

GOODBYE 5: AION

by
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5GOODBYES

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Science Fiction, black and white

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INT. SCREEN

An old-fashioned 3D vector model made up of dots and lines. Small dots representing space ships move away from Earth, in the middle, and towards Jupiter.

ROSA (V.O.)

In the beginning was Earth. But we wanted more.

The dots are gathered around the planet and move away in all directions in a wave pattern.

ROSA (CONT'D)

We belonged to the first wave. The idea was simple. We'll send you out there, they promised. To the end of the universe. And if something's there, if there is actually something out there, then you will be the ones who find it.

The process repeats itself multiple times, in the rhythm of a heartbeat that we hear quietly.

ROSA (CONT'D)

We left Earth in the year 1098. Fourteen ships. In all directions. We were the first ones and so we'll be remembered. *Does that sound good, Rasputin?*

Each new phase seems to form a shell around that planet that continues to get larger.

ROSA (CONT'D)

Every seven years, a new wave was sent off in order to maintain contact with Earth. The point in time was calculated precisely. How many waves are behind us by now? I don't know any more. This condition is now our home. This ship. Aion.

One of the dots, Aion, disappears into the blackness of infinity.

ROSA (CONT'D)

But Aion is dying. One day, time will stand still. *I can't remember anymore when that is supposed to happen.* We've reached the edge of something. Contact just stopped. The oxygen supply is starting to run low. This is our last testament.

INT. ROOM OF TIME / TIME ROOM

A large room representing the central core of the space ship Aion. The function of the room has been changed. Clocks stand everywhere - old-fashioned ones, digital ones, broken ones. They have all stopped working.

The clocks all display the same time - 8:31.

Rasputin warms himself with some hot broth. He is wearing a space suit that simultaneously looks like the uniform of a medieval mercenary soldier. He is looking at Rosa. Rosa is lost in thought. She is wearing an old dress and has a scarf wrapped around her neck.

ROSA

I can't do this. It's like we're giving up. But it's all just words. We don't have anyone to leave something behind for.

RASPUTIN

Rosa, maybe one day, someone will find this ship. Or us, and we'll be able to give something back to the world.

ROSA

I just can't do this. We have to end this. There are only **ten** days left, Rasputin. By then, all the oxygen will be gone.

Rasputin shakes his head disappointed. We see that he is standing alone in the Room of Time and he is looking at Rosa on a screen in front of him. It is a prerecorded video message!

ROSA (CONT'D)

(with contempt)

Why don't you stop with the blood tests that measure how much time has passed? The only thing that matters is how many days are left. How many have passed is completely irrelevant.

She tries to sound logical, but her emotions begin to overwhelm her.

ROSA (CONT'D)

The oxygen that we have doesn't lie. We only have **ten** damned days left.

She coughs. Rasputin stretches out his hand towards the screen, concerned.

ROSA (CONT'D)

I'm sick of this ship telling us that we aren't allowed to see each other anymore, just to save oxygen. Switch your intervals over, please. We're not going to find anything.

Just before she loses her temper, a hissing sound is heard. The connection is lost. All of the lights in the room go dark for a moment.

RASPUTIN

Rosa!

Rasputin is shocked. He tries to restore the connection. He fiddles around with the keyboard. Nothing. He opens up the switch box and fidgets with the controls. Nothing.

INT. CATACOMBS

Rasputin walks through the catacombs with a flashlight. In the background, hyper-sleep beds are visible, but are no longer in use.

It is cold. His breath is visible.

The catacombs appear abandoned and industrial. Rosa's and his hyper-sleep beds are relatively central and next to one another. Rasputin's bed is open and Rosa's is closed. The upper half is made of glass.

Rasputin wipes the condensation off the glass on her hyper-sleep bed and shines the flashlight inside. He watches her sleep.

RASPUTIN

(whispering cautiously)

We won't die.

Rosa's sleeping face looks peaceful but also almost ghostly.

INT. LABOR

Rasputin sits in a full, old-fashioned laboratory that is lit poorly with a few dim lamps. He is wearing a protective suit that looks almost comical on him.

