twenty past three.

JILL REDMOND (SHIFTER): So that's it? We're still going through with this?

THOMAS NEWTON: Why? You have a problem with this?

JILL REDMOND (SHIFTER): We're a man down. Neither of us have time to handle the *Verona Assignment*, and you don't have a shifting device. Maybe we should abort.

THOMAS NEWTON: And I suppose you'll be the one to give the news to *The Secretary*. We won't have another chance like this for seven months. So I'll figure out how to handle Mister Verona. You make sure you hold your end. Alright?

JILL REDMOND (SHIFTER): You're the boss.

THOMAS NEWTON: Then let's get to work.

## ACT III

### **Pinewood Savings - Parking Area**

JILL REDMOND (SHIFTER): (approaching politely as the banker unlocks his car) Excuse me. Would you happen to know where Franklin street is?

BEN McCALLISTER: Sure. Uh, you're three blocks South of Franklin, so go down this street. You'll see a convenience store. Then make a left and go two blocks West. (prepares to give better directions) I'll write it down for you.

### **Walter's Lab**

PETER: Hey. Where's Walter?

ASTRID: (chopping on the counter) He's out counting cars. Thinks it might help jog his memory. He says that human memory is best triggered...

PETER: ...when accomplishing mundane tasks, I know.

ASTRID: Yeah, Walter's convinced that Newton wants to build a door to the other side. If Walter can remember what he told Newton, we might be able to figure out what's supposed to happen at 3:31 tomorrow.

PETER: And these cars that he's tracking down?

ASTRID: Well, he promised to stay off the freeway.

PETER: (enters side office) Hey.

OLIVIA: (busy. sitting in front of paperwork) Hey.

PETER: How goes it?

OLIVIA: Uh, Broyles sent over a list of state and local events taking place tomorrow, so... (hands over list)

PETER: (reading list. sits) Uh-oh. Star Trek Convention at the Worcester Centrum. That's not good. I told Walter I'd take him. Maybe we'll just pretend like we didn't see that.

OLIVIA: Sure.

PETER: I think I finally figured out why it is that Walter's been acting so strange lately. He's been carrying this picture around with him -- a family photo from when I was a kid. I think he wants to talk to me about how my mother died. About a month after I got to Europe, I got a call from Saint Claire's... from Walter. He told me that she died in a car crash. It wasn't a car crash. My mother committed suicide. It was the only time I spoke to him in the seventeen years that he was locked up in Saint Claire's. He must have known the truth. I think, in his way, he was trying to protect me. And... and for whatever reason, he wants to talk about it now.

OLIVIA: Peter... you know that Walter loves you very much.

WALTER: (returning from outside) Peter! Our synthetic friends. I believe I know how to figure out what they're up to.

OLIVIA: You remember what you told Newton?

WALTER: No, but as they say in Finland...

ASTRID/WALTER: ...there's more than one way to roast a reindeer.

WALTER: But I'll need some supplies. I need six car batteries, a voltage transformer, and -- and several yards of ten-gauge electrical wire. Oh! Uh, and a corpse. Any corpse will do. But it

shouldn't be dead for more than two days.

### **Pinewood Savings - Harmonics Rod**

THOMAS NEWTON: (approaches counter) Hello.

BANK TELLER: Hello. Can I help you?

THOMAS NEWTON: Yes, I'm here to see your manager, Mister McCallister. He's... he's expecting me.

BEN McCALLISTER: (on stairwell) So, boss, you felt the need to check up on me?

THOMAS NEWTON: Yeah.

BEN McCALLISTER: Figure out what to do about Verona?

THOMAS NEWTON: I have some thoughts.

BANK TELLER: (interrupts the two in the deposit vault as they prepare to plant the device) Mister McCallister?

BEN McCALLISTER: Yes?

BANK TELLER: Approval for an overdraft withdrawal?

BEN McCALLISTER: Oh, thank you. I'll be there in just a minute.

THOMAS NEWTON: Okay. You can handle the rest. Just make sure the device remains undisturbed. (hands over the device)

### **Walter's Lab - Charged Embryo**

PETER: Tied into the house power, and the volt meter is ready to go.

