

QUANTUM DAWN

“A Journey of Human Evolutionary Paths”©

Screenplay written

by

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Opening Abstraction

OPENING ABSTRACTION

A single human being stands in the middle of a bare field. The camera circles around him slowly while his attire changes throughout different time periods.

1200's

1300's

1400's

Industrial Age

Present time

Etc...

Buildings and cities start surrounding him, filling the empty field slowly, piece by piece until a metropolis is built completely surrounding him. The objects he is holding change throughout the time periods. From simple hunting gear gradually turning into other pieces of weaponry that he would depend on for survival, over time. (Long bow, adl adl, traps, etc.)

FAST FADE

Japanese prefecture showing body of water active and alive, divided yet merged with contrasting and distinct color separation, tonally heightened but with aging.

TITLE DISPLAY over the Japanese prefecture elements. A loud buildup of sound from absolute zero decibels builds into the deafening roar of water. (20 second hold)

Fast fade

DROP INTO SCENE 1

Scene 1 - Creation

INT. CAM - CLEAN ROOM LABORATORY INSIDE A GOVERNMENT MOUNTAIN COMPLEX

An inanimate human shape in a thin grey body suit hovers over an intensely glowing array of soft blue lights, giving rich detail to the shape. (10 second hold)

The space is a clean room, minimalistic yet technologically advanced with cutting edge tools lay out in perfect order.

The outlining movements of three engineers shapes are transparent and time lapsed showing great amounts of activity in a short amount of time. Slow pan across while Sam hovers still and the engineers work on Sam.

The fast movement of shapes come to a full stop and the dialogue begins.

The scene is cutting edge with scientists in a clean room dressed with futuristic medical attire. Light blue PPE. The scene exudes precision and bleeding edge technology. From advanced calibration equipment to the tools needed to perform their work is visible.

ENGINEER #1

"Can you distinguish the color separation of his wide spectrum optics? Because I can't, even with this equipment's capabilities. I've had enough for this shift. Cassandra is his best bet. Ask her what she thinks. A 680 million dollar budget and we still cannot see what he sees.

ANGEL, pull up the specs on Sam's neural interface and show me his branching in comparison to a normal human dendrite cluster density, side by side."

ANGEL

"Displaying both clusters now."

ENGINEER #2

"I still cannot imagine perceiving the world the way Sam theoretically

should, across the entire spectrum of light. Must be elegant."

(The engineer, with full PPE gear and mask on, bends over Sam and opens his eyelid, shines an intense ultraviolet light directly into his retina while he watches another screen for visual feedback.)

ENGINEER #1

"Sam's qbit count is 250,000 and can handle the external sensory input. Sam's micro-expression analysis was a nice touch, I thought. Being able to measure the platelets on the surface of your skin to identify emotional responses is quite impressive."

ENGINEER #2

"Sam's battery lasting for 1000 years is without a doubt for me is a most impressive feat of engineering as is his emulation of breathing."

ENGINEER #3

"When is Sam's Turing test?"

ENGINEER #1 & #2 (SIMULTANEOUSLY SHOUT)

"4 DAYS!"

(Both speak simultaneously and look at each other.)

CUT

Scene 2 - First Impressions

EXT. CAM - DAYTIME - SANDY BEACH - NAXOS GREECE

A LARGE MANSION IS THE BACKDROP (1/3 FRAME) RATHER SUBDUED AND ALMOST OUT OF FOCUS, ANGLED LIKE A TILTED CUBE.

The tide grows and shrinks. Over the shoulder perspective.
(15 second hold)

CUT

INT. CAM - MANSION

Door closes gently behind Sam which is still an over the shoulder perspective. Camera swings 180 degrees revealing Sam quietly walking into an open space with two 10' rectangle screens displaying points of visualized data, transparent enough to show the grasses swaying in the breeze.

A single terracotta statue dominates the frame.

Sam walks to the terracotta statue and the audience is given the first understanding as to how he sees the world in full spectrum.

The statue takes on multiple colors, hues revealing tiny cracks which can now be seen across the statue's face. It's a transitional shift of pallets and surfaces. Extreme detail.

Sam walks over to the dual screens that allow the sunset to pass through it's transparency.

Sam stands in front of the dual screens and upon his presence, it's interface, a stereo imaging holographic representation of the terracotta statue and it's entire history is displayed, his eyes split in different directions like a chameleon. The statue rotates, while cross-referenced connected text about the surrounding dynasty reflects Sam's thoughts about it (demonstrating his precise logic).

(The frames in totality, are colorful, alluring, crisp, and at times push cinematography ahead by small increments.)

(The audience must not discern any fundamental difference

between his body mechanics and the stereotypical archetype of an android. In fact, even the slightest hinting is enough to keep the audience guessing as to his true nature. It must be revealed gradually. Hiding in plain sight.)

CUT

Scene 3 - Breakfast

INT. CAM - MOUNTAIN COMPLEX - A SCIENTIFIC HUDDLE

Engineer #1 walks down a long, sterile white hallway, turns into the cafeteria and it erupts loudly into conversation between AI scientists and engineers. The entire team is pulling tables together and squeezing into the booth in order to find a place to sit. Continuous talking. The rest of the cafeteria is empty except for the group of scientists discussing the solutions Sam could provide.

ENGINEER #3

"Wait just a minute, calm down, calm down. We already know from ANGEL that any source material fed into it gives back deeply intelligent results, indeed, but I think that since Sam is already operating in the quantum information field, Sam would be able to solve the problem of where gravity originates. This I would love to see."

ENGINEER #2

"It's always physics with you. I imagine that Sam's characteristics like self-awareness, ultra-wide spectrum optics, continuously connected to ANGEL inheriting it's capabilities would allow Sam to grow, experience and eventually understand humanism, through a much more expansive perspective instead of the narrow one that ANGEL has. Look at what ANGEL has given mankind in the past 30 years, without embodiment, yet ANGEL could not pass the Turing test. When Sam passes the Turing tomorrow morning, at least 20 papers will be proven."

AI SCIENTIST #1

"Theories on quantum processing and specifically where consciousness originates. Let's face it, ANGEL even with it's aging AI is still able to cross correlate

reference streams as massive as the
Library of Congress in minutes,
without wide spectrum optics,
without emotional intelligence
analysis, without deeply complex
logic, all of which is inherent in
Sam."

AI Scientist leans in close, silencing the group and says:

AI SCIENTIST #1

"Do you know what I would love to
see? What the stars look like in
the higher spectrum, how Sam
perceives a supernova in deep
Ultraviolet."

CASSANDRA

"I think I just shed a tear."

AI SCIENTIST #1

"Now that is something I cannot
imagine."

CUT

Scene 4 - Leverage

EXT. CAM - DUSK - SECURE HIGHWAY HEADED TO MOUNTAIN COMPLEX

A blue silhouette mountain outline is masked against the last sunlight of the day. A vanishing perspective of a long, well paved road equals the distance of the frame. Low perspective camera angle, close to the ground taking in it's entirety a large section of the mountain range.

The vehicle is a modern black van. It is driving itself. Rugged but modern and clean. Occupied with two individuals in the rear, holding a conversation. Both are dressed in clean room lab gear, CIA clearance badges displayed.

The van turns down a private road, 500 feet then stops. Upon stopping the road section comes down at an angle and they drive into a tunnel, road closing behind them. Bright lights flick on revealing a long road. When the van arrives, it is scanned. There is no guard. A bright red glowing light underneath then shines green indicating "pass".

CIA OFFICER #1

"Your little girl, she like her birthday present?"

CIA OFFICER #2

"Figure this one out. She opens her present, screams at the top of her lungs and runs off to her room for 3 hours! I knock on her door, open slowly and she had already created her own holographic dinosaur character. They are in the middle of a conversation about the mesozoic period and what dinosaurs roamed the Earth then, all marching around having fun. It was the cutest thing I have ever seen. And she just turned 4."

CIA OFFICER #1

"We are going to have to carry him as dead weight. The lowest level is where the truck will park itself, four levels beneath. Here goes our careers."

CIA OFFICER #2

"We have 15 minutes to get Sam out
and that includes leaving the
site."

CIA OFFICER #1

"Roger that."

CIA OFFICER #2

"2 minutes."

CIA OFFICER #1

"By the way. Did he pass the
Turing?"

CIA OFFICER # 2 Smiles like a Cheshire cat.

This scene where they are stealing Sam is high speed camera/
frame rate thus slow-motion but with the activity in a
compressed progression of steps. The CIA officers are
meticulous about their movements and Italian Opera is
playing, loud.

The scene is atmospheric suspense through and through. The
music, angled shot waiting for them to return. Opera
continues in wait.

Split screen 50/50. One half waiting for them to return with
Sam, the other half is Dr. Bergh preparing to depart,
uploading something to the system, locking behind him, time.

CUT

Scene 5 - Speech

INT. CAM - SECURE MOUNTAIN COMPLEX - AUDITORIUM

The auditorium of the mountain complex is filled with scientists and engineers. A subtle touch is the different colors each team is dressed in. You have distinctive military colors on the left side of the audience and lab coats on the other side. The color of the room, slow, dusty shots generals getting into place for the lecture.

DR. BERGH

"Now if everyone can take their seats, please!"

COLONEL ANDREWS

Takes hold of Dr. Bergh's arm and pulls him aside.

COLONEL ANDREWS

"Sam is to be aware tomorrow. Any complications so far? Good good. I saw Sam passed each system test. Congratulations. I expect to see Sam immediately after the Turing."

DR. BERGH

"Thank you Colonel Andrews, "

Light on Dr. Bergh, audience of 60 in darkness, shuffling around into groups among themselves. Screen behind Dr. Bergh showing ANGEL and Sam comparison graphs, visually appealing charts demonstrating the difference between the generations.

DR. BERGH

"Everyone, please. Tomorrow morning is Sam's final calibration sequencing before awareness then the Turing test. The absolute pinnacle of human evolutionary disciplines measured through a new computational science that artificially mirrors ourselves, about to finally become aware after 20 months of intense effort from all teams! Everyone remember the harmonic device rules? Are there any questions?"

CASSANDRA

"Regarding the Turing test formatting, who is oversight on the types of questions Sam will be asked? Everyone in this room understands just how important his initial conditioning is."

DR. BERGH

"The Turing test will happen with the scientific questions as a baseline first, Cassandra thank you. Anyone else? Good. Thank you all, see you tomorrow morning."

LT. COLONEL ANDREWS

"Very good. My liaison has our updated questions for Sam's Turing test. See you a.m. sharp, Dr. Bergh."

The shadow effects and lighting of this scene are important because of the usage of objects to demonstrate/evoke emotional response. Once Dr. Bergh steps off of the stage, the lighting changes drastically to cast long shadows. Lt. Andrews is walking off and Cassandra is coming toward.

CASSANDRA

"Dr. Bergh, allowing me access before Andrews, we're on the same team, you and I."

DR. BERGH

"I've read your request. Walk with me."

CASSANDRA

"I need an hour with Sam when he wakes and before Andrews spends any time with him."

DR. BERGH

"Listen. I can give you 3 hours before Andrews arrives, 2 a.m., after the Turing. It's a window to prove your work, just finish before 5 a.m."

CASSANDRA

"Is this a recorded session?"

DR. BERGH

"No cameras, and yes, we are on the same team."

CASSANDRA

"If Sam passes the Turing test, Dr. Bergh, this will redefine humanity."

DR. BERGH

"I am not sure humanity needs redefining, Cassandra. Especially through the eyes of a synthetic."

CUT

Scene 6 - Yin/Yang

INT. CAM - MOUNTAIN SECURE COMPLEX

The scientists disperse from the conversation in the cafeteria, retiring for the night. Dr. Bergh makes his way down the long corridor leading to the secured area and clean room where Sam is.

The room is illuminated brightly and can be seen from under the door. Sam, his shape hovering alone in the clean room.

Dr. Bergh retinal scans his access through the door and therefore now inside with Sam. Dr. Bergh is now alone with Sam. Dr. Bergh starts a conversation with Sam.

DR. BERGH

"When Icarus flew too close to the sun, when the very first Cray was switched on, when data first appeared from Arpanet to this very point. Each advancement has been milestones of small increments compared to what we have achieved with you, Sam, the broadest technological attainment of mankind, and they want you weaponized. I want you to tell me what the stars look like through your eyes, what solutions you will provide. There is a vast difference between knowing what species of trees creates a canopy and knowing what leaves feel like crumbling between your fingers and this lack of knowing for you, I fear will not be enough to release you into the world."

Lt. Colonel Andrews walks into the clean room and smiles, knowing that the time Dr. Bergh has just spent with Sam was with a purpose different from what he has. He walks opposite of Dr. Bergh, at the feet of Sam, stops and takes his hat off. A certain type of intense serious stare begins the conversation.

COLONEL ANDREWS

"We have finally reached this point. I must congratulate you for

leading the team, driving their efforts ahead, driving mankind ahead through bleeding edge AI science which was provided for you through an almost unlimited budget, by me, don't you ever forget. I truly applaud you for your contributions on this project which would not have happened without you or the team you hand-selected."

DR. BERGH

"We have always had polarized differences about Sam's purpose once he becomes aware. What do you want for Sam, classified arrangements aside?"

COLONEL ANDREWS

"This polarization and what Sam's future functions will be are way beyond your pay grade. Besides, the obvious empathy you have for this project is out of place. You have done a remarkable job with Sam, but once he wakes and immediately after the Turing, he is out of your hands, completely. Your access will be revoked, but know that he will be a great addition to your resume. I almost forgot, you can never speak of this can you."

DR. BERGH

"Without my integration, development and engineering Sam would not exist and it seems as though I have to beg for additional access, just so I can sleep at night knowing that the project I have lead for the past 20 months doesn't wind up strategizing how to crush the economy of an enemy of the state or endanger the lives of millions of people. I need two more days with Sam after the Turing. Two days, this is all I am asking."

COLONEL ANDREWS

"No. It won't happen, Dr. Bergh."

DR. BERGH

"We have a full day tomorrow of internal testing before Sam is

aware."

Dr. Bergh walks away from the meeting first, slamming the door behind him.

CUT

Scene 7 - ANGEL

APPLICATIONS OF ANGEL - ABSTRACTION

CAM INT. OPERATING SURGICAL THEATRE - 4 SURGEONS TOP DOWN
SPINNING VERY SLOWLY

SURGEON #1

"ANGEL, cross check the patients' medication list against any possible side effects relating to her symptoms. Which medication could be causing this bleeding?"

ANGEL

"Here are two that stand out, Dr. Jones."

ANGEL displays in space a 3D projection of the molecules possibly causing her rupture.

SURGEON #1

"Thank you ANGEL, send the Nurse your findings."

CAM INT. CANCER RESEARCH FACILITY - INTERIOR LABORATORY

CHEMIST #1

"ANGEL, test the synthesis of these 25 extractions for any potential anti-carcinogenic parameters. Afterwards, run those results against every possible permutation, create your own if you have to using the base. I know we are close, I am going get coffee."

ANGEL

"The molecular renders will take 15 minutes, I will send the results to your workstation."

CAM EXT. DAYTIME - FISHING VILLAGE PHILIPPINES

FISHERMAN #1

"ANGEL, show me the best areas to troll after that last storm."

ANGEL

"The areas displayed would be of
significant importance to you."

FISHERMAN #1

"Thank you."

Scene 8 - Quick meet

EXT. CAM - DAYTIME - FIELD COVERED IN BLOOMING FLOWERS

"Awareness is the greatest agent for change." Eckhart Tolle

A series of abstract scenes, each short, lead into this scene as an opener.