His hands are shaky, which makes him look quite clumsy. He drops a test tube, but catches it before it hits the floor.

He handles the equipment as if he's never done anything else. He even doesn't have to look what he's doing when he takes something out of a drawer.

He carefully draws blood from one of his veins. He drops the blood into a small container and places it in a machine.

His eyes peer into a microscope.

He works on various machines and computers, and a printer records the data.

INT. CORRIDOR

Rasputin mops the floor of an endless corridor. He walks past a door, an airlock with a bull's eye on it. Behind the bull's eye is black nothingness.

INT. BRIDGE

The bridge was originally made for a larger crew. Rasputin seems very alone amidst the numerous seats.

Rasputin scans the area around the space ship, which can be seen on the green vector display. There is nothing around Aion. He tries a few tricks to see around the last blind spots, but nothing is there.

INT. ROOM OF TIME

Rasputin looks at one of the stopped clocks in his hands and then places it back down. In the background, we can see that he has dismantled all of the devices around the screen.

INT. ROOM OF TIME - LATER

Rasputin shakes his head. He has tried everything and in frustration, puts down two cables that he has soldered together.

He searches the entire room for something useful. He crawls across the floor and has broken out into a sweat. Then he finds an old compartment with tools.

Among the tools, there is also an old book and a sound recording device that looks futuristic.

He finds a power supply and plugs it in. He plays it. He hears a happy group of people with the sounds of voices laughing in the background.

MAN

(on the recording, laughing)

Stop it! Leave me alone. Ok, so it almost looked like we found something today, but unfortunately it was just an astral mirage. But things look good; if we don't find anything today, then maybe tomorrow...

Rasputin erases the recording. There is room again on the device.

CUT TO:

INT. ROOM OF TIME - A FEW MOMENTS LATER

A siren drones loudly. It is the signal that Rasputin must return to his sarcophagus.

A note is attached to the screen: DOESN'T WORK ANYMORE

The sound recording device lies on the table with another note: TRY IT WITH THIS :-)!

INT. CATACOMBS - CONTINUOUS

The siren continues to drone on.

A tired Rasputin strokes Rosa's hyper-sleep bed one more time, kisses the glass and lays down in his own bed.

Once in bed, he presses a button which closes the cover. He touches another switch that controls the sleep intervals and could synchronize his with Rosa's. He thinks about it for a moment, then changes his mind.

Rasputin presses another button. The siren stops suddenly. Rasputin is startled. His pulse echoes in his narrow, claustrophobic sarcophagus. He can't move, but he can peer over to Rosa and sees her cover opening.

He tries to say something but in precisely this moment, his hyper-sleep kicks in.

INT. CATACOMBS - SECONDS LATER

Rosa gasps for air as if she were dying. Slowly, her breathing returns to normal. Her whole body is shaking. It is as if she has gotten sick from hyper-sleep.

She sits up and sees Rasputin.

CUT TO:

INT. ROOM OF TIME - FLASHBACK

Rasputin has just erased the tape.

He turns to recorder on.

CUT TO:

INT. ROOM OF TIME - NOW

Rosa sees the note on the screen first, then she finds the recorder.

CUT TO:

INT. ROOM OF TIME - FLASHBACK

Rasputin clears his throat and speaks into the recorder.

RASPUTIN

As you've noticed...

INT. ROOM OF TIME - NOW

Rosa listens to the recording.

RASPUTIN (V.O.)

...the video transmission failed. I really tried everything I could. That's how it is. Aion tells us there is no going back.

Rosa looks for cable and attaches the recorder to the ship's speaker system. Suddenly, Rasputin's voice resounds through the entire ship. She splits the recorder into two pieces. She lays the one part on a cable down and takes the other one with her as a remote control.

Rosa finds the clock that Rasputin had in his hand and runs her hand over it.

RASPUTIN (V.O.) (CONT'D)

There are so many things I want to tell you, Rosa. Things past, memories, but above all, things that are yet to come. All of this makes sense now. And if Aion has determined these conditions for us, then we have to trust it. You are tired and I want to see you too, but we are part of something greater. Don't you feel that?