OLIVIA: Uh, so, Walter, you're sure that I'm doing this right?

WALTER: It's perfect, Olivia. Just make sure they're tightened down.

ASTRID: Walter, you really think that his is gonna work?

WALTER: There's no reason it shouldn't. I mean, something stopped this creature from developing, and because it's part mechanical, if we pump it with enough electricity, we should be able to restart it, like jump-starting a car.

ASTRID: So what's the corpse for? Is this embryo supposed to reanimate it?

WALTER: Oh, don't be ridiculous. B - but, if we intend to question this creature, then it will need an identity to... to shape-shift into.

PETER: 'cause that's not ridiculous at all.

WALTER: I think we're ready, Olivia. 80 amps.

PETER: 80 amps.

WALTER: Hmm, not enough power, but it seems to be working. Uh, try 110.

PETER: uhh... 110.

WALTER: Uh, 140.

PETER: uhh... 140. I think we must have blown a fuse.

WALTER: Oh, my. Look. Astrid, quickly -- some candles. (writhes to life in agony) Something's wrong. When I cut into it, I must have damaged it. Peter, the corpse.

PETER: Alright, good on my side. (hooks shape changing device into fresh corpse)

EMBRYONIC SHIFTER: (bolts to life) Help me. Contact... Newton.

OLIVIA: Thomas Jerome Newton? Where is he?

EMBRYONIC SHIFTER: Verona. d-d-Daniel... Verona.

OLIVIA: Wait, who is Daniel Verona?

EMBRYONIC SHIFTER: Blood type A.B. Negative. Cellular polarity...

WALTER: ...we're losing him.

OLIVIA: Okay, tomorrow afternoon, what is happening at 3:31?

EMBRYONIC SHIFTER: I'm... sorry. (dies)

## ACT IV

### **Midtown Boston - Man Hunt**

OLIVIA: (intercepting him outside of the grocery store) Daniel Verona? FBI.

EMERGENCY DISPATCHER: (answering a call from a phone booth) 9-1-1. What is your emergency?

THOMAS NEWTON: Well, there's a man. He's middle-aged, Caucasian. It looks like he's having a heart attack.

EMERGENCY DISPATCHER: What is your location?

THOMAS NEWTON: I'm on the corner of Longwood and Huntington.

EMERGENCY DISPATCHER: What is your name, sir?

PASSERBY #1: (after Newton hangs-up and takes a pill that causes him to collapse and convulse) Oh, my God! Hey, this... this guy needs help! Does anyone know C.P.R.? Someone call an ambulance, quick!

OLIVIA: He's not a shape-shifter.

BROYLES: We'll run his blood anyway, test it for mercury. Maybe we got to him before they could.

OLIVIA: Why him? I mean, why Daniel Verona? What could they want with him?

BROYLES: Medical Examiner, works out of Boston General... it's anybody's guess.

PETER: Yeah, you too. Okay. Good night.

WALTER: Agent Dunham?

PETER: Yeah. Verona was a bust. Walter... you've been awake for two straight days. You need to get some rest.

WALTER: Shape-shifters... I should have been more careful with my initial dissection. If I hadn't caused so much damage, it would... it could have told us everything.

PETER: But you couldn't possibly have known that.

WALTER: It was definitely stupid and inexcusable.

PETER: Calm down. It's gonna be okay. Okay, yeah. We're gonna figure it out, just like we always do. Okay. Okay. Okay?

WALTER: Hmm.

PETER: I want you to get some rest, Dad. I'm gonna hit the sack. I'll be upstairs if you need me.

WALTER: *Dad.*

PETER: Huh?

WALTER: You just called me Dad.

PETER: Yeah, I guess I did.

WALTER: Peter!

PETER: Yeah?

WALTER: Newton... I think I know what he's planning to do.

PETER: She's here.

WALTER: Agent Dunham, I'm --I'm sorry to get you out of bed.

OLIVIA: Oh, it's okay.