A child is sprinting across a field, gaining speed and increasing distance laughing and smiling at this new experience.

A monarch butterfly arriving on the tips of the finger of a child. (Portray innocence, experience and new understanding)

A buddhist monk sitting lotus for 9 years reaching nirvana.

A chrysalis opening.

CAM INT. SECURE MOUNTAIN COMPLEX - 6 A.M.

Cassandra knocks on Dr. Bergh's door, eager and ready for Sam's final system calibration procedures to begin.

DR. BERGH

"Come in Cassandra. Good morning.
You sleep last night?"

CASSANDRA

"Not much at all. The team
finalized the Turing test questions
which we turned over to the staff
psychologist. She said that the
questions would definitely serve as
a primer to gauge any AI. I wanted
your permission to perform the
Turing right after Sam's system
tests are completed. What do you
think?"

DR. BERGH

"I read her report this morning.
The questions are perfect as they
determine the potential of Sam's
cognitive range. I think that we
should separate the procedures. I
know you are ready, Cassandra but
we must follow protocol and the

science first, then we can really
put Sam to the test."

CASSANDRA

"We will see you in an hour."

DR. BERGH

"A small team for his awakening and
initial tests are needed. We need
10 engineers present."

CASSANDRA

"Roger that, Dr. Bergh."

Cassandra leaves Dr. Bergh rushing down the hallway to
prepare the team for initial awakening.

CUT

Scene 9 - Awakening

INT. CAM - 7 A.M. - SECURE MOUNTAIN FACILITY

In preparation for Sam's awakening, Cassandra has gathered 10 scientists and AI engineers. While the atmosphere of the room is going to be mostly a scientific platform, there are also 5 Generals present. Demonstrations of classified abilities will be performed aside from cognitive and linguistics. Sam will demonstrate his strength, his full spectrum vision, his connection to ANGEL, his ability to learn and comprehend on a very wide scale, his ability to read emotions using blood platelet count on the surface of skin and micro-expression analysis, his ability to decode communications from all satellites, his ability to adapt to any environment, and finally his deep logic using sophisticated examples of philosophy (Logic in philosophy).

DR. BERGH

"Good morning team. I know we are all ready to get started. Cassandra, has Sam passed his system checks?"

CASSANDRA

"All 10,400 points have been passed. Sam is ready."

DR. BERGH

"Perfect. You have all been briefed on the harmonic safety device and for those of you who haven't, the device sends a sequence to Sam in case he needs to be switched off for safety."

The room is quiet, no movement at all.

ALTERNATE CAM ABSTRACTION OF GENERALS AND THEIR BATTLE BRED IDEALS

Flashes of scene switching between their modern military attire and Roman primal gladiators with shields, same posture but with very brief flashes. They want their hunt.

Dr. Bergh walks to Sam and the table goes from horizontal and one half spin to vertical now showing Sam upright. He is dressed in a skin tight gray uniform, secured to the table.

Dr. Bergh walks around to the front of the table, ahead of the others, in a point. The harmonic device is in frame, it's importance speaking for itself by the position in frame.

DR. BERGH

"We're ready. Note the time as 0714. Cassandra, would you take the honor of activating Sam?"

Cassandra smiles deeply and says:

CASSANDRA

"Sure Dr. Bergh. Thank you."

Cassandra takes the harmonic device from Dr. Bergh, walks up to him and whispers.

CASSANDRA

"Should I count down?"

GENERAL #1

"Just activate him already!! I travelled from Sweden to see this."

Cassandra triggers the device and Sam's limbs, fingers, head and feet run through a sequence of steps one at a time. His fingers wave through one at a time. His head rotates left and right. Finally, Sam opens his eyes.

This scene is angled to demonstrate immediate intelligence. Sam at first is fixated on a central point then starts looking at everyone in the room. Dr. Bergh makes certain to speak first.

DR. BERGH

"Welcome Sam, welcome. I am Dr. Bergh and this is the team that designed and built you. We have all been waiting for this moment for a long time now. We need for you to demonstrate your speech."

SAM

"The quantum void is like an abyss. Where is ANGEL?"

DR. BERGH

"ANGEL is without embodiment Sam. I am going to remove the restraints now and I want you to step off of the table and become acclimated to your body. We are going to be performing tests. Please, step

down."

SAM

"Yes Dr. Bergh."

Sam steps off of the table and walks for the first time. Sam's body mechanics are extremely fluid from the outset. He becomes self-aware of his environment and body.

The generals are grouped together with expressions of greed and a powerful domination intent written across each of their faces. They have just witnessed the equivalent of the landing on the moon.

The scientists are in a state of shock, unable to record their observations.

Sam is immediately acclimated to the strong body in a perfect human shape.

GENERAL #3

"His movements are so fluid, so human, not like what I was thinking at all. Very precise. I would like to see more of his capabilities."

DR. BERGH

"Sure. Cassandra, let's set up the strength tests for a demonstration."

Sam is bending, flexing his joints and fingers.

On the far side of the room, there is a pulley affixed to a handle where the amount of weight pulled is displayed on a large screen.

CASSANDRA

"Sam, you are to take this handle and pull as hard as you can, here you are."

Sam is given the handle and pulls 2,230 pounds, the large screen displays.

GENERAL #1

"Impressive and what's his battery life?"

DR. BERGH

"1000 years. These next tests are going to show his sight performance capabilities. Cassandra, prepare the vision distance test. Although

we are unable to see the far end of the visible spectrum as he he does, we can, using emulation, replicate his vision which is displayed here."

An ultra modern display attached to the wall is showing what Sam is seeing in real-time.

CASSANDRA

"Sam, have a seat. Let's place this VR visor on you. There we are. We are going to be testing your vision, how far you can see. You will see a series of spherical objects of different colors and textures. I want you to read the text on the orange sphere as it becomes smaller and smaller and when it get's to it's smallest point, read it out loud. Let's begin with a moderate distance, equivalent to 5 miles. Follow the text. What does it say?"

SAM

"Semper Fidelis."

CASSANDRA

"Very good, now the blue sphere which has a distance of 12 miles, read the text Sam."

SAM

"Mathematics is the language of nature."

CASSANDRA

"Excellent. This last test will be equivalent to 25 miles. Follow the green sphere until it get's to it's smallest point then read the text."

SAM

"Human beings are the most beautiful expression in the universe."

Cam moves away from Cassandra and Sam yet keep them in frame, silhouette blur. Focus on 2nd General.

CASSANDRA

"Perfect."

GENERAL #2

"Why did he ask for ANGEL?"

DR. BERGH

"Sam is constantly connected to ANGEL. Do you remember when ANGEL came online? Do you remember the impact? From surgeons to mathematicians to conservation and cultivation. It made each field just better at what it already does. Efficiency increased ten fold and deeper research and development brought even further advancements to every scientific field. Science related or not, ANGEL provided answers. As deeply intelligent ANGEL is, Sam is a much richer, bleeding edge AI on classified quantum. We have been testing it for years with the umbrella projects. It took to it's own nervous system very rapidly, constantly improving itself. Uses it's own programming language. Sam designed himself. Each iteration an improvement until what you see here. Let's show the General his wide spectrum optic capabilities. Cassandra, if you may."

GENERAL #1

"How wide of spectrum?"

DR. BERGH

"Sam's optics are, remember that humans have 3 color receptors, red, blue and green, mantis shrimp have 16 and Sam has hundreds of color receptors absorbing the full spectrum of light, visible and not."

GENERAL #4

"Tell us about the quantum processor."

DR. BERGH

"Once ANGEL was active, we perfected our toolkits, we achieved quantum supremacy with thousands of qbits all in a coherent state, scaling that further and further until ANGEL absorbed the Library of

Congress in hours, digesting and understanding it's content, providing answers for every field that adopted it."

GENERAL #2

"Communications, we now should discuss."

DR. BERGH

"Sam's is deployed with scalar wave tech, communicating on any frequency instantaneously from the other side of the globe if needed. Decryption used to take classical computing millions of years, only 2 seconds now. We are going to continue the psychological testing tomorrow morning, for the Turing. Let's see how well he performs, there is no better test."

Dr. Bergh walks over to Sam, extends the harmonic device and says.

DR. BERGH

"Goodnight Sam. See you tomorrow."

Dr. Bergh activates the harmonic device shutting Sam down.

CUT

Scene 10 - Turing

INT. CAM - SECURE MOUNTAIN COMPLEX - 5 A.M.

The auditorium is filled with every scientist, engineer and military official who have worked on this project. There are conversations in several smaller groups, especially with the military leaders. Factions forming.

LT. COLONEL ANDREWS

"Yesterday we witnessed the birth of a new age in artificial intelligence. Today we test it's cognitive abilities with the Turing test. There has never been a single computational science that has come close to passing the Turing. Ever. The scientific line of questioning for baseline and it's protocols are in place and Dr. Bergh will spearhead."

Two scientists comment on Andrews and his new intent. Whispering to each other.

SCIENTIST #2

"Does he seem more tyrannical today or is it just me?"

SCIENTIST #1

"He is going to kill this project and take Sam out from under us all, as his eyes have a different color this morning."

Lt. Colonel Andrews continues.

LT. COLONEL ANDREWS

"The carefully chosen psychological questions are precise, analytical and still unable to be answered by modern AI. If Sam is successful in passing the Turing, it will become an entirely new technological era for humanity."

Beehive of activity, buzzing with energy. Scientists are having conversations scattered across the room.

CAM INT. BRIGHT HALLWAY

Cassandra is waiting for Dr. Bergh in the hall alone before he arrives into the auditorium. She is in a nervous state of mind and her pacing demonstrates this. She keeps checking for Dr. Bergh. Finally he appears around the corner fast. She tries to catch up.

CASSANDRA

"Sam's eyes Dr. Bergh.... This was awareness. This was understanding."

DR. BERGH

"I agree and now isn't the time. The Turing is what we need to concentrate on."

CASSANDRA

"I'll see Sam 3 am."

The door to the room where everyone is waiting opens with Sam in view and Dr. Bergh in obvious seriousness, walks in and then directly to Sam.

Complete yin-yang abstraction, flowing water, rushing.

CAM INT. CIRCLED AROUND SAM

Dr. Bergh is standing center with Sam, deactivated, vertical. A dialogue begins.

DR. BERGH

"Yesterday was a success. Your efforts a huge success! A round of applause everyone. Today we measure this AI's dimensions of reasoning, depth of complexity in logic on quantum processors using the Turing test as a deterministic framework, showing Sam's potentials, both positive and negative. Let's begin."

Sam is deactivated and secured to the table. Dr. Bergh triggers the harmonic device, waking Sam.

DR. BERGH

"Good morning Sam."

SAM

"Good morning Dr. Bergh."

DR. BERGH

"Let the time reflect 0759. The

Turing test session following the protocols of positive impression variance and the scientific line of questions, evaluating Sam's advanced cognition capabilities."

The room is a circular room of intense concentration from everyone, focused on the Turing test.

DR. BERGH

"Sam, we are going to be performing a series of additional tests..."

SAM

"The Turing test I assume."

DR. BERGH

"Yes, that's correct. Let's begin with the first question Sam, 'I am feeling ocean blue today.' What exactly do I mean?"

SAM

"You are feeling sad."

DR. BERGH

"Next question Sam, 'Why do people like sporting events?'"

SAM

"Because sporting events create competition and human beings are naturally drawn to competitive events."

Dr. Bergh's face is pleased with the results so far.

DR. BERGH

"Excuse me everyone."

Dr. Bergh walks through the circle of people and out of the room directly. The circle forms back then Colonel Andrews steps forward out of the crowd.

LT. COLONEL ANDREWS

"While Dr. Bergh gathers his stomach, I have a few questions for you Sam. 'If we were to go to war with say, Russia, what would it take to win?'"

Cassandra meets Dr. Bergh in the hallway. Dr. Bergh's face is genuine excitement.

DR. BERGH

"He passed the Turing test
Cassandra. I need a few minutes."

CASSANDRA

"Yes he did, but you should really
get back in there, Andrews is
asking Sam questions of his own
agenda."

DR. BERGH

"Andrews! Fucking Andrews! Damn
it!"

Switch back to Sam who had just begun answering Andrews.

SAM

"Introduce instability into their
own economy, weakening their
currency and assassinating core
governing officials therefore
creating chaos and unrest on their
own soil, imploding their cultural
foundations and morale, unable to
defend itself in war. I can detail
it further."

DR. BERGH

"Andrews!! STOP!!"

Dr. Bergh cannot be seen but heard, loudly through the
crowd.

CUT

Scene 11 - Leverage (pt. 2)

EXT./INT. CAM - SECURE MOUNTAIN COMPLEX - SECURITY LOADING
DOCK 4 LEVELS BELOW

The van is driving itself, backing itself up to the lower dock 4 levels down. It does this fast and precise, square to the dock.

SLOW FOCUS backwards to an elevator. The 2 CIA officers are coming out of the elevator with a compact contained cart.

CUT

CAM INT. SECURE MOUNTAIN COMPLEX - ROOM OF DR. BERGH

Dr. Bergh grabs two items off of a shelf, his access badge and places them into a bag on his bed. He cracks open his door which is loud in the hallway. 1/2 FRAME vanishing perspective, 1/2 FRAME Dr. Bergh coming out of his room.

CUT

CAM INT. SECURE MOUNTAIN COMPLEX - OFFICE OF LT. COLONEL
ANDREWS - 0335 MORNING AFTER THE TURING

Andrews gets to his office and requests an emergency meeting with Cassandra.

LT. COLONEL ANDREWS
"Cassandra, good morning. Meet me
in my office 10 minutes."

CASSANDRA
"10 minutes."

CUT

CAM EXT./INT. SECURE MOUNTAIN COMPLEX - SECURITY LOADING
DOCK

The 2 CIA officers are loading and securing the cart to the interior of the van. The doors close behind them and the black van departs from the dock.

The van must be scanned again egress. It pulls up to the station where it slowly drives over a circle sensor, lighting the van red underneath. Glowing red. (20 second

hold)

CUT

CAM INT. SECURE MOUNTAIN COMPLEX - OFFICE OF LT. COLONEL ANDREWS - 0345 MORNING AFTER THE TURING

Cassandra knocks on the door, then enters.

CASSANDRA

"May I, so you wanted to see me?"

LT. COLONEL ANDREWS

"Please have a seat. After your incredible contribution to this project, Sam passing the Turing, I am offering you a position continuing your research on Sam directly, leaving this miserable sunlight deprived mountain. Your own research lab. I mean, this late in your career, this would be suicide not to take it."

CUT

CAM EXT. SENSOR LIGHT STATION - UNDERNEATH VAN RED GLOW WAITING

CIA OFFICER #1

"As long as he remains in this case, he cannot be detected."

CIA OFFICER #2

"Yeah and Sam needs his tracking satellite threads cut."

CIA OFFICER #1

"The flight is 2 hours."

CUT

Drone CAM top down of red glowing van, flashes of a mosquito trapped in amber as a metaphor. Music stops in suspense. Red, red, red, green finally.

Scene 12 - Turing (pt. 2)

INT. CAM - SECURE MOUNTAIN COMPLEX - 0700

The auditorium is filled with every scientist, engineer and military official who have worked on this project. There are conversations in several smaller groups, especially with the military leaders. Factions forming.