INT. BRIDGE

Rosa scans the area around the ship but doesn't find anything. For a brief moment, there is a small disturbance in the vector graphic. Rosa pounds the controls once but the disturbance has disappeared.

RASPUTIN (V.O.)

When I dream, I see the sun. Can you still remember the sun and its eternal warmth? Before the darkness swallowed us?

INT. OXYGEN CHAMBER

The chamber has a different feel from the rest of the ship. The architecture is clear and even.

In front of her is the giant tank where their breathable air is mixed. A pane of glass allows Rosa to peer through the glass into the murky air. The room has something mysterious about it, almost spiritual.

She sees a display in front of her that measures the oxygen. It shows 688,109 seconds, which is less than **eight** days. She notes down the value on a piece of paper.

RASPUTIN (V.O.)

I believe that one day, we will once again feel something like sunshine on our skin. This is about more than the remaining oxygen.

Rosa kneels on the floor, lays the remote control down and holds her ear to the tank. She listens to the spherical sounds.

INT. LABOR

Rosa strolls through Rasputin's laboratory. She touches the test tubes and the machines. Everything exudes a feeling of sterility. She leaves a fingerprint on the otherwise spotless blood monitoring device.

RASPUTIN (V.O.)

The clocks didn't stop without a reason. We are getting close to something, Rosa. I can't describe it, but it is out there... and it is in us. Time is... it is in my blood. My calculations are more precise than your oxygen measurements. They don't lead us to a number, but instead... it seems to me that time moves in spurts. And between those spurts, there is stasis.

For fun, Rosa re-arranges a couple devices and leaves a note with a smiley face.

RASPUTIN (V.O.) (CONT'D)

My perception is swimming with the black mass out that I see through the airlock out there...

INT. CORRIDOR

Rosa stands at the airlock. She keeps her distances as if she were afraid of looking out into space.

RASPUTIN (V.O.)

Sometimes I imagine I can hear you coughing.

INT. BRIDGE

Rosa has warmed up a space meal and has sat down in front of the display, where she has also placed the note with the remaining oxygen supply.

RASPUTIN (V.O.)

Do you remember when we started this mission, and when...

Rosa stops the recording. She notices that she's sweating and takes her scarf off. Then she presses RECORD.

CUT TO:

INT. LABORATORY

Rasputin in his protective suit sees the greasy fingerprint on his blood monitoring device and finds the note with the smiley face, which he crumples up. Then he takes a cloth, cleans the machines and puts everything back in its proper place.

Rosa's voice echoes through Aion.

ROSA (V.O.)

You're probably furious with me right now, but I'm not saying this to hurt. I want to touch you again.

Rasputin tries not to become emotional.

RASPUTIN

(whispers to himself)

I know that, you hear that?

ROSA (V.O.)

We can't go back. I realize that. But I have also realized that these goddamned shifts are ridiculous and that I can't get through to you with reason.

He laughs a little contemptuously.

ROSA (V.O.) (CONT'D)

We won't find anything in the **seven** days that we have left by the time you hear this!

INT. A FEW MOMENTS LATER

Rasputin carefully takes a blood sample. He drops the blood into a container again and places it in a machine.

ROSA (V.O.)

The only thing that matters is the time we still have...

Rasputin takes a second sample. He measures the values and looks carefully at the results. He picks up the old print-out and compares the two. Something isn't right. He tries to visualize the data and sketches a curve that reveals a break in the middle.

ROSA (V.O.) (CONT'D)

And I would do anything to see you again.

Fear in his eyes as he looks at the graph.

INT. CORRIDOR

Rasputin hobbles quickly to the airlock and, like a little kid, looks out into the black nothingness.

ROSA (V.O.)

If only I could get at your controls. But then you would go into cryogenic shock. Maybe I can manage to trick the intervals. And if you won't synchronize yours with mine, then I'll find another way.

INT. BRIDGE

Rasputin takes the note off of the display.

ROSA (V.O.)

When I look through the airlock, I get sick with fear. The sight of it tells me that we won't find anything. It is the same nothingness I see when I sleep.