WALTER: Okay. Now... Geometry and harmonic vibrations. That's how we did it, Belly and I.

OLIVIA: Did what?

WALTER: Sent Belly's *Monte Carlo* from this universe to the other side. Now as I've said before, the two universes vibrate at different frequencies. So we set up three harmonic rods arranged as an equilateral triangle and then activated the rods. When the car began to vibrate at just the right frequency... that's how we sent Belly's car to the other side.

PETER: And it's exactly what Newton did with the building.

OLIVIA: But Newton's attempt failed.

WALTER: Yes, indeed it did, b-because the building that Newton brought over landed in a location that was already occupied by another. But I suspect that Mister Newton has found a way around that problem, because he has something that Belly and I never had.

OLIVIA: What's that?

PETER: Agents in both universes.

WALTER: Yes, Peter. So if we set up the harmonic rods in exactly the same position in each universe, like so... and we activate the rods... boom. Then whatever is in the center of each triangle will simply be exchanged. Of course, that would likely require that the universes be in sync.

OLIVIA: 3:31 this afternoon. Okay, so, uh... so what could Newton bring here?

WALTER: Last time he brought a building, so I suppose anything he could fit inside of it -- a... a machine.

PETER: An army.

WALTER: Yes. If the triangle is large enough, that is possible.

OLIVIA: Okay, so we have roughly ten hours to figure out where the center of Newton's triangle is.

WALTER: Yes. But it could be anywhere.

## **ACT V**

### **Walter's Lab - Triangulation**

(the shape-shifter, as Lineman Wu, is up a powerpole and planting the third harmonic device well away from Boston on the far side of the Charles River. Wu's supervisor is trying to contact him)

UTILITY SUPERVISOR: (over the radio) Wu! You're supposed to be fixing a transformer at Third and Spencer. Where the hell are you?

WALTER: (in his lab with the team, he rolls out an area map) Three points -- Newton would have to place the harmonic rods at three specific locations across the city.

OLIVIA: Okay, so that's why Newton's going after Verona, because Verona must have access to one of the three points.

PETER: So that would suggest either Boston General Hospital or Verona's home.

OLIVIA: Okay, so Verona lives in Beacon Hill -- 520 South Garden Street.

PETER: (drawing on map) It doesn't matter. It's only a couple blocks from the hospital. So for our purposes, that's our first point.

ASTRID: (entering room reading from a sheet of paper) I think I might be able to help. Boston P.D. just found a corpse in Chestnut Hill Village. Three punctures to his soft palate. His name is Ben McCallister. He's a branch manager at Pinewood Savings Bank. He was found just outside his office.

WALTER: Not easy to access a bank.

OLIVIA: Okay, 185 Mason Avenue

PETER: (plotting the point) Mason... so that's our second point, and now we have the first leg of our triangle.

WALTER: We've got more than that, son. We're looking for an equilateral triangle, therefore, the third point...

PETER: ...can only be in one of two places, right. (plots two equilateral triangle from the common side) Alright, so the third point is either Arlington or... Cedar Grove.

WALTER: Well, try both. See what's in the center of each triangle.

PETER: (plots the two center points) It's either Hyde Park... or right on the Charles River. So he's got to be targeting Hyde Park.

OLIVIA: Is there a bridge on the Charles?

PETER: Yeah, a condemned railway bridge. Why?

OLIVIA: Uh, the water would absorb any excess energy caused by Newton's procedure, so he must be making the exchange on the bridge.

WALTER: She's right, Peter.

OLIVIA: (calls out on cell phone) Uh, it's Dunham. I think we have something.

### **Charles River - Condemned Bridge**

(Newton stands riverside and studies the empty gap between the two main support towers of the bridge. his two shape shifting soldiers approach)

DAVID WU: We're all set.

THOMAS NEWTON: Any problems?

DAVID WU: All good.

THOMAS NEWTON: (after a police vehicle on the opposite side of the bridge pulls-up and sounds a warning alarm. to his two shape-shifters) Go deal with it, now. (the two leave)

OLIVIA: (racing to the scene, on the phone in her car) Are we sending anyone to look for the

harmonic rods?