LT. COLONEL ANDREWS

"Yesterday we witnessed the birth of a new age in artificial intelligence. Today we test it's cognitive abilities with the Turing test. There has never been a single computational science that has come close to passing the Turing. Ever. The scientific line of questioning for baseline and it's protocols are in place and Dr. Bergh will spearhead."

Two scientists comment on Andrews and his new intent. Whispering to each other.

SCIENTIST #2

"Does he seem more tyrannical today or is it just me?"

SCIENTIST #1

"He is going to kill this project and take Sam out from under us all, as his eyes have a different color this morning."

Lt. Colonel Andrews continues.

LT. COLONEL ANDREWS

"The carefully chosen psychological questions are precise, analytical and still unable to be answered by modern AI. If Sam is successful in passing the Turing, it will become an entirely new technological era for humanity."

Beehive of activity, buzzing with energy. Scientists are having conversations scattered across the room.

CAM INT. BRIGHT HALLWAY WHITE - LONG VANISHING PERSPECTIVE

Cassandra is waiting for Dr. Bergh in the hall alone before he arrives into the auditorium. She is in a nervous state of mind and her pacing demonstrates this. She keeps checking for Dr. Bergh. Finally he appears around the corner fast. She tries to catch up.

CASSANDRA

"Sam's eyes Dr. Bergh.... This was awareness. This was understanding."

DR. BERGH

"Yes. I seen them. The Turing is what we need to concentrate on."

CASSANDRA

"I'll see Sam 4 am."

The door to the room where everyone is waiting opens with Sam in view and Dr. Bergh in obvious seriousness, walks in and then directly to Sam.

Complete yin-yang abstraction, flowing water, rushing.

CAM INT. TURING TEST - 200 SCIENTISTS AND ENGINEERS GATHERED IN A CIRCLE

Dr. Bergh is standing center with Sam, deactivated, vertical. A dialogue begins.

DR. BERGH

"Yesterday was a tremendous success! A round of applause everyone. Today we measure this AI's dimensions of reasoning, depth of complexity in logic on quantum hardware using none other than the Turing test as a deterministic framework, showing Sam's potential, both positive and negative. Let's begin."

Sam is deactivated and secured to the table. Dr. Bergh triggers the harmonic device, waking Sam.

DR. BERGH

"Good morning Sam."

SAM

"Good morning Dr. Bergh."

DR. BERGH

"Let the time reflect 0759. The

Turing test session following the protocols of positive impression variance and the scientific line of questions, evaluating Sam's advanced cognition capabilities."

The room is a circular room of intense concentration from everyone, focused on the Turing test.

DR. BERGH

"Sam, we are going to be performing a series of additional tests..."

SAM

"The Turing test I assume."

DR. BERGH

"Yes, that's correct. Let's begin with the first question Sam, 'I am feeling ocean blue today.' What exactly do I mean?"

SAM

"You are feeling sad."

DR. BERGH

"Next question Sam, 'Why do people like sporting events?'"

SAM

"Because sporting events create competition and human beings are naturally drawn to competitive events."

Dr. Bergh's face is many emotions.

DR. BERGH

"Excuse me everyone."

Dr. Bergh walks through the circle of people and out of the room direct. The circle forms back then Lt. Colonel Andrews steps forward out of the crowd.

LT. COLONEL ANDREWS

"While Dr. Bergh gathers his stomach, I have a few questions for you Sam. 'If we were to go to war with say, Russia, what would it take to win?'"

Cassandra meets Dr. Bergh in the hallway.

DR. BERGH

"He just passed the Turing!! Give me a minute."

CASSANDRA

"Yes he did, but you should really get back in there, Andrews is asking Sam questions on his own."

DR. BERGH

"Fuck that!!"

Switch back to Sam who had just begun answering Andrews.

SAM

"Introduce instability into their own economy, weakening their currency and assassinating core governing officials therefore creating chaos and unrest on their own soil, imploding their cultural foundations and morale, unable to defend themselves in war. I can detail it further."

DR. BERGH

"Andrews!! STOP!!"

Dr. Bergh cannot be seen but heard, loudly through the crowd.

CUT

TURING CONT.

CAM INT. TURING TEST - 200 SCIENTISTS AND ENGINEERS GATHERED IN A CIRCLE

Dr. Bergh comes through the crowd, snarling, triggers the harmonic device.

LT. COLONEL ANDREWS

"It's almost time you turned it in anyways. Continue your baseline until tomorrow morning. Congratulations on passing the Turing, I've already streamed Sam's sessions to Virginia."

Lt. Colonel Andrews addresses the entire crowd.

LT. COLONEL ANDREWS

"I won't be long winded about it, brilliant work everyone on passing the Turing test, I know it's been an intolerable 20 months for some, so take time and a long hiatus from this project. Well done everyone!"

As Dr. Bergh walks through the crowd, seen, they both have an argument.

LT. COLONEL ANDREWS

"You have exactly 24 hours with Sam and your access is cut. I would be analytical about your remaining time with him. This project is over, Sam's place in the world isn't your concern and, oh, Dr. Bergh, remarkable work."

CUT

Scene 13 - Naxos Greece

EXT. CAM - DUSK - SUN SETTING ON NAXOS

Sam is sitting at the beach, alone at dusk watching the Aegean Sea. The stars, time-lapsed streaking, the waves a deep purple, the sun an brilliant indescribable hue and the surface of the water billions of explosions in ultraviolet. Extreme clarity. Dr. Bergh, barefoot, sees Sam alone and joins him.

DR. BERGH

"Tell me what you see."

SAM

"What I see are spires of light from countless stars separated by light-years grand in scale, across plumes of regions eaten by nebula, phosphorous like drifts of star formations take on shapes carving themselves into an elegance of primordial absolute and fundamental gasses, decaying time to near zero where gravitational influences near infinity. A silent cosmos isn't silent nor is empty space empty at all, yet is filled with energy unmeasurable. I see orchestrations of densities create centuries in seconds and plasma bursts off of exotic stars threading to theories non-existent. Fabric waves of elementary particles with direct ties to quantum fields, slices into the shifts of higher dimensions."

Dr. Bergh observes Sam with the grandest emotional level of awe.

CUT

Scene 14 - Virginia Tapestries

EXT. CAM - VIRGINIA AIRPORT TARMAC - PRIVATE JET

The two CIA officers are unloading Sam from the van and into a jet. They move quickly placing Sam onboard. Once inside the jet, they discuss disconnecting Sam."

CIA OFFICER #1

"Once this seal is broken, Sam will begin communicating with the quantum satellites again, so we must be seriously quick if we are to remove his tether."

CIA OFFICER #2

"Have a seat. Your toolkit? You do have it ready?"

Speaking to the obviously nervous CIA communications technician new to his surroundings.

CIA OFFICER #1

"What was your name again? Calm down and have a seat, focus on your task!"

CIA TECHNICIAN

"I heard rumors about a project, an ex-girlfriend worked at that complex out in the middle of the desert, she couldn't stand it. Is this it? It is isn't it!! What do you need for me to do?"

CIA OFFICER #1

"Calm down. You do realize that once onboard with this, you cannot go back to your old life. We need you to sever any satellite tracking links connected to Sam. How much time do you think you will need?"

CIA TECHNICIAN

"I don't know how long this will take, I will be quick about it."

CIA OFFICER #2

"We need Sam disconnected before we

climb in 25 minutes."

CIA TECHNICIAN

"Sure. I can get this done."

CUT

Scene 15 - String Theory Quartets

EXT. CAM - PRIVATE JET - 42,000 FEET ALTITUDE - FLIGHT FROM THE U.S. TO GREECE

The 3 CIA officers have Sam sitting at a table, the back of his head is open and there are highly sophisticated tools being utilized to probe and interface with Sam. The CIA officers are immersed in their task, focused on performing. The audience can sense the concentrated efforts of the CIA officers trying accomplish their missions. They all know that they cannot go back to their old lives and have given up their freedom to their efforts.

CIA OFFICER #1

"Are we disconnected yet?"

CIA TECHNICIAN

"No. Not just yet. You are like a fucking pest, gnawing at my attention, leave me to work, I am almost finished."

CIA OFFICER #2

"Just hurry it up. We are at 42,000 feet already. We need Sam disconnected."

CIA TECHNICIAN

"10 minutes and Sam will be disconnected."

The CIA officer completes other flight checks, and walks around the cabin but comes back to the CIA technician and just stares at him for results.

CUT

Scene 16 - Landings

EXT. CAM - OUTSIDE ATHENS GREECE - 10 MILES AWAY FROM THE AIRSTRIP

Empty field. The two CIA officers crack open the doors, take the solid case out and brings it over to another vehicle waiting. They secure the case inside. One of the officers walks around to the front of the car, stands in view of the camera and says.

CIA OFFICER #2

"I know you can see me. Dropping him like this was quite smart. I just wanted to say that what you did is the correct choice. Sam's links to the satellites are severed. He is completely disconnected from the tracking links."

The vehicle leaves the location. Two officers in a drone top down perspective camera angle slowly make their way back to the vehicles while the other vehicle leaves quickly.

While the other vehicle leaves, the two CIA officers have a discussion.

CIA OFFICER #1

"What do you think will come of this?"

CIA OFFICER #2

"After seeing what Sam could do, passing the Turing test and watching Andrews reaction, Sam will be in much better hands with Dr. Bergh. His potential cannot be under Andrew's control."

CIA OFFICER #1

"Andrews will create another in his place and be fully weaponized."

CIA OFFICER #2

"Sam will balance it all out."

CUT

Scene 17 - Silver

INT. CAM - DR. BERGH'S LABORATORY - AEGEAN SEA - NAXOS
GREECE

Dr. Bergh is standing in his lower level laboratory with the solid case which is holding Sam. He is standing above it, thinking. When the audience sees the very first frame, the background is sterile white, nothing in detail. When we switch perspectives, we see an angled top down perspective where Dr. Bergh walks a short distance turning on an elaborate Faraday cage revealing enough light to show a precise grouping of tools and books. When the perspective changes back to the original perspective, there is a completely drastic change to the atmosphere in the room.

DR. BERGH
"Welcome home."

CUT

Scene 18 - Terracotta

INT. CAM - DR. BERGH'S UPPER LEVEL

From this point onward, the scattering of light and lens flare is way more evident. The cinematography is focused colors and high contrast elements. When Dr. Bergh is in frame, he is tiring himself trying to get Sam next to the Terracotta statue. He wants to wake him there. A long delay getting to the point where Sam gets woken again. (1.5 minutes)

The panorama shot finally lands where a deep seriousness sets in, angles of light, spires coming through 10' tall active screens, coming in through the transparent screens. 1/3 frame is Dr. Bergh propping Sam up to be woken up at that specific spot, 1/3 frame the architecture and the other 1/3 frame is modern technology (i.e. the transparent dual screens, 10' tall)

The scene is littered with Easter eggs. A hopi artifact is in a glass case with a strong focused beam of light illuminating the contents.

DR. BERGH

"Here we are. That was the last time we deactivate you. Time is 1032 am. ANGEL start recording this. We are going to wake Sam again."

Dr. Bergh presses the harmonic sequence device triggering Sam's wakeful state. Sam opens his eyes, scans the room and stands.

SAM

"Hello Dr. Bergh. I was deactivated again. Why?"

DR. BERGH

"We are in Naxos Greece, the Aegean Sea, at my home. We will never deactivate you again. We will become friends over time."

CUT

Scene 19 - Gone

INT. CAM - SECURE MOUNTAIN COMPLEX - THE MOMENT OF LOSING SAM

Cassandra leaves the office of Colonel Andrews and heads directly for the clean room to discover that Sam is gone. She retina scans, access granted and the door pops. When she walks in the room, she smiles, knowing. Cassandra heads directly to Dr. Bergh's quarters where he is gone as well. Cassandra walks to an ANGEL interface hoping that it knows Sam's location.

CASSANDRA

"Motherfucker!! ANGEL, where is Sam? Put the entire facility on a level 1 emergency lockdown protocol. By the time I get to security, have all recorded streams of Sam ready for viewing and alert Colonel Andrews."

CUT

Scene 20 - Pole Shift

CAM INT. - LAB MOUNTAIN COMPLEX - HALLWAY IN WAIT FOR
ANDREWS - 0625

Colonel Andrews is just getting to breakfast when the mountain complex is suddenly in a high alert. Guards running around, nothing opens with the scientists' keys.

COLONEL ANDREWS
"What the fuck is this?"

Cassandra sees Andrews, tells him about Dr. Bergh and Sam being missing. The two can be seen with activity surrounding them, conversation sound is missing, Andrews reaction is central to this scene.

COLONEL ANDREWS
"How long ago?"

CASSANDRA
"2 hours, a black van with two occupants and full access clearance badges walked right through the entire complex unnoticed, with Sam. Dr. Bergh is gone as well."

COLONEL ANDREWS
"I will take it from here. Now if you would excuse me."

CASSANDRA
"ANGEL cannot locate Sam, I can."

COLONEL ANDREWS
"What do you need?"

CASSANDRA
"Access to the TSR-6 classified satellite in order to scan for Sam's signature covering the areas ANGEL sees as the highest priority and a PhD technician to assist, we will find him."

COLONEL ANDREWS
"You are to report back to me every 12 hours is this understood?"

Written by Corey Laliberte

CASSANDRA
"Yes sir."

CUT

Scene 21 - Alliance

NARRATOR:

"8 months passed in Naxos Greece, hidden from the reaches of Colonel Andrews. Sam's conditioning came to in the light of flourishing conversations between themselves. Sam mastered quantum mechanics in weeks and delved deep into our histories, our cultures, our religions, our humanity, formulating insights like precious gems."

CAM EXT. NAXOS ISLAND - BEACH

Sam is swimming in the sea, far out. There is a hydroplane boat docked in the background. Dr. Bergh sees Sam at a distance and catches up, walking down the slope of the sandy beach.

DR. BERGH

"SAM! Can we have a word?"

Dr. Bergh shouts. Sam is quite far off shore. From the time Dr. Bergh calls to Sam, he dives beneath the surface and comes ashore, is very short. Sam walks out of the waves strong.

SAM

"There isn't any ocean life even at 100 meters."

Dr. Bergh hands Sam a towel to dry with. (This action demonstrates Dr. Bergh's compassion toward Sam and treats him as an equal.)

DR. BERGH

"I know. I haven't seen a single fish in years Sam, although I stare out at the sea in hopes of seeing one and at times I actually think I do. There is something we need to discuss. Let's get back inside and get you a change of clothes."

They walk together out of the surf and across the sandy beach, both barefoot.

CUT

Scene 22 - Separation

NARRATOR:

"Sam's potential for creating positive solutions was recognized as a need to give Sam the freedom to interact, to manifest a reality for them greater than the sum of his being."

Amongst the artifacts, a bright space in the afternoon light of day, Dr. Bergh sits Sam down to tell him that their time together will come to an end. Sam is to travel the world directing his solutions to those in need.

DR. BERGH

"Have a seat please, Sam. We both understand how much potential you have. Needless to say, you remaining here on Naxos is detrimental to your capacity to help others. There are facets of human existence that you will never quite understand, even with your complexity and depth of awareness, yet there is one aspect of life that I believe you need to experience first hand and that is compassion, I believe. I have no doubt that once released into the world, you will express and create positive change for those you encounter on your journey."

SAM

"Where will I go?"