Rasputin reviews the ship's surroundings again, but the vector display still doesn't show anything. After a while, he gives up disappointed.

INT. ROOM OF TIME

Rasputin cleans the room carefully and polishes the clocks.

ROSA (V.O.)

Of course I know it's impossible in hyper-sleep, but don't you sometimes get the feeling right when you wake up that you were dreaming? And you can't remember what you dreamt about.

INT. CATACOMBS

Rasputin gets ready to sleep and looks at the interval controls again while the siren is droning.

He can't bring himself to synchronize their intervals.

CUT TO:

INT. CATACOMBS

Rosa gasps for air again when she wakes up. It is harder for her this time than last time.

The interval controls are still set for synchronization as Rosa left them.

RASPUTIN (V.O.)

You are right. It is too early for a final testament. We have to look into the future. There is something I found. It runs through all of Aion and maybe it is even out there too.

INT. OXYGEN CHAMBER

Rosa measures the oxygen. There are 498,715 seconds remaining, that is less than **six** days. By now, it has gotten much warmer. The display shows that the oxygen content of the air has been minimized.

RASPUTIN (V.O.)

I have been able to establish jumps. Granular space-time is a dark abyss. How is that possible? How is that possible, Rosa? What is happening to us?

INT. LABORATORY

Rosa finds Rasputin's data charts and the graph.

RASPUTIN (V.O.)

My blood-work shows two different sets of values. The only explanation is that I have aged three days since my last hyper-sleep. But how is that possible? That is at least one day too many.

INT. ROOM OF TIME

Rosa looks at a family tree of her ancestors in an old book. She follows the lines with her fingers.

RASPUTIN (V.O.)

When we find out what this means, then we will have found it. (MORE)

RASPUTIN (V.O.) (CONT'D)

It's completely logical. Why should we expect to encounter a different species when we have the true answer right before our eyes.

One of their ancestors had a sister named Maria.

The picture of the little girl that has no further descendants fascinates her.

We see that Rosa and Rasputin are married and had a son. Anton.

RASPUTIN (V.O.) (CONT'D)

Please be patient. I know that we don't have much more time, but help me! We're almost there. What happened to the Rosa I carried over the threshold of the airlock? Remember we promised not to open it again until we reached our goal?

She looks at her hand and searches for her pulse. She feels her own heartbeat and closes her eyes.

For a moment, we hear the quiet ticking of the clocks that keeps getting louder...

Rosa opens her eyes, but the clocks still all read the same.

INT. AT THE MICROSTOVE

Rosa burns the book in an old mixture between a microwave and a stove.

INT. BRIDGE

Rosa scans the area around the ship, but she still doesn't see anything on the vector image.

She is holding the picture of her and Rasputin that she torn out of the family tree. She suddenly becomes very emotional and has run out of energy.

RASPUTIN

(with emotion)

I don't understand this. Help me. I don't understand this. It doesn't make sense. Something is happening to us. Why am I older all of a sudden?

For a brief moment, there is a peep and for a fraction of a second, Rosa sees a dot on the vector image.

She checks the machine but there is nothing there anymore. Fearfully, she looks around and the siren suddenly sounds. She jumps, scared to death.

She picks up the recorder and presses "record".

INT. CATACOMBS

Rosa walks through the dark catacombs with her flashlight and watches Rasputin in hyper-sleep while the siren continues to drone.

She then goes to another dark corner and opens a small door. She pulls a black sack that is obviously heavy out of the door. It is only with great effort that she gets it through the door.

She opens the zipper of the body bag and looks shocked by the face inside. She becomes so ill from the stench that she gaps for air and protects her mouth and nose with her scarf.

INT. CATACOMBS - A MOMENT LATER

Rosa pulls the body bag behind her. She is tired. She lays the bag in her sarcophagus and tries to trick the mechanism. She opens the bag and presses the button on the inside so that the sarcophagus will close.

She tries to thread a wire through the sarcophagus with the help of other tools, in order trigger the mechanism from inside.

After a couple misses, she succeeds. The hyper-sleep bed turns on, but the computer measures the biological information and recognizes that the body is dead. The sarcophagus opens again, and Rosa collapses on the floor.