BROYLES: (hurrying through the parking garage to his vehicle with additional agents) Agents are on their way to the morgue and McCallister's bank in Chestnut Hill. Boston P.D. have been deployed to the Andrews Avenue Bridge. What's your status?

OLIVIA: We're a few minutes away. Whatever Newton's trying to bring over, Walter thinks he can stop it.

BROYLES: Okay, call me when you get there. (hangs-up)

PETER: (in the car with Olivia, turns toward the back seat) Walter, how is this thing gonna work?

WALTER: Vibrations are composed of shock waves, and like sound waves, they can be nullified by their opposite --

PETER: Right, like noise-cancelling headphones.

WALTER: Precisely. The seismograph will pick up the vibrations from Newton's device. The laptop will calculate its opposite and transmit it to the pneumatic hammer.

PETER: To send out vibrations that would cancel out Newton's device.

WALTER: (busy preparing the equipment) Of course, we have to get the hammer as close to the center of the bridge as possible, which might be dangerous.

OLIVIA: Dangerous how?

WALTER: The vibrational waves that Newton will need to generate the intensity -- devastating.

PETER: What do you mean, "devastating"?

WALTER: I suspect it would tear a man apart.

PETER: (after arriving at the bridge, the team exits the vehicle and starts to walk toward the two police officers on duty protectng the entrance to the bridge) Walter, I need you to stay here and finish putting that thing together, okay? (approaches the two 'officers') Hey... we need to get on that bridge.

COP #1: I'm afraid that's not possible.

OLIVIA: (approaches behind Peter and flashes her badge) Uh... I'm with the FBI.

COP #1: You're the boss. Let me just check with the Sergeant. (takes out cell phone and starts to dial. Olivia quickly shoots the second officer in the head. it oozes mercury from the skull. )

PETER: (as they both duck for cover behind the police cruiser) How did you know?

OLIVIA: A cop wouldn't call his sergeant on a cell phone. (COP #1 runs for cover. Olivia and the shape-shifter exchange fire, reload and continue a gun battle. Walter watches from Olivia's utility vehicle loaded with his equipment)

PETER: (Walter starts the FBI vehicle and races ahead through the gun battle towards the edge of the bridge) Walter! No!

(Peter is caught in the crossfire and stays behind cover. Walter makes it through the gun battle unharmed and to the edge of the condemned Andrews Avenue Bridge. Newton sees Walter arriving, checks his watch and returns to his monitor to see what progress has been happening in aligning the harmonics between the two uiniverses. the harmonic rods at the bank, morgue and powerpole are all beginning to glow brighter. The bridge under Walter starts to shake roughly)

## ACT VI

### **Railroad Bridge - Last Chance**

(Newton monitors his equipment on his side of the river as Walter works to set-up his across the river. Peter and Olivia are still pinned behind the police cruiser)

OLIVIA: It's 3:32. Walter's not gonna make it in time.

PETER: (leaves safety behind the car and starts a dash toward the bridge) I'm going up there. Cover me. (Olivia fires at the shape-shifting policeman and runs after Peter)

(Peter arrives at their vehicle at the end of the bridge and starts to unload the equipment with Walter)

PETER: Hey.

WALTER: (demanding) Peter, you need to get off this bridge. I have to put this right. I started this, I've got to...

PETER: ...It's gonna go faster if we do it together.

(Newton watches the Bishops race to defeat his procedure and makes a cell phone call. Olivia continues her gun battle with the remaining shape-shifter)

COP #1: (answers call from Newton) What?

THOMAS NEWTON: Yeah, the two on the bridge -- get them out of there.

OLIVIA: (the shape-shifter starts to run to the bridge and is shot dead by Olivia. Broyles arrives with extra agents and the run to assist. to Broyles) Peter and Walter are on the bridge. It's started.

WALTER: (preparing the equipment) Pneumatic is ready.