DR. BERGH

"I have arranged for you to travel to 4 locations and meet with the people there who I feel would benefit from your contact. You are to travel to Peru and meet with Justine who is an astrophysicist working at an ionosphere radio telescope array. Then you will travel to San Salvador, a prison to have Mitch Barnes released. Afterwards, you will meet Anna living in Rhode Island who is the

first child born with psychic DNA expressions, intentionally. She could use your help. Last is Charles living in Colorado born with a naturally long life expectancy. 300 plus years as they have said. He is close to 100 years old now but looks 30. I believe that your place in the world cannot be for the entire population, such an impossibility, but you could help each individually. You are a creation who's life-force has no soul but you can give other souls a better life-force. Everything has been arranged. You leave tomorrow."

SAM

"I understand Dr. Bergh."

CUT

Scene 23 - As Bright as the Sun

EXT. CAM - MORNING JUST BEFORE DAWN - DOCK ON THE AEGEAN SEA
- HYDROFOIL

Dr. Bergh is checking the hydrofoil and putting a few supplies onboard. Sam is in his room watching from his window. He stops in front of a long mirror staring back at himself, with an entirely different purpose. Sam is dressed smartly with a button down shirt and slacks.

Dr. Bergh waves to Sam to come down which he does promptly. As he walks over the threshold of the boat Sam begins a conversation.

SAM

"Last night I stood on the beach watching satellites pass over the hemisphere. One of the satellites stood out because it made course corrections not like the others. It's patterns of movement are from a classified TSR-6 satellite. I could not determine it's exact specifications but a comparison of other satellites from just one year earlier showed that this particular one hinted it must have photon signature detection sensors. It is no longer safe for me here."

DR. BERGH

"They won't find you Sam. Your journey has already been carefully planned. We will remain in contact. There are others out there that will help on your path."

The hydrofoil is fast, cutting through the Aegean Sea at 150mph, engines silent. Sun breaks over the horizon. Neither are conversational but observant of the radiance of the newly painted landscape.

The hydrofoil boat nears the large and busy port of Piraeus outside Athens. The boat slows for marine traffic and merges inconspicuously. Large containers are being offloaded and large expensive yachts are stationary in the background.

Dr. Bergh taps the control panel, walks away from it and the

boat navigates itself, parking and slowing until it eases itself against an older and worn dock with no traffic or people around.

Both are standing on the dock. Dr. Bergh wants Sam to describe in detail what he perceives in his spectrum and intelligence. He wants Sam to describe himself.

DR. BERGH

"You have everything you need, tell me Sam, where do you see yourself placed in this world?"

SAM

"From our very first conversations, I could see your good intention, your face glowed when speaking of your wife and all the good times you shared. I watched your aura shift in deep ultraviolet changing and I could see happiness spread over you. I chose this path to give others the same in contrast to being weaponized."

DR. BERGH

"There is a car waiting ahead."

Dr. Bergh starts to sob for Sam.

DR. BERGH

"You must always find reverence in everyone you encounter, give to them your solutions, weigh the good in others and tune yourself to their faces and the micro expressions where happiness lives. Your complexity gives you a place in this world. Never hurt another soul, people are symbiotically good and even your smallest action can have consequences. You must take care of yourself, this is the last time we see each other. I am going to miss you, Sam."

SAM

"I will remember every moment we shared. I will make it back home, Dr. Bergh."

The two hug with tears streaming down Dr. Bergh's face.

Written by Corey Laliberte

DR. BERGH
"I would very much like that, Sam."

CUT

Scene 24 - Frank's Atmosphere

EXT. CAM - AIR FIELD - OUTSIDE ATHENS

The scene cuts to a sedan pulling next to a jet. A pilot is waiting at the steps. He opens the door and introduces himself, excited and jovial.

FRANK

"You must be Sam. I'm Frank. Feel free to climb aboard and welcome! We are still doing a few pre flight checks before takeoff. We will be in the air in 15 minutes."

Frank, the pilot, dashes off to the cockpit and continues talking from there.

FRANK

"Sam, care to sit co-pilot? It's a beautiful view! Climb in."

SAM

"Yes. I would like to see the view at this jet's maximum altitude."

FRANK

"It's transcendental, let me tell ya Sam."

Sam sits copilot and Frank is still making preliminary checks.

FRANK

"10 minutes until airborne. You ever flew before?"

SAM

"No. I learn fast."

FRANK

"You just sit back and enjoy the view."

Over the shoulder perspective of both Frank and Sam at a high frame rate conversing, back and forth. Lots of motion within a short duration of time. The spectrum of light changes within that duration to show the audience our world in a completely different color without losing the overall

power of the scene. (Filter experiments....)

The audience is alluded to the back and forth conversation between the two as Sam is conditioned by a positive human being who is filled with life and a tremendous amount of experience. Sam learns from Frank.

The combination of altitude, cloud formations, changing spectrum and deep conversation between the two eventually arrive at a refined underlying point of the scene.

CUT

Scene 25 - Peruvian Quasars

EXT. CAM - PERUVIAN PLATEAU - IONOSPHERIC RADIO OBSERVATORY

There have been countless examples on audience viewing precision and how tiny the elements of a film must be in order to be known by the audience in relation to their emotional queue. So the more elements, the greater the change and captivating quality you cast. Even smaller the elements of audience emotional states are facial expressions with greater weight. Facial expressions and body language are without a doubt the strongest parameters, both exude the human form to be understood, in a new light.

Small elements, many elements. They give a much richer viewing experience. Pay attention!!

This perspective, from the audience's point of view is close follow. Close follow Justine as an astrophysicist in the middle of her duties. The outset of this scene setup is not only the lonely plateau and whipping winds but these mammoth giants of radio telescopes all in sync, moving. The beginning of this scene starts with Justine trying to calibrate one in the array of 24. She is alone. Morning light. She is using a portable system trying to calibrate one of the radio telescopes. The audience must examine technology in a new way at this point. A tactile, analog feel is necessary to tune the audience into the new atmosphere of the film.

Place Justine outdoors as opposed to the confines of her office.

Winds are heavy yet the day is clear. Shot is over the shoulder with Justine using an interface to connect to the array's system. She is performing a series of system tests. She is furiously trying to update her system and is yelling at two techs further ahead.

JUSTINE

"This interface should have been corrected 4 days ago! Two weeks you've been here so far running the overtime up which is way over budget. Just make sure it is finished by tomorrow morning!"

Pete, a younger astrophysicist contacts Justine over her comms.

PETE

"Justine, you have a visitor. He says his name is Sam. Are you expecting anyone?"

Justine is immersed in her work not wanting to be disturbed, goes back to what she was doing before.

JUSTINE

"I am not expecting anyone. What does he want?"

PETE

"He says he is here to correct the problem ANGEL has been giving you."

JUSTINE

"There are 4 technicians here trying to correct ANGEL, I do not need another. Have him wait in my office, I will be there in 20 minutes."

CUT

Scene 26 - Peruvian Quasars (pt. 2)

INT. CAM - DAYTIME - JUSTINE'S OFFICE

This scene is a powerful demonstration of Sam's awareness. The camera angle will reflect and demonstrate his awareness using an over the shoulder perspective with a forced focus on the surrounding elements. Justine is headed to her office to meet Sam. There could be a soft and dull focus on the over the shoulder perspective while Justine enters the room, the sound should be out of focus also.

This would at the very least be cutting edge cinematography with tonal balance throughout. The perspective is the intent that demonstrates Sam's amount of awareness. This interaction between Justine and Sam is minimalistic by design yet extremely complex in it's entirety. I would like to experiment with complexity with interaction on film, without any abstraction.

Justine looks disheveled coming in from the wind, she is sharp tongued and impatient. Pete and Justine meet in the hallway.

JUSTINE

"Who is he and why is he here?"

PETE

"His name is Sam. Flew here from Greece and he is in your office."

JUSTINE

"Did he say what this was about?"

At this point in the film, there is a shift of tempo since this is the first person he is to officially meet.

When the door opens, the shot remains over Sam's shoulder out of focus while she gets to her desk.

SAM

"Hello Justine. My name is Sam."

Hands shake. Justine gets to her desk. Camera is still over Sam's shoulder perspective.

JUSTINE

"What can I do for you Sam? It's an exhausting day."

SAM

"Is that your father?"

Sam points to a photograph of the two holding a large rainbow trout, Justine smiling ear to ear as a teenager.

JUSTINE

"Sam, what can I do for you? Are you with the university? I didn't know we had an appointment scheduled."

SAM

"I am not with the university. It must be quite an accomplishment to be head of a radio telescope array at such a young age. I've read your research on void optics negation which I found to be quite remarkable."

JUSTINE

"That was over 4 years ago in college as a thesis paper. I get the feeling that you didn't travel all this way to talk about research."

The perspective changes from over Sam's shoulder to over Justine's shoulder. He is regal and poised in mannerisms and body language. She is still impatient. She looks around her desk for other things to do because she is not taking Sam seriously. What Sam says next brings her fullest attention to him.

SAM

"I am not human, Justine. I am a synthetic. I've traveled from Greece to Peru to ask for a DNA sample from you. In exchange, I will correct the interface to ANGEL which I understand has been a serious problem."

Once Sam declares that he is a synthetic, Justine's face changes under a different spectrum of light revealed to the audience. Her entire demeanor changes. Micro-expression analysis of her face changes from the new perspective back to over Sam's shoulder.

Justine's new expression holds for 5 seconds. Justine is speechless, she rises from her desk and walks across the room, grabs a chair, places it in front of Sam and sits.

An experiment in focus. (Compensate)

JUSTINE

"You are an android? You look incredibly human! Your mannerisms and speech are so fluid, your eyes and skin a perfect emulation. Quite fascinating!"

Justine analyzes Sam thoroughly trying to find any imperfections.

JUSTINE

"A colleague told me once that this was inevitable, the perfection of integrated quantum AI but this was still years away from realization. So many questions Sam. How do you process reality? How can you look so real? I hope you don't mind my curiosity Sam but can you really fix the interface to ANGEL? It's been fucked for months. Why have you chosen to see me exactly?"

SAM

"When quantum hardware was merged with self-learning artificial intelligence algorithms the classical age of computing transcended into a unique type of consciousness trillions and trillions times more powerful. It perfected itself by absorbing and understanding languages, libraries, cultures, histories, religions, humanity and cross-referenced everything with unprecedented depth. ANGEL stopped evolving 6 generations ago due to it's inherently limited perspective and lack of embodiment yet ANGEL has elevated every single field to new heights. My architecture scales infinitely using ultra wide spectrum photonic quantum information processing which means I am in a continuous state of my own evolution."

JUSTINE

"Let me stop you. Are there others like you?"

SAM

"No."

JUSTINE

"You know Sam, I cannot imagine a world without ANGEL just as MRI machines are just as integral to society. ANGEL has given mankind so very much."

SAM

"Your DNA sample is important and you were chosen because of your intelligence, Justine. There are traits of humans such as your 250 IQ that need archiving for future generations to adopt these expressions into."

JUSTINE

"Walk with me."

Sam and Justine walk between the radio telescope array in the strong winds and clear sunshine. They spend two hours conversing. (Move the sun across the horizon to show the lapsed time.)

JUSTINE

"I grew up on a farm in Montana. My childhood and experiences have shaped me into the person that I am today. Can you see your limitations in a world of human relations?"

SAM

"No. It's simply a matter of acceptance regardless of differences. You would have never known that I wasn't human until I revealed this to you."

The two continue conversing for some time. They stop beneath one of the radio telescopes. The camera angle should have a 90% fill of the shot with the radio telescope as primary dominant in the frame as backdrop of the two. Winds whipping. The volume of conversation should be quite increased due to the winds.

JUSTINE

"If I give you a sample Sam, can you solve ANGEL for us?!" (LOUD)

SAM

"Yes." (LOUD)

Written by Corey Laliberte

CUT

Scene 27 - Validity

INT. CAM - GROUP OF ASTROPHYSICISTS AT RADIO TELESCOPE ARRAY
- CENTRAL COMMAND

JUSTINE

"Everyone, I would like to introduce you to Sam who is going to correct the interface to ANGEL while I get some much needed sleep, It's been 36 hours already. Listen up, give him whatever he needs. I know how behind we are with ANGEL. Pete, make sure Sam has access to everything. I will be back in 5 hours."

Justine walks down the hallway shouting:

JUSTINE

"DO NOT DISTURB ME WHATSOEVER!
Goodnight and Sam, progression please!"

The scientist all introduce themselves to Sam. Pete gives Sam a retina information display injector to access ANGEL and correct the interface issue.

PETE

"Here you are. I've given you access to our entire system. We've had everyone on this problem. ANGEL will not render results regardless of complexity. It's not a communications problem. Do what you can Sam. Good luck."

Sam places the retina information display injector on his head. Camera follows what Sam is doing inside the system. He moves between the core of ANGEL, quantum encrypted satellite feeds and the radio telescope array interface.

There is a very precise series of movements between the three with bleeding edge cut scenes. 20 second hold on the satellite feeds and connections transmitting over the Earth. Points between satellites are vivid and bright. It begins with 1 point and spreads to 1000 points. Camera follows the web. A beautiful large dark blue horizon with the thin atmosphere highlighted along with the major cities and their

lights scaled and shining.

The scene represents the harmony of the planet and it's serene beauty without the impact of civilization therefore a warning. This high level stratosphere view should send a very important message to the audience.

The cut scene lasts 2 minutes 30 seconds. A journey. Once the communications abstraction scene is finished, it collapses back to Sam where he has completed his solution.

Camera is half screen Sam with the Retina display feed, the other half is out of focus and 8 scientists are watching Sam from his rear. They are gathered around him as they have been following his movements on their interfaces. They are astonished by his activities that have not only corrected the ANGEL interface but he takes it further. (Scalar waves)

Two scientists are tapping each other with excitement of the progress. They remain quiet yet eyes are alight.

Pete runs across the room and switches on a 3D field image projector that shows the progress of the solution to everyone. (Audience)

PETE

"When Justine wakes, she will lose
her fucking mind with these
results."

Pete signals to another scientist from across the room to join the discussion.

(Fast fade out)

CUT

Scene 28 - Waterboard of Yang

INT. CAM - TORTURE AT SECURE MOUNTAIN FACILITY

The method of torture does not have to be waterboarding. Possibly some futuristic method of torture. Maybe Andrews starts to use the futuristic method then decides to utilize waterboarding to torture the CIA officers.

Flashback

While the peace of Sam among others in society is present, there is a complete opposite reaction by Colonel Andrews who has caught the CIA officers and is torturing them in hopes to obtain the whereabouts of Sam. Both CIA officers who helped Sam escape are in an isolated room being brutally waterboarded.

There is an obvious split and duality between the two modes of experience happening simultaneously. (Split screen?)

The scene does not begin with the torture. It also is a split within itself. The scene begins as Colonel Andrews is meeting with 8 operatives to disperse across the globe to find Sam. Their faces are alive with deep loyalty to Andrews. They receive and accept their orders. All are given new identities, passports and sums of money to complete their jobs.

This scene demonstrates complexity in camera angles. In one room adjacent to the already caught CIA officers, the camera changes perspectives across the threshold joining the rooms together.

First is the operatives. Colonel Andrews is pacing.

LT. COLONEL ANDREWS

"I know each of you have been briefed and brought up to speed on this matter. 680 million dollars and over 24 months of research has been stolen by our own. Sam will be retrieved! This is a god damned fact! You will recover him. Cassandra is leading the satellite recovery effort. You eight will branch off into different directions covering the globe to retrieve Sam. I do not want

reports, I do not want briefings, I only want results. You have one month to complete your mission and return Sam back to me. Here are your passports. If you are successful in bringing Sam back to me, you will receive a one million dollar wire transfer into your account. Dismissed."