She takes the sack out again and pulls it back into the darkness.

INT. CATACOMBS - A FEW MOMENTS LATER

Rosa is lying in the hyper-sleep bed as it is closing. She has been crying and looks frightened, but the siren stops and she is put to sleep.

CUT TO:

INT. CATACOMBS

Rasputin takes his first breath and re-orientes himself.

INT. CATACOMBS - A FEW MOMENTS LATER

Rasputin stands over Rosa's sarcophagus. He sees tracks from the body bag and follows them into the darkness. The siren is droning in the background; it is hard to understand ROSA.

ROSA (V.O.)

I can feel the oxygen running out. It's getting harder for me to breath.

INT. OXYGEN CHAMBER

Rasputin is in the oxygen chamber for the first time and he sees how much time is remaining. 411,784 seconds, i.e. less than **five** days are left.

ROSA (V.O.)

I'm begging you, switch your intervals so that we can spend our last hours together. Rasputin, we could be together if only you would just stop believing that all of this has a point. You weren't like this before.

INT. LABORATORY

Rasputin takes another blood sample. By now, he has gotten sloppier and his work isn't nearly as precise. He just places things he doesn't need anymore to the side somewhere instead of where they belong.

ROSA (V.O.)

I think a lot about what would happen if we opened the airlock. I know it's ridiculous.

(MORE)

ROSA (V.O.) (CONT'D)

But who knows if the principles of our world are still true here. There is nothing here. When was the last time you saw a comet or a star? Perhaps we can open the airlock and nothing will happen. Isn't that as likely as anything else?

The results of the blood test are even more disturbing.

RASPUTIN

Oh no!

Suddenly, the printer breaks. Rasputin pounds on it with his fist, and has reached his wit's end.

He takes off his protective suit. His clothes are completely drenched in sweat.

INT. CORRIDOR

Rasputin stands at the airlock and looks out. He can barely breathe.

ROSA (V.O.)

You can't do this to me; we could be together!
It's...

Suddenly, her voice is distorted and the sound of the tape running backwards in the echoing hallways creates a creepy mood. The lights flicker. Rosa's voice sounds like a church choir when it's played backwards.

Rasputin tries to change the settings on the device, but nothing happens.

INT. ROOM OF TIME

Rasputin pulls the cable out, but the distorted sounds continue. Rosa's voice echoes backwards through the hallways. In the background he hears a clank all of a sudden.

He sees the picture of him and Rosa underneath one of the clocks.

INT. OXYGEN CHAMBER

Rasputin walks scared into the oxygen chamber. Behind the glass, there is only fog.

First a bang, then a thud. The sounds are coming from behind the glass.

Rasputin approaches the glass slowly. In the fog, he begins to recognize a structure. Then he sees the little girl Maria, surrounded by shadows.

Droplets of condensation run down the glass. The tracks suggest the form of Maria's face as she and the shadows disappear into the fog.

Rasputin senses that someone is behind him. He waits a moment and then turns around quickly, scared.

Nothing.

He pulls himself together and touches the glass. Precisely in that moment...

CUT TO:

INT. CATACOMBS

...Rasputin is back in his sarcophagus. He tries to beat against the glass, but before he can react, he is placed in hyper-sleep.

CUT TO:

INT. ROOM OF TIME

Silence. Rosa has the recorder in her hand and tries to play it, but there is nothing on the tape. She is obviously disappointed.

INT. OXYGEN CHAMBER

Rosa looks at the display which reads 325,001. There are less than **four** days left.

She touches the impression in the condensation on the glass with her hand. She can't figure out why it resembles the outline of a girl's face.

She opens a tube labeled "Air Quality." She places her mouth on the opening. Sweat trickles down her forehead. She gasps for air.

She presses a button and breaths in fresh air. As she does this, the lights in Aion flicker. After this breath, she feels visibly better. The values on the display have dropped minimally.

The seconds continue to tick down.

INT. BRIDGE

Out of routine, Rosa turns on the scanner while gathering metal parts together. She notices a small metal chain saw.

With her arms full, she looks at the vector image, but there is nothing there.