PETER: Seismograph is ready. (as a major vibration shakes the structure)

WALTER: (looking at laptop computer) Cleaning up the program! (heavy-duty compacter begins pounding the decking) Something's wrong! (inspects the compacter as Peter moves to the laptop) I don't understand. It should be working.

PETER: There's something wrong with your frequency-recognition program. But don't worry. I can fix it.

OLIVIA: (approaches with agents) How we doing?

PETER: I need you all to get off this bridge now.

WALTER: Get off the bridge.

PETER: No, Walter, there's nothing else you can do. (to Olivia) I need you to get him off this bridge.

OLIVIA: Come on, Walter.

WALTER: No, Olivia. (resisting)

OLIVIA: Walter -- Walter -- (as everyone leaves Peter and a single FBI agent alone on the bridge)

(more vibrations shake the area as Newton checks his monitor. a shimmering vision of the bridge in the alternate universe appears. Peter fights to get the program working, then finds and repairs a loose connector. he looks out on the forming bridge and sees the faint image of a man standing in the middle. the agent sees the man from the other universe and draws and aims his weapon)

PETER: (as piercing noise hurts his head and ears) Aah! (to the agent) You okay? (as the agent dissolves into thin air. the faint image walks away from Peter and reaches Newton's side of the river)

just as Walter's countermeasure disrupts the bridge from forming, returning it to the alternate universe. the shockwave sends Peter flying backward against the grill of his own vehicle. Peter loses consciousness)

## **Hospital - Peter Recovers**

OLIVIA: (hauntingly, as Peter's groggily opens his eyes) Welcome back.

PETER: (sitting-up in bed. gaining his senses) How long was I out?

OLIVIA: Uh, about a day and a half. Here. (offers him some ice to eat) The doctor said that you'd be fine, but Walter was worried.

PETER: I'm fine. Is he here?

OLIVIA: Yeah. He wouldn't leave. He'll want to know that you're up. (starts out to retrieve Walter)

PETER: Olivia... I'd like to speak to him alone, if that's okay.

OLIVIA: Sure. (continues out of the room)

WALTER: (joyous. enters perky) Peter. Oh, they told me you'd be alright, But I was so worried, son, and...

PETER: There was another man on that bridge. When Newton's device started to work, I saw him there... just walking down the bridge. He had to have been from the other side. You said the effects of Newton's vibrations would be devastating, and... they were. They destroyed that FBI agent. They just... disintegrated him like he wasn't even there. But they didn't kill the man from the other side. And they didn't kill me. (stares deep into Walter's eyes) I'm not from here, am I? You didn't just open up a hole to the other side. You went through... and you brought me back. That's why I was able to survive Newton's device. It's why I can't remember my childhood.

WALTER: You were dying, Peter..

PETER: ...It's why my mother committed suicide. Isn't it? She knew... didn't she? And when I left, the guilt was too much for her to live with -- the lie.

WALTER: Peter, you need to understand something...

PETER: (growing angrier) ...I understand, Walter. I understand everything now.

WALTER: (atoning) Son...

PETER: (mad) I am not your son. I'd like to be alone now.

(Walter trundles out, then looks back through a window from the corridor)

## **Newton's Lab - Recovery Room**

THOMAS NEWTON: Uh, it -- it would be easier if you don't try to talk just yet, Mister Secretary. (prepares a syringe) You see, despite the preparation, crossing over is quite an ordeal on your body, and, uh, the consequences are unpredictable. This... (administers the syringe) this should help. You should... you should be able to sleep for a while. And hopefully, when you wake up, you'll be stabilized. (the man from the other side takes Newton's hand firmly. Newton nods at their shared success)

## **Bishop Residence - Bad News**

ASTRID: (joins the doctor as he prepares food to deliver to the hospital) Walter, it's six o'clock. Peter's probably still sleeping.

WALTER: (sternly) I have to go to the hospital now. Are you going to drive me, or shall I call a

cab?

OLIVIA: (to Astrid after she is let in the front door) Hey. (approaches quietly) Walter... Peter checked himself out of the hospital three hours ago. He isn't at the Lab, and he's not answering his phone. He's gone.