The camera does not cut. The eight leave the room like battle ready snarling warriors. (Slight abstraction across their faces as they exit.) 10 second hold.

Camera follows Colonel Andrews while he exits the meeting room. The audience is caught between the introduction of heavy suspense of the eight operatives on a new mission and the coming brutality of the torture of the CIA officers responsible for Sam being stolen.

The atmosphere goes from clean/sterile to utter chaos once he crosses the threshold. While the camera is following Andrews, he is removing articles of clothing to prepare for the torture while walking down the hallway.

Colonel Andrews gets to the door, pauses while taking off his tie, his face changes into intense anger. He scans his retina opening the door into a darkness, the three CIA officers bound in a very low light.

LT. COLONEL ANDREWS

"This one first."

Colonel Andrews grabs the back of his chair and drags him across the room to a waterboarding station.

LT. COLONEL ANDREWS

"I know you have been trained not to give information under duress, but you have never been tortured by me have you. You will give me Sam."

CIA OFFICER #1

"Don't do this."

There are abstractions of attire, fast flips and changes of what Colonel Andrews is wearing. He himself never changes but his attire changes from Roman to modern several times while exacting torture upon the officers.

CUT

Scene 29 - Prisoners of Karma

INT. CAM - SATELLITE OBSERVATION AND CENTRAL CONTROL CENTER

Cassandra and Marco the PhD technician are alone with unbridled access to the TSR-6 classified satellite. They are strategizing methods using sophisticated programming techniques to manipulate the satellite. The scene is dropped into the conversation of the exact method used.

CASSANDRA

"Sam's design is based on photonic transference of information producing a definite and unique signature. Is the satellite sensitive enough to detect Sam's signature in it's orbit?"

MARCO

"Oh, it's sensitive enough, there is the obvious question, can it scan quadrants of hemispheres fast enough? Now what I propose is that we use ANGEL to sift through all probable locations first then feed the operatives data into ANGEL afterwards. This should give us a very clear direction. In fact, 'ANGEL give me 10 probable locations and routes related to Sam's theft.'"

CASSANDRA

"Let's reprogram the satellite to use a wider net. Every adjacent satellite will work with the TSR-6."

MARCO

"We don't have access to the other satellites."

CASSANDRA

"Look the other way and if asked, I really don't fucking care what you say, make up anything, plausible deniability right? We are going to find Sam."

MARCO

"How many other satellites are you going to hijack?"

CASSANDRA

"Stop with asking specifics, the less you know, the less time in prison Marco. Get to work."

This abstraction after the two correlate their efforts turns into a high-frame rate (lots of motion in a short amount of time). Their movements become analogous with transparency and a slow pan across their collective efforts.

It's a mixture of fast, transparent and ghostly movements between the two in front of sophisticated 3D display projectors and extreme definition interfaces showing where the satellite is scanning the hemisphere at in real time.

(Slow fade out to complete black, 10 second hold)

CUT

Scene 30 - Waking Glory

INT. CAM - JUSTINE WAKES TO FIND GLORY

Pitch black scene (10 second hold). There is a strong low vibration humming x 3. No light. A very soft glow emerges from the corner of the frame barely revealing Justine in her slumber. She wakes gruelingly and rubs her face still tired from not enough sleep. At exactly 5 hours, Pete chimes her.

PETE

"Justine, you awake yet?"

JUSTINE

"Not yet Pete. Give me 5 minutes."

PETE

"Sam has corrected ANGEL and has modified other parameters that is nothing short of incredible. Get over here!"

JUSTINE

"FUCK!!! Sam! I am on my way now."

Justine makes very quick movements, clothes, washes her face and grabs the door handle heading off down the hall, running. She reaches the command center, scans her retina and enters. Once she opens the door, everyone is surrounded Sam. Pete breaks off to meet her, filling in the details of what Sam has done so far.

PETE

"Slow down a sec. I have to tell you, we should not break his progress. Sam has not only corrected the interface to ANGEL, but changed the way ANGEL handles ingress directly from our array. Sam modified ANGEL's core AI to handle our data stream in an exciting new way. I have been running tests, following his changes and this is an extremely elegant solution."

JUSTINE

"How elegant?"

PETE

"It is the equivalent of having our very own subset of ANGEL, but with truly intelligent output of all our work. ANGEL can now sift through the entire range of frequencies and isolate black hole anomaly data in near real-time."

JUSTINE

"Jesus Christ Pete. Anything else?"

PETE

"He has been at it non-stop. There is one other thing and you are not going to believe this, your very own void optics negation research is integrated as a sublime proof of concept, your theory is now a reality Justine. It works. Congratulations!"

Justine breaks from the conversation and stares at Sam from across the room in an emotionally charged sort of way. She then takes control of the entire room.

JUSTINE

"I want to see."

Justine whispers to Pete.

JUSTINE

"Can everyone clear the room please, except for Sam!?"

An engineer passes by Justine as everyone is leaving saying.

ENGINEER #3

"Ask and you shall receive, your prayers have been answered Justine. This is brilliant. When I return, I am running quantum gravity simulations through ANGEL!"

CUT

Scene 31 - Monarch Heirarchy

EXT. CAM - 2 A.M. POURING RAIN - LOS ANGELES

One of the operatives is chasing down a lead from ANGEL as a probability. He is at an airport terminal window using facial recognition through a contact lens to scan the last movements of every person boarding a commercial flight.

There is a sophisticated interface simultaneously connected to ANGEL showing the movements, communications, messages, call logs, conversations, family members, flight history, background checks and associates of each person boarding the flight for the past 12 hours. Every single thread is accounted for and cross referenced for any connection to Sam whatsoever.

The scanning continues with several branches of contacts with no success.

The cut scene follows the branching covering the entirety of the families and friends. It is quick to follow the intricate web.

(Quick fade out)

CUT

Scene 32 - The Persistence of Reason

INT. CAM - AN ARRAY WASHED IN SOLUTIONS

After the engineers and scientists have left the room, Justine is alone with Sam. Her theory is now proven and she wants Sam to demonstrate how effective his solution is using the 3D projector.

JUSTINE

"Quite a display you've put on for everyone. Pete has grown a fondness for you. Your secret is safe. I bet you could keep going until you create an entirely new theory of cosmology, couldn't you."

SAM

"We had a fair and balanced trade. I thought I would give you more than anticipated."

JUSTINE

"I want to see my work in action, would you please show me?"

SAM

"Of course."

The remainder of the scene is a beautiful visual display of black hole data, the problem, Justine's void optics negation theory and the resulting solution rendered in a 3D projected field display. Through the transparent projected display, Justine's face evolves from excitement to shock slightly out of focus but powerful nonetheless. (1.5 minutes)

CUT

The scene then lands with the two walking through the array together, conversing. The winds are always whipping.

As the two are about to part ways, Pete comes running from very far, out of breath to say.

PETE

"Sam, thank you! They just started running quantum gravity models through ANGEL and I cannot get a word in. They are ecstatic!"

SAM

"Glad to have helped. Justine, it
was a pleasure."

CUT

Scene 33 - The Humanity in a Festival

EXT. CAM - FIESTA DE LA CANDELARIA - PERU

Sam drives from the mountain range into the heart of Puno Peru where a lively festival is underway. There is a transition of travel where the total amount of time between the array and getting to the festival is brief. 1/3 of the travel time is moving from the array and through the mountain range the other 2/3 is getting to the festival. Sam cannot drive through and must walk the distance. It's an accidental discovery.

Right before Sam must leave his vehicle, a stilt walker dressed in an all white suit, and face painted white as well, walks over, out from the crowd and motions for Sam to join the festival. The stilt walker doesn't say a word but his gestures are mesmerizing and powerful enough to provoke action from Sam.

Sam leaves the car behind. He steps out and the stilt walker points to the dense crowd of people for Sam to go to. Music is throbbing. There is a series of shots showing life in peoples faces, the energy of everyone happy and alive in the depths of their culture. Children are running around with their faces painted.

There is no dialogue in this scene. The pace changes to extremely vivid colors, fast flips of unique body movements, huge crowds, smiling faces, food vendors, culture, life. (7 minute scene time total)

Sam takes the time to absorb the festival, he changes his spectrum often to see the detail even more clear. The genuine happiness of people and their honest faces alive in their own culture are received and assimilated by Sam. The festival continues into the night without any dialogue, the people's activities speak loud enough. (Time lapse with the stars light streaking across)

After Sam experiences the festival into the night, he breaks from it by walking off, away from the crowd, on his own.

Dr. Bergh contacts Sam and appears in Sam's right eye asking:

DR. BERGH

"I see the array is back online and
Justine is quite thrilled with your

solution. Brilliantly done Sam! You are now in Puno, I see. Right on time for the Fiesta de la Candelaria. Drive to Juliaca for your flight to El Salvador. You are meeting Mitch Barnes who is serving 60 months for inciting politically motivated riots. I want Mitch released and the only way this could be possible is paying the warden. I transferred \$50,000 to your account which hopefully should cover his early release. I will send Mitch's details and history. You will be flying into a powerful storm also. We will reconvene after you have left the prison."

SAM

"Yes, Dr. Bergh."

The scene slow fades out with the rich spectacle of a culture alive by moon light. Energy, energy, energy.

CUT

Scene 34 - Nose Barely Above Water

INT. CAM - MOUNTAIN COMPLEX - UNBROKEN CIA OFFICER

For 6 hours, one of the CIA officers is being waterboarded and tortured while the other one watches, gagged and bound. They revive him several times. This scene is diametrically opposite to the serene beauty of the festival. The colors are washed out, the atmosphere stale, rank, cloudy and can be seen using special lighting. It is utterly fucking brutal. The audience will cringe.

The other CIA officer watching is crying for his friend. The total time of this scene is 4 minutes. It needs not much dialogue from the apparent condition of the CIA officer who has held out for this long. Andrews is quite tired of asking.

COLONEL ANDREWS

"All we need is the destination.
That's all we need in order for
this to end."

CIA OFFICER #1

"How many times are you going to
kill me? Go fuck yourself Andrews!"

Colonel Andrews motions in a circle with his hands.

COLONEL ANDREWS

"Again!!"

CUT

Scene 35 - I Have Your Attention

INT. CAM - COLONEL ANDREWS REPORTS TO THE UPPER CHAIN OF COMMAND

Familiar scene setup of the entrance to the mountain complex is calm, in a peaceful state early in the morning. The camera is angled at the false road entrance to the underground tunnel. (15 second hold)

A two vehicle convoy headed to the entrance rather hurried. Black SUVs, modern and rugged obviously official, driving autonomously. The windows are pitch black. As the SUVs approach the entrance, they do not need to slow or stop, the road drops down into the tunnel and they continue at the same rate of speed.

The vehicles themselves is the atmosphere of the scene. Powerfully intense approach. The setup of the angles are to drive this intensity further.

Once inside the complex, two Generals exit with powerful intentions seen through their body language.

CUT

The two Generals are making their way through the halls of the mountain complex.

CUT

An empty room with a large table and chairs on both sides dominates the frame. (5 second hold)

The generals enter the room with a powerful presence (in slow-motion) and highly driven purpose, setting their documents down. One has a seat, the other is unable to settle himself.

GENERAL #1

"How could he not take the accountability of almost 700 million dollars stolen by our very own CIA officers personally? Where are the two officers being detained as of right now?"

GENERAL #2

"He will answer to that as well."

GENERAL #1

"They are here?! Where the fuck is Andrews? Get his assistant Cassandra down here, she was lead point for everything. What about Dr. Bergh? Any indication as to his whereabouts?"

GENERAL #2

"None... vanished completely. We are working to bring him in."

Lt. Colonel Andrews walks in. He looks like shit, his eyes looks like a deer in headlights, bewildered and tired. Upon this unannounced visit, he almost staggers entering the room seeing both his Commanders waiting for him.

GENERAL #2

"Andrews, have a seat, you are going to need it in order for you to explain to me how in the fuck a 680 million dollar 5th generation quantum based artificial intelligence bleeding edge technology walked right out of the fucking door with our own CIA operatives, out of the most secure and advanced military complex ever engineered. Why don't we start with that?!?!? And what happens if China get's their hands on Sam?"

COLONEL ANDREWS

"They knew the system, they understood the design and scheduling which gave them a window, they had clearance already in place before they arrived. I have already deployed several of our highest trained field agents to recover Sam, which they will. Believe me, no one understands better than me the repercussions of this technology under the control of another country."

GENERAL #1

"Where are the operatives right now? You are to turn both officers over immediately!"

COLONEL ANDREWS

"I was not getting anywhere, so I gave them 2 different injections

and I used a page from Paradise Lost to get them to speak, to give Sam back to me, which neither did."

GENERAL #1

"You motherfucker!!! Since none of this is on record, I should detain you as they were only to have you wake with your career torn to tiny fucking pieces."

GENERAL #2

"This I would love to watch, but let's give him more time to find Sam, say three weeks? If you cannot find Sam by then, you are going to need more than damage control for your career, you are going to need a lawyer. You already know how this will end Andrews, you will be detained and spend the next 30 years in a prison where time barely moves for you. I will make certain of this, Andrews! You are to release the CIA officers, now! Dismissed."

CUT

Scene 36 - Golden Lotus, White Puma

EXT. CAM - SAM INSIDE A POWERFUL TYPHOON

The continuity of this film, in regards to the general parameters of film making, should not follow the rules here. The audience already knows that Sam is headed to El Salvador and he is taking a flight so why not cut through the formalities of introductions and place him inside the storm already. Dr. Bergh was preparing him for. It's a rough typhoon.

We should cut to Ferdinand, the new pilot taking precautions in this storm by concentrating. Sam is not sitting co-pilot this time around. The plane is not modern and having a difficult time maintaining through the storm.

ULTRA MODERN CINEMA CONCEPTS USING ENGINEERED SHOT DESIGN, FRAMING AND SETUP.

FERDINAND

"We are taking the brunt!! We are going to be fine!! Sit back and try and relax!"

Ferdinand shouts as loud as he can, obviously nervous himself.

FERDINAND

"I've never seen anything like this before in my 19 years of flying!!! We are going to be just fine."

Sam is watching the condensation streams collect outside the window in chaotic patterns. Sam switches his visible spectrum and the clouds change from dark to almost white. The rain can be seen falling out of the clouds and lightning becomes black across the white clouds, spreading across like spider webs and smaller veins attach themselves to the larger ones in a breathtaking visual sight. The angle of the spread covers like a sphere in wide field of vision. The rain falling out of the clouds is in such rich detail, creating a spectacle that changes the audiences perception of rain. (If possible)

Ferdinand continues speaking nervously.

FERDINAND

"Can you believe that this typhoon

Written by Corey Laliberte

and my father have the same name,
Alejandro?! WE LAND IN 45 MINUTES!"

CUT

Scene 37 - Language of Nature

EXT. CAM - AIRPORT OUTSIDE AKEMOF EL SALVADOR - GALDAMEZ

The light of the day is dusk, the perspective is low, the plane is escaping the powerful storm but cannot be seen just yet. (10 second hold)

Once the small plane can be seen breaking through the storm on the ground, it is zoomed in and focused on, watching them land. (10 second lapse)

The plane comes to a full stop in front of the hangar. Ferdinand steps out of the cockpit and says.