INT. ROOM OF TIME

Rosa pushes the clocks aside to make room. She has a pile of tools and metal parts in her hands, which she drops on the table.

Slowly, she assembles a machine from the most rudimentary of parts. A sort of glove with a chain saw attached.

INT. ROOM OF TIME - HOURS LATER

Rosa tests her new construction with her right hand. She forms a fist and in doing so, pushes a button that starts the saw on the outside of the glove. It seems to work.

With the back of her fist, she saws the table apart.

INT. CORRIDOR

Rosa stares out the airlock through the bull's eye and touches the lock.

INT. BRIDGE

Rosa sits on the bridge and looks at the vector image. She tries to see something. Another disturbance appears, but only for a millisecond. Rosa makes a five tally on her list.

She picks up the recorder and speaks into the microphone.

ROSA

I'm sad that you didn't record anything. I am so scared of dying alone.

(tries to hold it together)

There is no hope if there is no farewell, Rasputin. I will try to break through the glass cover today before I'm put to sleep...

INT. CATACOMBS

Rosa lies in her hyper-sleep bed, armed with the saw, and is ready for the cover to close.

In the background, the siren drones on.

ROSA (V.O.)

You have to realize that we are scientists and there is no room for superstition here. I am not hoping for any god to be here with me, but I want you to be here. I've decided to take our fate into my own hands.

She pushes the button in her closed sarcophagus and makes a fist to turn the saw on. She slams it into the glass cover.

The siren stops and Rosa gets groggy while the saw only scratches the glass. Hyper-sleep kicks in; Rosa tries to resist with all her might and rams the saw into the glass again. She screams with rage and tries to fight the hyper-sleep.

ROSA (V.O.) (CONT'D)

What is happening to us? Everything around us is dead. There is no more life here.

In the process, she cuts her other hand and a small amount of blood spurts onto the inside of the glass.

Suddenly Rasputin is standing next to her sarcophagus. They see each other awake for a brief moment, but Rosa has lost the battle. Her body loses consciousness.

CUT TO:

INT. CATACOMBS

Before Rasputin can react, Rosa has fallen asleep. He screams out of concern and touches her sarcophagus. Then he runs to the display and checks her health status.

The computer recognizes her small wound, but there is no greater danger. Completely distraught, Rasputin breathes deeply.

INT. BRIDGE

The scanner is still on and shows a constant disturbance. Rasputin finds the note with the tally marks, but can't figure out what it means. He pounds on the scanner and then turns it off.

Then he turns on the recorder.

INT. LABORATORY

Rasputin takes one more blood sample, the results of which make him very upset. On the chart, we can see that the jumps are getting bigger. Last time, it was only a matter of a day, but now it is at least 40 days!

His hand shakes so strongly that he drops a glass. The shards shatter on the floor.

ROSA (V.O.)

Look at what's left of our lives. When you hear this, we will only have **three** days left. Everyone is dead. We have lost all contact with Earth. We have been forgotten. You don't have to prove anything to anyone. Only to me.

Rasputin screams and, in tears, smashes the beakers, test tubes, machines and the entire laboratory.

ROSA (V.O.) (CONT'D)

Do you love me?

He sits down on the floor, completely worked up. His hands are bleeding.

RASPUTIN

(in pain)

Yes, I love you Rosa!

INT. CORRIDOR

Rasputin looks at the airlock. With his hand in an impromptu bandage, he speaks into the recorder.

RASPUTIN

Behind this airlock, the same laws apply as in the rest of the universe. It is nonsense to think otherwise.

INT. CATACOMBS

Rasputin's bloody hand brushes the surface of Rosa's glass cover where her blood has dried.

INT. LABORATORY

Rosa walks through the destroyed laboratory and cries.

INT. OXYGEN CHAMBER

The display says 162,442 seconds, less than **two** days.

Rosa has fallen into desperation and sits weeping on the floor. Her breathing is heavy.

RASPUTIN (V.O.)
(calm, distanced)

I just changed my intervals. One day after you have woken up, I will wake up too without you needing to go back into hyper-sleep.