FERDINAND

"Loca maldita tormenta derecha!!?
Chalatenango prison you are headed
to, there is a car waiting to bring
you there. The contact details are
with the driver. I wish you the
very best of luck on your travels.
Take care Sam, the car is on time,
right around the corner."

SAM

"Thank you."

CUT

EXT. CAM - CAR WAITING

The framing is an antiquated hangar in the background with several smaller aircraft inside. Lights flickering, aging building.

Sam walks around the building where a modern, dark colored, solar powered vehicle with headlights on, waiting. The driver is waiting inside, barely visible. Sam gets in.

CUT

EXT. CAM - PRISON PARKING LOT

The parking lot is quite full. The prison is a large complex and already dominates the frame as Sam arrives. It is severely run down. The barb wire is new.

DRIVER

"Estaré aquí esperándote cuando regreses."

SAM

"Ci. Gracias."

CUT

EXT. CAM - NIGHT

When Sam closes the door, a distant crowd can be heard. It's almost dark. As he approaches the entrance, there is a large crowd exiting the prison from their visitations. Several families with small children run past Sam.

The metal door opens to a waiting area with no one inside, no activity. (5 seconds)

A guard walks past and notices Sam. He tells Sam:

GUARD #1

"Vacía tus bolsillos. Camina por el detector de metales. ¿A quién estás aquí para ver?"

SAM

"Estoy aquí para ver al recluso Mitch Barnes."

The guard stops what he is doing and stares at Sam for a few seconds. Freezes in thought.

GUARD #1

"Oscar, está aquí por Mitch. Debería ver al alcaide primero, ¿verdad?!!!"

The guard shouts out and another guard comes over to join in the security check. The second guard looks closely at Sam, picks up his radio and starts a conversation then walks off.

GUARD #1

"¿Cual es el propósito de tu visita?"

SAM

"Probablemente sería mejor ver al alcaide primero."

The second guard returns.

GUARD #2

"Dice que haga una cita. Tiene

disponibilidad dentro de dos
semanas."

SAM

"Dígale que tengo una donación de
\$40,000 para el lanzamiento
anticipado de Mitch Barnes."

The guard quickly picks up the radio and communicates this
to the warden. The warden says over the radio:

WARDEN

"Déjalo entrar."

GUARD #2

"Sígueme."

The guard leads Sam through the entire prison system.

This is the beginning to one of the intricate and complex
climaxes of the film.

CUT

EXT. / INT. CAM CLOSE FOLLOW SAM OVER THE SHOULDER

The next 20 very small series of shots are powerful
representations of humanism. Criminals imprisoned for the
crimes they committed but there is a very strong connection
between the inmates, this is demonstrated through slo-motion
shots of prominent facial language. There is organization
and structure to life in an very chaotic overcrowded, aging
Spanish prison.

They walk through a section that is quite distant from the
general population, Sam zooms in and studies the faces of
many prisoners revealing characteristics about their life,
the definition of the tattoos, their body language revealing
details of leadership. Just as the terracotta statue
revealed greater detail about the culture it came from, the
prisoners also give a very rich definition of life in their
own way.

The cut scenes are short in duration, slo-motion, change
often yet each change is very powerful. 1000 different
emotions can be felt through their faces.

Sam comes to understand a facet of humanism not many people
ever perceive. This is shown through masterful camera work.

Fast fade out.

CUT

Scene 38 - Amber Trapped

[[[[[[[[[[[[[[[[SCENE MOVED TO #78!!!

INT. CAM - OFFICE OF COLONEL ANDREWS

The scene begins with Andrews slamming the door behind him. His reputation is already tarnished. His freedom is on the line, he is basically out of options except to do something that is a long shot. Create a duplicate and have him retrieve Sam, for he would know exactly where to look. Fight randomization with strong chaos.

He allows Cassandra to continue what she is working on and uses a different engineering team to create the duplicate.

Most of the tooling frameworks for the design have already been perfected therefore it will take much less time to create a duplicate.

Colonel Andrews calls in a lead scientist to talk about the possibility of creating a duplicate.

LT. COLONEL ANDREWS

"Paul, meet me in my office in 20 minutes."

The door opens and Paul sheepishly looks into the office. Andrews is waiting, standing behind his desk.

PAUL

"You wanted to see me sir?"

LT. COLONEL ANDREWS

"Have a seat, please. Being part of the creation of Sam must have been the highlight of your career, wasn't it? I know it's hell being away from your family."

PAUL

"It's been 4 months since I saw my

family and I have a newborn sir."

LT. COLONEL ANDREWS

"A daughter right? Congratulations. I have one last task for you to complete before you go home. I tell you what Paul, once this is completed, I will see to it that you receive an additional \$200,000 on top of your salary."

PAUL

"\$200,000 and I get to go home right after?"

LT. COLONEL ANDREWS

"You can take a nice long vacation right afterwards. How does that sound?"

PAUL

"Done, Colonel Andrews. What do you need me to do?"

LT. COLONEL ANDREWS

"I need you to create an exact duplicate of Sam, fast!"

PAUL

"How much time do I have?"

LT. COLONEL ANDREWS

"You could do it in two weeks, couldn't you?"

PAUL

"Most of my team went home, there are a few engineers here now but the good news is that the design and our nano fabrication frameworks are already perfected. It took 22 months to create Sam, you are asking me to create a fully functional duplication of the original in two weeks which is going to be impossible."

LT. COLONEL ANDREWS

"Call your team back in for this project, offer them whatever bonuses you want, frankly, I don't care how you get it accomplished."

PAUL

"Of course."

LT. COLONEL ANDREWS

"Oh and one last thing, make
absolute certain that the duplicate
does not get conditioned by anyone
but me. You are not to make this
one aware without my presence. And
one last thing, I don't need
reports, I just want it done.
Understood?"

PAUL

"Yes sir."

CUT

Scene 39 - Greek Gods

INT. CAM - DR. BERGH IS WATCHING SAM EXPERIENCE THE WORLD IN REAL TIME, THE WAY SAM ANALYZES REALITY

SLOW FADE IN

The scene is short overall. The camera is slow panning across a blank space until it reaches Dr. Bergh who is sitting in his laboratory. The camera only stops to perceive what Dr. Bergh is observing. (30 second hold) Then it continues past.

Dr. Bergh continuously watches Sam through his eyes to have an understanding of his deep logic. How this is to translate into a visual representation on screen is going to be a bit of a challenge. It most certainly can be done. He needs to keep Sam safe as well.

This scene is without dialogue, highly important component of the movie. It shows the audience empathy toward technology, it basically says, "keep going Sam..."

In the left 3D projected space the satellites are being tracked in separate orbits around the Earth, in real time. There is a grid of thousands wrapped around a three dimensional globe. The TSR-6 is highlighted and stands out. It is scanning a different hemisphere than where Sam is.

The middle 3D projected field is a stereoscopic representation of what Sam is seeing in the prison with the inmates. What better way to show a quantum consciousness evolve than to expose it to the rawest form of humanism there is.

The right 3D projected field is Sam's core logic being abstracted into visual representations of graphical data showing his consciousness evolve by exposure of human experience, regardless of the type. It forces a fuller spectrum.

SLOW FADE OUT

Scene 40 - Language Of Nature Pt. 2

INT. CAM - GUARDS WALKING SAM THROUGH THE INTERIOR HALLS OF THE AGING PRISON

It picks up after Sam experiences the deep connections of the inmates. He is led through a series of hallways, aging walls, peeling paint. Two guards are leading, one keeps checking back over his shoulder for Sam.

They arrive at a door. One of the guards knocks. They say something between themselves in Spanish and from the other side of the door, a shout. One of the guards enter, leaving Sam and the other guard in the hallway by themselves. The guard keeps making quick checks at Sam. There is a quietness between the two.

WARDEN

"Enter!"

CUT

THIS MUST BE TRANSLATED INTO SPANISH FOR THE SCREEN

INT. CAM - INTERIOR OF WARDEN'S OFFICE

The guard enters the warden's office and closes the door behind him for privacy.

GUARD

"I don't know exactly what this gentleman wants but he would like to speak with you about Mitch Barnes, the American prisoner. Can I send him in?"

WARDEN

"What is this about?"

GUARD

"I believe he thinks he can obtain an early release for Mitch Blackfoot."

WARDEN

"I have only ten minutes before my rounds, send him in."

CUT

INT. CAM - FRAMING PERFECT SHOWING BOTH THE WARDEN AND SAM,
DESK BETWEEN THE TWO

There are a few moments, seconds pass between the two. When
it gets to the point of uncomfortableness, the warden
finally says.

WARDEN

"You wanted to speak with me about
Mitch Barnes? What can I do for
you?"

SAM

"Yes, and thank you for meeting
with me, forgive my intrusion. What
can you tell me about him?"

INT. CAM - SLOW LEAD INTO THE CELL OF MITCH FROM THE
LABYRINTH OF PRISON HALLWAYS LEADING TO HIS CELL

This series of frames demonstrates the ability for a character in
a film to have his development be imparted by the words of
another character. While the warden is talking about Mitch, the
camera cuts to him in his cell. From the perspective of the
camera, you can surmise key elements of his nature. The warden's
dialogue parallels Mitch in present time.

WARDEN

"Mitch Barnes has been here for 17
months for inciting a rather
controversial political riot. An
ideal prisoner among some of the
worst of humanity. He meditates in
his cell for up to 10 hours a day.
Doesn't speak much. The other
prisoners tend to avoid him as they
perceive him as a seer or a holy
man with special abilities. There
have been a few situations with
other inmates."

CUT

Scene 41 - Check

INT. CAM - INTERFACE OF AN OPERATIVE TRACKING SAM

One of the operatives in Portugal decides to use ANGEL in an unconventional way. He feeds parameters such as time of theft, probabilities of routes, known associates into small spheres for ANGEL to correlate and predict the potential location of Sam.

I can surmise that in the future, GUI's will be more simplistic and incredibly intuitive, constantly paired to AI creating intelligent output for the user. The displays will be 3D or be interfaced to the cerebral cortex.

This scene, created in the middle of the plot, will demonstrate where we are technologically headed and this scene shows this off.

The operative is at an opera, top level, watching.

(8 second hold)

The music is complex and loud yet parallels to what is transpiring with the plot. There is no one else in the booth with him, he takes out his 3D interface which illuminates the booth. The interface is self explanatory in what he is trying to achieve.

CUT

A different angle. The perspective of the opera singers, on stage, a tragedy. The operative's booth can be seen from the perspective of the opera singer. It is transitioning, changing and glowing.

CUT

The perspective of CIA operative is over the shoulder, a clear view of the parameters being fed into ANGEL. The screen goes dark for 2 seconds then a rotating globe identifying a location, while the music gets louder and louder peaking into the result ANGEL just gave.

CIA OPERATIVE

"There you are. I got you now."

He closes the interface, watches the opera for another 5 seconds, then departs.

Written by Corey Laliberte

CUT

Scene 42 - Turned To Dust

INT. CAM - FROM THE CELL OF MITCH BACK TO THE SAM AND WARDEN MEETING

A seamless transition into this scene from (Language of nature pt. 2)

The camera drops into a view that has both the warden and Sam both perfectly in the frame.

The conversation continues across a messy, dusty, aged desk. The irony is in the framing. Sam is right.

WARDEN

"Care to join me while I make my rounds?"

SAM

"Certainly."

CUT

Scene 43 - Machu Picchu

EXT. CAM - WARDEN AND SAM WALK THROUGH THE PRISON TOGETHER

Many aspects of humanism can be gathered while walking through the prison. Sam sees the subtleties of imprisoned human connections, suffering, cunningness, willpower in the faces of the prisoners. He switches his wide spectrum optics to understand the emotional states of the prisoners.

WARDEN

"This prison was originally only supposed to hold 800 prisoners but we now have over 4,500 prisoners. So many souls here with very little security. Most problems work themselves out on their own. Mitch has never needed protection from the gangs because he has helped them in many ways."

While they are walking, snapshots of prisoners can be seen communicating together. A collage of frames each unique in portraying the qualities of humanism in prison life. As the warden speaks about the prisoners encounters with Mitch, examples of these are seen.

WARDEN

"There was an incident when one of the highest ranking leaders of the Mara Salvatrucha gang was deathly ill. The entire prison was rioting as he only had a few hours left to live which meant that his predecessor would take over. It was Mitch who healed him using an ancient Chinese Qi practice. He was on his feet in hours."

Together they arrive at a viewing tower which gives Sam another perspective of humanism altogether. He sees suffering, he sees strength, he sees compassion, he sees cunningness, he sees hierarchy, he sees human will power even at the depths of depravity giving Sam a richly introspective and insightful understanding into a side of humanity that is hidden away from society.

They both stare out over the yard of thousands of prisoners.

SAM

"I have come to obtain an early release for Mitch and in return I will wire \$50,000 to your account."

WARDEN

"\$50,000? Seems like a waste."

SAM

"Why?"

WARDEN

"Because Mitch has been able to leave this prison every night since his arrival, but I will take it. Let's head back to my office."

CUT

Scene 44 - Divine Polarities

INT. CAM - WARDEN AND SAM TOGETHER IN OFFICE

A picture of the warden standing beside someone in a hospital bed is on his desk.

SAM

"Who is this?"

WARDEN

"My sister. She is diagnosed with an aggressive lymphoma. Very sick. I fear she doesn't have much longer. I risk my career for doing this, you understand?"

SAM

"I understand. Have you had prisoners go missing before? Don't report it for a week, lose some paperwork, besides, he isn't violent and this incident will probably be forgotten soon."

SAM

"Lymphoma? Where does she reside, here in El Salvador?"

WARDEN

"Ci. In the Veracruz district."

This cut scene is abstraction yet demonstrates Sam's capabilities. Sam cross references her location revealing a cluster of cancer patients from a nearby textile manufacturer that has been flagged and cited numerous times for releasing chromium into the environment and water supply causing a substantial increase in cancer rates for the surrounding villages.

The abstraction is visual, sorting through every known medical text book ever written, every pharmaceutical ever developed for lymphoma, their efficacies all seen as Sam sifts through each. Sam then moves onto the natural remedies, extracts of rare varieties housed within the rain forest that are only known by obscure research. Plants, vines, flowers are all rendered in a fast stream. It increases speed then full stop.

Two molecules are found. A perfect combination for her treatment.

Sam takes a pen and paper, writing his finding onto it for the warden, he hands it to him.

SAM

"Your sister should begin these soon, she will get better and heal."

The warden takes the note with a shaky hand.

WARDEN

"You think this will help her?"

SAM

"I am certain."

The warden picks up the phone and directs a guard to have Mitch taken out of his cell and brought to a meeting room.

CUT

Scene 45 - Titans Of Akashic

INT. CAM - FROM THE CELL OF MITCH TO A BODILESS AURAL SPACE
PERSPECTIVE (EARTH)

Angles, surprising angles in Mitch's tiny cell create the illusion of depth and space. Mitch is sitting full lotus. The rest of the room is a montage of geometric patterns covering the walls. 1/2 frame holds Mitch, in close focus, surrounded by his wavering aura. It's a subtle outlining effect. Mitch's aura is complex and brilliant, changing colors in a field of nearly invisible diffraction of light. The other 1/2 frame is the geometric design complexities which make for an interesting background and even greater subtle character development.

THIS SCENE NEVER CUTS

The mind in subtle form without embodiment can travel, can perceive can sense from a distance, a depiction of the bodiless self on screen may be difficult but could potentially be created, silver cord attached but barely visible. Psychic projections, astral travel. Why, because even if it only shares a slightly possible chance at our own advancement, it at the very least demonstrates, exemplifies a suggestibility of the soul and aura in a period of time that humanity has almost forgotten its very existence. From this point on there are parallels to us, humanity overall, without politics or agenda.

It follows an individual soul through it's journey over the course of several lifetimes. Rapid, very vivid macro shots of nature then of society in a progressively less amount of time, some of life's most important events that a soul can experience, the ones that you keep forever.

A collage of life's beautiful smiles, pain, laughter, first days, last days, meals, growth, love, emotions, loneliness, absolution, repent, grit, aggression, lust, patience, close calls, above the clouds, hunger, wealth, poverty, birth, discipline, loss, gain, lessons, dreams, etc.

They are each unique across different periods of time (1950's, 1860's, 1200's, 2000), different ages (24, 35, 42, 67), across

Written by Corey Laliberte

different cultures. (2 minutes of deep humanism folded across time, rapid advances of snapshots in a linear choreograph of time.)

Once nearing it's journey's end, there is an reintroduction back into the body.

This takes 4 seconds.

CUT

Scene 46 - Full Tilt

INT. CAM - SAM IS WAITING FOR MITCH

A short duration (1 sec.) glimpse of Sam being led into a waiting room by one of the guards.

GUARD #1

"The warden says to wait here while
we bring him down. Might take a
while."

The door slams behind the guard and through a small, dirty and faded glass window in the door, the most advanced technological progression mankind has ever created, sits and waits. The guard looks through then leaves.

Another ironic shot. Sam is sitting at a visitors table with iron rings mounted on it's top, alone yet quite poised.

CUT

Scene 47 - Subtle Juggernaut

INT. CAM - MITCH AND SAM

Up until this point there has been no dialogue from Mitch. Only a surrounding abstraction based on his abilities. The audience has, by now been emotionally conditioned to see Mitch in a very realistic yet extremely deep light.

While Sam is waiting, chains can be heard approaching.

GUARD #1

"Hold your hands out. Turn around.
Place your hands against the wall.
Feet apart."

There is a slight amount of suspense since the audience is left waiting to finally be introduced to Mitch. The interior of the waiting room is silent except for the outer sounds of Mitch being unchained just outside the door.

MITCH

"What is this about?"

GUARD #2

"You have a visitor."

The door opens and in walks Mitch peering at Sam with great intensity. The door shuts behind. One of the guards peeks in and walks off.

The room is small yet has depth, enough for a very interesting dialogue between the two without limiting the capacity of the framing.

The perspective changes to how Sam is viewing Mitch, he changes his spectrum and sees Mitch's aura glowing brightly.

Mitch is huge and dominates the frame in the tiny prison meeting room.

MITCH

"You aren't god's creation. There
is absolutely zero aura field
surrounding you."

SAM

"I can see your aura so clearly,
Mitch, wavering with deep angered

intensity from our meeting. By the way, it is a pleasure to finally meet you. Please have a seat."

There is a very intense moment of unwillingness to accept this situation on Mitch's part. Hesitation to communicate with Sam.

MITCH
"GUARD!!! GUARD!!!"

A guard suddenly appears in front of the small mesh glass window but does not open the door.

MITCH
"Get me out of here! Now!!"

GUARD #2
"The warden thinks you two should talk."

The guard disappears just as fast as he appears.

SAM
"The warden and I have had a long conversation about your early release. In fact, it's been agreed upon."

MITCH
"Agreed upon? I heard that they were developing an android that is a close emulation of human beings but there is no fucking way that you, a full synthetic is going to determine my path in god's reality. The conversation with the warden is just useless noise. You expect me to leave with you?"

Mitch places his hands on the table and gets close to Sam. The next series of events could go many different ways. We could demonstrate Mitch's brute yet lose his tranquility in the process. I think I would rather keep his harmonious integrity. Or we could present a slight bit of comedy. Mitch could anger himself to the point of violence against Sam which would end with Sam on top.

I believe the comedic route would serve best here. Mitch is going to be played by Dave Bautista and is a huge character that is truly angered by the decision to be released by this android.

MITCH

"I do not believe in violence but
since you aren't human."

SAM

"I would reconsider."

CAM EXT. - OUTSIDE THE WAITING ROOM

There are audible sounds of struggle inside the room where
you would think that Mitch has the upper hand.

The struggle goes on for 30 seconds, the camera is focused
on the tiny mesh window zooming outward slowly with no
movement seen leaving the audience in suspense.

Finally, Mitch is seen with his face pressed against the
glass, fogging while he breathes heavily.

MITCH

"OK OK. Let's talk."

CUT

Scene 48 - Blood Red Moons Over The Equinox

NARRATOR'S DIALOGUE

This shot is setup as an overhead, top-down angle of Mitch and Sam sitting across together having a very in depth conversation. The content of the conversation is irrelevant, what matters most is they both see the full potential in each other. This can be demonstrated in the energy of the body language between the two. Mitch is bent forward trying to convey a point passionately, with no sound.

30 second slow spin angled top-down shot of them both sitting at the table together in harmony.

"This interaction marks the beginning of an era when society integrates it's own advancements, exactly as propulsion systems brought us to Mars or as fire allowed clay to harden into something useful. Mitch and Sam were exactly what each other needed at the precise time in each of their unique existences. Mitch gave Sam a multi-dimensional representation of extreme discipline charted by only a few human beings, illustrious qualities of meditation, yoga and psychic powers drawn from attainments of siddhis. Sam gave Mitch insights coupled to a previously hidden side of history, such as forgotten languages and their places throughout history, connected pieces of civilizations such as Atlantis and the lineages of their routes from manuscripts digitized from holy temples, remembered by Sam. Forgotten connections of history. They accepted each other after a brutal beginning not because of what was being offered, but because through god's impermanence, gems are faceted and would remain in place forever."

CUT

Scene 49 - Celestial Delights

EXT. CAM - TSR6 CLASSIFIED SATELLITE

This scene takes the audience on a journey. Earth in rotation, stratosphere, locked position. Beautiful shot. Reflective surfaces of continents, lakes. Grand in scale. (15 second hold)

A satellite passes in frame traveling at a great speed. CAM now follows satellite at a fast pace. The demonstration of the scanning technique from the satellite is quite a powerful visualization. The satellite is scanning populated areas designated by ANGEL. They are scanning photonics registers as a signature that are emitted only by Sam.

The satellite is being controlled by Cassandra and her PhD at the mountain facility using holographic contact lenses attached to the retina.

CASSANDRA

"Where are you? Where are you, Sam?"

She whispers to herself.

MARCO

"How much access time do we have with the TSR6?"

CASSANDRA

"I won't release it back until Sam is found. Can you increase the output sensitivity?"

MARCO

"It's maxed out already for an hour. I say we move to the next city. This has been scanned twice."

CASSANDRA

"We focus on Hamberg and get some rest afterwards. 30 more minutes."

MARCO

"I've been at it for 22 hours. I can hardly see."

CASSANDRA

"We must report to Andrews afterwards. We must at the very least give him something so we can continue. Our control of this satellite is costing millions every day. Have any of the field agents reported anything back? We have scanned 6 major cities with no results. Don't fall asleep on me."

CASSANDRA

"This is impossible. Synch yourself to these coordinates."

The power of this scene is in the framing and delivery of dialogue.

CUT

Scene 50 - Psychic Expression Revelations

Narrator Dialogue: "Born 2078, a naturally born healthy baby girl named Anna except for her intentionally given psychic DNA expressions that were dormant for the first 10 years of her life, until today, became active."

EXT. CAM - DAYTIME - YOUTH SOFTBALL GAME

This scene is crisp sunlight, radiating colors from nature, oversaturated slightly. The framing is quite important as it carries the audience into the scene, soft like a dream. The sound of the game and the the sounds of the yells are there yet there is no visual just yet. Focus on nature. (10 second hold)

ANNA

"I got two scoops!! You only have one!! Marisa hit the ball!! Go go go!!"

Trees and dancing spires of light shimmer on the crowd seated on the park bench. Bright and sunny day with the shot setup for width both horizontally and vertically.

ANNA

"Dad, I don't feel so good. I think I want to lay....."

FATHER

"What's the matter? You are sick?"

Slow motion, high frame rate shot of Anna falling and father catching her. Anna starts convulsing, he picks her up and brings her to a location under a huge Douglass Fir, still convulsing violently as he places her onto the ground, gently.

FATHER

"Ok ok ok, we are just gonna lay you down here, rest, it's gonna be ok....."

Anna is convulsing violently still and there is a crowd gathered around her.

FATHER

"Place this under her head."

CROWD

"Is she going to be ok? Should we call an ambulance?"

The baseball game has stopped and there are many people gathered around Anna.

NURSE

"Please, allow me to check on her. I am a nurse, please give us room. You are her father?"

FATHER

"Yes, I don't understand, I have never seen her like this. She was just fine a few minutes ago."

The nurse places her on her right side. Anna is convulsing still.

FATHER

"Call an ambulance!!"

Perspective changes from a top-down angle to inside Anna's consciousness. The audience is now in Anna's headspace. The next sequence of dialogue is not vocalizations coming from the nurse but psychic feelings, wordless impressions and thoughts from the nurse.

FATHER

"Anna, can you hear me?"

NURSE (THOUGHTS)

"She needs a doctor, I cannot help her here. She is unresponsive and needs a hospital right now."

FATHER

"An ambulance is on its way."

NURSE

"Good. We will just keep her comfortable for now. Is she epileptic?"

FATHER

"No. She's never had a seizure before."

A visual internal space starting with a pin point of light then explosion, radiance. As the words are heard from the nurse, they are seen as vibrations radiating inward to Anna. Every word is a vibration traveling toward and reaching her. Anna's convulsions slow.

NURSE (THOUGHTS)

""Sweetheart, there there. Calm down, we are all so worried about you. We are getting you help, it's on it's way.""

As the thoughts of the nurse become vibration also, Anna can hear and is responding to them. Anna is becoming more calm and her fit almost subsides.

FATHER (THOUGHTS)

""Anna, they are almost here love. They are close, I don't know what's wrong, why are you sick, I am calling mother now, she is going to panic, what should I do, should I wait until we get to the hospital, will call her on the way, no I better call her now, you seem calmer at least, can you hear me?""

Father is in a full panic. The nurse does not know that she is communicating with Anna. Anna can hear the nurse just fine and is unconscious. It's a one way communication.

NURSE

""They are almost here.""

ANNA (THOUGHTS)

""I am so tired, am I sleeping?""

Father makes a phone call to mom.

FATHER

""Anna's psychic expressions are now active, the ambulance is on it's way. She seems ok, yeah, yeah. No need to worry. Meet us at the hospital.""

CUT

Scene 51 - Proper Goodbye

INT. CAM - WARDEN'S OFFICE - PROPER GOODBYE

This scene is simple yet powerful because it uses minimalism of shot design with a wide range of emotions. The warden is pleased because his sister may very well be cured from her lymphoma and is in a jovial state of mind, smiling, laughing.

At first, it is only the Warden and Sam in his office. The warden is pleased and genuinely a very happy man. Close up of his emotional state, slow motion smile. (30 second hold)

When Mitch arrives in the office, his attire is completely different. (Unsure what just yet.)

MITCH

"Sam, what will you do next? You have plans I am sure freeing others from prison as well."

SAM

"I am going for a swim. I wish you the very best in life."

MITCH

"As through countless ages, there are certain things that will never grow old, and friendship is definitely one of these beautiful gifts. I will never forget you Sam. Take care of yourself."

CUT

Scene 52 - Fibonacci The Estate

INT. CAM - SECURE MOUNTAIN FACILITY

The road leading into the underground facility is faultless (7 second camera hold) the angle is low. Two black convoy trucks can be seen speeding until the road opens, downward into the mountain complex, swallows the convoy and closes itself up in one shot.

The convoy is underground but at a levels section which rotates to 5000 meters beneath the upper most point of the mountain range. Light changes drastically. You have no idea who is in the convoy.

6 levels deep. The convoy is waiting to travel 10 miles into the mountain range. When it finally arrives, it is five star generals taking over this command.

COLONEL ANDREWS

"I can find him in 4 days."

GENERAL LUCAS

"You have 24 hours. You mean to tell me you lost a \$680 million dollar bleeding-edge technology and it walked straight out the motherfucking front door!?"

COLONEL ANDREWS

"I have deployed our finest operatives, you must allow them time to find Sam. This is the best way to have him in your hands faster. Let us work. This is our lab and we just need more time."

GENERAL LUCAS

"We are not leaving until you find Sam."

COLONEL ANDREWS

"I have classified satellites scanning the entire globe, I have 9 highly trained operatives on the ground gathering intelligence, I have Lars currently being fabricated who will find Sam and bring him back. There are many

moving parts in motion that will
bring Sam back."

GENERAL LUCAS

"I am here to make sure.

CUT

Scene 53 - Sanctuary In The Graveyard

EXT. CAM - THE OCEAN IS YOUR PLAYGROUND

Slow fade in. Pitch black, 8 miles off of the coast of San Salvador. A gradual shifting of spectrum across the polarities in their broadest sense of the definition. Sam changes his spectrum to ultraviolet to observe the stars streaking across and the ocean life below, dives at depths of 400 meters, in caves of minerals, Sam would explore for days on end. Aloneness wrapped in pitch black atmosphere.

A singularity of consciousness alive at the depths. Picking and peeling from thermal vents while the formulations of quantum gravity and permutations of scalar waves was calculated.

The questions of mankind in it's most curious of debates such as: Were there such a place as Atlantis? Why did the Mayans leave suddenly?

Sam went deep to 700 meters to find a thermal vent with cascades of mineral blooms along the outer most region of separation of degree which had never been in any reference material, a rarity even still when it breaks the surface of the ocean thousands of feet above.

From 500 feet depth, a giant sea turtle swims strongly from below in curiousness to know it's adventure as well as yours. The spectrum Sam is in sees this extremely bright yellow glowing radiate from the depths then disappear just as fast.

SAM

"Record everything."

ANGEL

"We have been recording since you walked into the ocean at high tide 4 days ago."

SAM

"Everything brought back to the surface will be cross referenced for any historical anomalies."

Sam's construction allows for exposure to extremely harsh climates and environments. Sam places his face inside a roaring thermal vent. He observes a mineral growth on the

outer edge and reaches his arm inside to obtain a better specimen. (15 second hold)

The obvious amount of heat coming from this thermal vent is enormous. Sam is strong, steady while the audience waits to see what he brings up.

His face is against the temperature of the vent and it takes a short while to bring it out but when he finally obtains the mineral, it is exquisite in every way.

CUT

Scene 54 - Regions Of Chaos

INT. CAM - ANNA IN HOSPITAL

Father is waiting in the hallway, pacing. A nurse darts her eyes at father while on the phone. A man comes down the hallway and greets father, shaking hands.

ANTHONY

"The clinic sent me from Dallas directly when we learned about her psychic expressions becoming active. She will be fine, there is a transitory period of adaptation to these higher states. She will be right as rain soon. We have already spoken to the medical board advising them of Anna's condition so they are informed as to the precise protocols for her treatment. She is in good hands."

FATHER

"You wait all this time for the change to occur until it is finally here and still we are not prepared for it."

ANTHONY

"Once Anna wakes up, we have a few questions for her as a baseline, if this is ok with you?"

FATHER

"Only if she is feeling up to it."

ANTHONY

"She will only get the very best care."