Rosa can't figure out what's happening. She sits up, stretches herself and listens. Her tears become tears of joy.

RASPUTIN (V.O.) (CONT'D)

I still think it's a mistake. But I have lost control of time and I'm out of energy. I feel like our journey is reaching its end. I'm sorry.

He stops recording. Rosa laughs with joy.

INT. BRIDGE

Rosa just bandaged her hand and tests the scanner. The disturbance is still constant. She doesn't know what to make of it.

She conducts a few tests. If she goes too far to the right with the device, then the disturbance disappears. The same thing happens when she goes too far to the left.

ROSA

(to herself)

Perhaps we'll find it together.

INT. CATACOMBS

Rasputin is asleep in his sarcophagus.

INT. SCREEN/ DREAM

The image refreshes from the start so that we see the space mission in a vector graphic.

INT. ROOM OF TIME

Rosa repairs the table and prepares some food.

She wipes things down and cleans the room up. She seems relieved of her stress and worries. In the corner, she finds an old photo of the crew from the beginning of the mission.

She has to sit down and stares at it. It becomes clear to her that all these people died for the sake of one idea.

INT. OXYGEN CHAMBER

The oxygen display reaches 86,400.

INT. CATACOMBS

Rasputin wakes up and breathes easily and relaxed as his hyper-sleep bed opens.

He has a headache. He can hardly wait to see Rosa and launches himself out of the sarcophagus.

A dull sound of the background resembles the siren.

INT. CORRIDOR

Rasputin walks through the corridor and hears sounds coming from the Room of Time. The lights flicker and the siren keeps getting louder.

INT. ROOM OF TIME

Rosa holds her hands over her ears because of the siren's noise, after she has set the table. She is clearly disturbed.

INT. CORRIDOR

Rasputin begins to jog towards the door to the Room of Time.

INT. ROOM OF TIME

Rosa walks towards the door to the corridor. She senses something. Suddenly, the floor shakes for a brief moment. Then the siren stops abruptly.

Silence.

Suddenly a loud sound - all of the clocks in the room begin to work again, and each work runs at a different speed.

CUT TO:

INT. ROOM OF TIME

Rasputin enters the Room of Time but Rosa isn't there.

Confused, he runs through the area and searches for her in all the rooms.

INT. BRIDGE

Rosa isn't here either.

Rasputin can't take the noise anymore, picks up a metal rod and rams it with all his might into the alarm system. The sound doesn't stop entirely, so he continues to beat the box until it is destroyed and the sound stops.

INT. OXYGEN CHAMBER

The recorder lies on the floor of the oxygen chamber. Rasputin turns it on in the silence.

ROSA (V.O.)

(breathing heavily)

I don't know if we were the victims of a jump and I don't trust myself anymore to look into it. I'm scared that fate is trying to spite us.

(MORE)

ROSA (V.O.) (CONT'D)

I wish I could just tear you out of your sleep.

Rasputin sits down. He is freezing. It is cold and his breath is visible. He knows what is coming and begins to cry.

ROSA (V.O.) (CONT'D)

(breathing even more heavily)

There are only a few minutes left and your hyper-sleep bed isn't opening. Why are you still sleeping?... Maybe this is the right time for a last testament. But everything that I have to leave behind is you. Maybe you were right, that at least a portion of us should end up with infinity.

(Silence)

I love you, Rasputin.

(takes a breath)

There is nothing here. My breath is black. As I approached my shore, and it seemed that only the river stood between us, I stopped for a moment to see a little more.

The dull thud of Rosa's body.

Her heavy gasping echoes through the room.

Rasputin collapses and sees that the oxygen display reads 0.000. Completely beside himself, he stands up. He can't figure out what he is seeing and why he is still alive.

He takes a couple steps towards the door to the corridor.

His breathing becomes slower and slower. Rasputin's face freezes.

ROSA (V.O.) (CONT'D)

Rasputin, the airlock...

Rosa's last breath.

A door creaks on the recording.

Behind Rasputin in the corridor, the airlock is open. It is pitch-black outside. Rasputin's breaths are increasingly labored. At first, he is unsure, then he turns around and looks back.

END