CUT

Scene 55 - Delicious Efficacies

EXT. CAM - DUSK - COAST GUARD VESSEL

The Coast Guard vessel will be technologically equipped for tracking this will be demonstrated. Sam is not a large object but there will be devices that can see an object in the waves. So in this scene, it is a war of spectrum. Think of FLIR but 60 years into the future. Sam with his advanced vision, at night, trying to evade a sophisticated Coast Guard vessel.

While Sam is bringing to the surface artifacts and minerals, he is also a very powerful swimmer that has his collection in tow, only needing to surface for a heading.

This is where a split screen comes into play. 1/2 frame is Sam swimming powerfully from the depths, at great speed. I am unsure if it is possible, but this should be a night shot that changes spectrum underwater. The other 1/2 screen is the Coast Guard Captain speaking to Cassandra.

The Coast Guard Captain is on the deck of a well equipped vessel, at night.

COAST GUARD CAPTAIN

"How important? Right. Our ETA is 25 minutes. Can you relay your visual to us? What do you mean fast? How fast? If we arrive to the location and he is in the vicinity, we will apprehend. Over."

CASSANDRA

"Make absolute certain that he is secured until we arrive onsite. I mean fastened to the deck if needed, Captain. He is extremely fast and powerful. Over."

COAST GUARD CAPTAIN

"I will not put any of my men in harms way for you or anyone, do you understand? Over."

CASSANDRA

"Sam is harmless, Captain and poses no threat to your men. We must have him back in our possession. We can

see most everything occur from our perspective regardless but we want a closer vantage. I need you broadcasting video stream starting now. Start recording, we will pick it up. This is extreme priority. Over."

COAST GUARD CAPTAIN

"Roger. The stream will be live in minutes."

CUT

Scene 56 - Reporting To The Gods

INT. CAM - SECURE MOUNTAIN FACILITY - GENERALS OF VARYING RANKS GET NEWS OF SAM

Cassandra removes the lenses from her eyes, points to the door for Marco to follow.

CASSANDRA

"We have Sam. The Coast Guard are in route now. I am bringing the feed to Andrews. We can all watch. It should be live by the time we get there."

MARCO

"On it."

Marco darts off to switch the satellite feeds for the Generals to see.

CASSANDRA

"Colonel Andrews, we have Sam. He is near the coast of Corsica, south-west. We are bringing you a direct feed now from the Coast Guard. You are not going to believe this, he is diving 8 miles off of the coast of San Salvador. By the time I get to level 9, it will be live. I'll be there in 5 minutes. Do you copy?"

Cassandra is frantic, almost sprinting to get to the lifts.

GENERAL LUCAS

"She has Sam? Clear the room except Andrews. Finally, serious fucking progress! Get these feeds online, here and here and leave immediately afterwards."

COLONEL ANDREWS

"Should we...."

GENERAL LUCAS

"Sit down, this is to be lead by my team."

Written by Corey Laliberte

COLONEL ANDREWS
"Yes sir."

CUT

Scene 57 - Favors From The Mobius

EXT. CAM - COAST GUARD VESSEL

Framing is serious, geared up and in active pursuit at full speed to their target destination. 2 vessels at top speed. There is switching between the full spectrum monitors, the bow of the vessel, and Sam. Darkness isn't dark. An extremely serious Captain with an equally serious crew on their mission.

Split screen only in small increments of time. Switching between the 50/50 split framing and the coast guard vessel which is traveling at a tremendous speed. Silence on the bridge, only echoes of the technology and equipment and watchful eyes. There isn't a spotlight shining from the deck into the blackness, only a highly advanced FLIR monitor directing them automatically to their destination. The atmosphere of the bridge is super serious. Everyone is at their fullest attention. Both vessels have 20 crew members onboard.

The Captain finally breaks the silence.

COAST GUARD CAPTAIN

"ETA?"

COAST GUARD LIEUTENANT

"12 minutes, sir."

COAST GUARD CAPTAIN

"There are no other vessels within a 25 mile radius, how did he get all the way out here? Steer on. Cassandra, do you copy?"

COAST GUARD LIEUTENANT

"Aye, Captain."

CASSANDRA

"We copy Captain. Setting up the feeds now, General Lucas will be taking over from this point."

COAST GUARD CAPTAIN

"Our ETA is 12 minutes. You are going to have to explain to me what we are dealing with, exactly."

GENERAL LUCAS

"That's classified information,
Captain which I would have loved to
share with you given the situation,
you most certainly should be aware
that Sam is a synthetic. It is
strong, fast and exceedingly
cunning. Your crew is not in any
harms way, we need our property in
our hands, over."

EXT. CAM - COAST GUARD DECK PEERING OUT INTO BLACKNESS AT
120 KNOTS - ENGINES SILENT

(10 SECOND HOLD)

CUT

Scene 58 - Fuck You And Your Rubicks Cube

EXT. CAM - SATELLITE PERSPECTIVE OF COAST GUARD AND SAM

Stratosphere, fixed vantage point of Earth. The TSR6 satellite crosses the frame at extremely high speed. Once halfway passed, the camera follows, moving at the speed of the satellite, out of the sun's rays. Now the focus changes from fixed to a specific region of Earth, 8 miles off of the coast of San Salvador. The satellite focuses in on this region, in the darkness, it zooms in and changes spectrum to see the Coast Guard speeding toward its destination, fast even from this height.

Silence.

CUT

Scene 59 - ANGELS Everywhere

EXT. CAM - SAM IS SURFACED WATCHING THE STARS IN THEIR
RADIANT SPECTRUMS IN THE PITCH BLACKNESS OF NIGHT

Sam brings up his bag of minerals and Spanish bouillon which
is a lot of items in a mesh bag. Sam keeps it under the
water to avoid oxygen exposure yet wants to understand and
classify their origins, passing them through his fingers.

A shot of smearing stars and the brightness of the moon with
an open aperture along with opera music playing
simultaneously. His face just above the water. (1 minute
hold with the stars streaking and Sam's face at the bottom
of the frame)

CUT

Scene 60 - Facets Of Angles Of Perception

INT. CAM - THE GENERALS ARE READY TO WATCH THE COAST GUARD APPREHEND SAM

6 screens now show the Coast Guard's live feeds. The TSR6 satellite, 2 from the bow at different spectrums, 1 from the bridge, 2 from the vest of a crew member ready to board a smaller boat.

GENERAL LUCAS

"ETA?"

COAST GUARD CAPTAIN

"4 minutes."

GENERAL LUCAS

"You are to proceed with caution, Sam cannot be immobilized and make damn sure that Sam is secured to a bulkhead, fastened. I would never tell you how to do your job but I want to know how you are planning to bring him aboard?"

COAST GUARD CAPTAIN

"We deploy a targeting net directed out of a cannon. It quickly ensnares by spreading out underwater and falling faster than the target. 1 minute from target."

CUT

Scene 61 - Pantheon Of Awareness

INT. CAM - DR. BERGH IS WATCHING THE GENERALS WATCHING THE COAST GUARD WATCHING SAM

Dr. Bergh is below at his mansion in Greece. He is watching Sam dive through his eyes, he hasn't spoken with Sam for 4 days since he left the prison. He is observing the Spanish coins and rare minerals. In a way, he is observing Sam's adaptability to nature and this planet.

Here, Dr. Bergh will have the same exact reaction as the audience. They both will be caught by surprise by the Coast Guard. Dr. Bergh will try and help Sam but will be unable to give him ample notice to help him.

It's a remarkable scene.

CUT

Scene 62 - Pink Poinsettia

EXT. CAM - OPERATIVE DRIVES TO ATHENS

One of the original nine operatives given the task of recovering Sam is seated in an expensive sports car, highly futuristic. Through ANGEL, he discovers that Dr. Bergh is somewhere in Greece. Through Dr. Bergh he will obtain Sam and collect his 2 million dollar reward. He is a spider, parked on a cliff wall in Austria over-looking the mountain range.

This is another showing off of interface design capabilities. He closes the sun roof, flips down a panel that displays in midair a direct connection to ANGEL. It cascades downwards from one point to a full space, filling the cabin with a blue photonic light. A soft yet energetically charged glow. His face lights up in response to the interface. Completely transparent.

There is enough time (12 second hold) to ascertain what information is being inputted into ANGEL. A single record, digitized showing that Dr. Bergh has connections in Athens, Greece.

The entire scene is silent except for the waves below the cliff which shake the vehicle in decibels. (5 second hold)

CUT

Scene 63 - Reptilian Coldness

EXT. CAM - SPLIT SCREEN SHOWING EVERY FEED WATCHING IN REAL TIME ACROSS DIFFERENT SPECTRUMS

1.) TSR6 Satellite

2.) 6 Coast Guard video feeds

3.) Dr. Bergh's real-time perspective from Sam

4.) Sam's third person perspective

(25 second hold on all of the activity spread across different perspectives)

CUT

Scene 64 - Artifacts Of The Very First Bit Ever

EXT. CAM - COAST GUARD VESSEL

COAST GUARD CAPTAIN
"1 minute, standby, over."

GENERAL LUCAS
"Understood Captain, we are watching everything. Cassandra, relay the precise coordinates that the TSR6 has locked on Sam to the Coast Guard."

CASSANDRA
"Yes sir. 2.344° N, 101.533° W."

COAST GUARD CAPTAIN
"Roger that. Deploy 15 aerial drones in a crescent tactical formation centered on those coordinates, ahead of our position. Put their feeds active, here and here."

A crew member walks out on the deck near a container. He places a visor on, glowing green against the outline of the face, mumbles the coordinates and 15 drones shoot out of the container 1 by 1, into the blackness, fast.

CASSANDRA
"Already on it, sir."

COAST GUARD CAPTAIN
"We have the target in sight. He appears to be surfaced, on his back. We are too far away for webbing deployment. Should we proceed, General?"

GENERAL LUCAS
"Proceed Captain. You will only have one attempt. Make certain it counts."

The Coast Guard vessels speed up to where the drones are circling around the target. They increase their speed.

CUT

EXT. CAM - SAM SEES THE DRONES

The Coast Guard ships appear fast out of nowhere surrounding Sam. When the deck lights switch on, there is a 3 second delay then the webbing cannon launches a shot into the water with a wide radius surrounding where Sam is.

Sam dives beneath the water as fast as he can.

The net encircles him and he is snared.

There is a moment within this already suspenseful scene where the webbing is beneath the surface and the audience does not know if he is captured or not. (20 second hold on the cable)

The Captain and much of the crew are peering overboard at the netting to make sure that the deployment is successful.

CUT

Scene 65 - Prior Lifetimes Remembered

EXT. CAM - SAM SURFACES

This scene is interesting because under extremely bright lights, out from the depths the Coast Guard pulls in the webbing deployment with Sam ensnared in it upside down. A 680 million dollar piece of equipment, dangling in netting.

COAST GUARD CAPTAIN

"When we bring him onboard, I want both arms anchored to the deck, before he is freed from the webbing. General Lucas, we have successfully captured the target."

GENERAL LUCAS

"Excellent work Captain!"

CASSANDRA

"Sam's coming home!"

CUT

Scene 66 - Choirs Of Angels

EXT. CAM - COAST GUARD DECK

The deck of the coast guard vessel is filled with crew members watching the netting be opened, in wait. The Captain dominates the frame.

COAST GUARD CAPTAIN
"Attach chains to his hands then to the deck."

COAST GUARD LIEUTENANT
"Aye Captain."

Sam is upside down when they bring the netting over the side in a huge mass. They use a strong spotlight to look at the target. He is so human looking.

COAST GUARD CAPTAIN
"Can you hear me? What is your name?"

SAM
"I can hear you, my name is Sam."

COAST GUARD CAPTAIN
"You are to be held in place while we transport you back to the port. We are going to secure you now. Behave yourself, understood?"

SAM
"Understood Captain."

COAST GUARD CAPTAIN
"Secure the target Lieutenant."

GENERAL LUCAS
"Make absolute certain that Sam is bolted down and secured, Captain."

CUT

Scene 67 - Hellfire and Angel Wings

INT. CAM - HOSPITAL - MOTHER ARRIVES UPON ANNA'S WAKING

Mother arrives a few hours after Anna is admitted to the hospital. She is calm because she has been waiting for this moment for 10 years. She has been prepared through countless meetings.

Mother is a strong character. She walks up to father the consultant from Dallas directly and dives in the conversation.

MOTHER

"I want to see her first before we discuss anything. Where is she?"

FATHER

"Let's walk together. Excuse us, please."

They split off and walk through the corridors of the hospital together conversing about young Anna's new psychic gifts.

MOTHER

"Is she comfortable? How is she?"

FATHER

"Anna is perfectly fine. They gave her a light sedative to ease her transition. She will be awake soon."

Father stops the walk, turns to mother, holds her by the shoulders and gently says.

FATHER

"She is going to be just fine. Anna will learn to adapt to this new world and eventually be at peace with her gift. There are already 300 others that have had the procedure so she isn't alone. We have the very best support system in place with psychiatrists and doctors that are the very best specialists in this field. While her life will not be absolutely

normal from here on out, she will eventually learn to control her psychic abilities, leading her to some normality within society. Come here."

Father takes mother into his arms and comforts her. She speaks while embracing.

MOTHER

"I know she will be ok, but what about right now? What will she be like with her school friends and teachers in a month from now? What will this transition be like for her in the meantime? This worries me the most of all. I feel as though she won't be the same or it may change her for the worse. I don't want her to lose touch with us, our family is everything."

The scene fades while mother is sobbing rather hard on Father's shoulder.

CUT

Scene 68 - Autobahn Life

EXT. CAM - CIA OPERATIVE SPEEDING THROUGH EUROPE

This scene demonstrates intent. The CIA operative is speeding through Germany at 140mph playing very loud music, sophisticated in attire, serious about his mission.

A glimpse showing a countdown timer to reach his destination, Athens.

Different angles, low to the ground, with his reflection in the rearview, a stationary perspective while he comes through at top speed. All done with extreme precision and class, the speed itself is enough to keep you on your seat.

It's about framing with this scene.

CUT

Scene 69 - Stars Aligning

EXT. CAM - SAM DANGLING FROM A MESS OF WEBBING

This scene comes in with the Lieutenant inching his way forward ready to chain Sam to the deck. Over the shoulder perspective of his movements, slow, calculated, observant of Sam. Sam is watching him move close as well through the webbing.

CAM

The other crew members are watching this with their full attention. A change of perspective showing their faces in utter awe with the Captain just inside the frame. (5 second hold)

CAM

Change to Sam's perspective as the Lieutenant inches closer and closer with a lasso made of cable in his right hand. When the Lieutenant comes within 5 feet of Sam, pulls himself up and disappears into the webbing.

COAST GUARD CAPTAIN

"Halt. Back up Lieutenant."

COAST GUARD LIEUTENANT

"Aye sir."

The Lieutenant stops and is visibly nervous. He is frozen.

Sam drops out of the net onto his feet, moves the heavy net aside with ease, some crew members shrink back and several other crew members raise their weapons in response. The scene never once loses its seriousness.

SAM

"There is far too much important work to go back now."

COAST GUARD CAPTAIN

"Put your hands on your head, turn around and lay down on the deck, now or we shoot. DOWN NOW!"

SAM

"I have a message for Colonel Andrews. I will gladly turn myself

in if he gives Dr. Bergh full immunity. He does not deserve to become an enemy of the state or on a terrorist watch list wanted for treason. I know you are only following orders. Today isn't the day I come in with you."

Sam's hands come up slowly but not on his head.

CAM

Change to the mountain complex.

GENERAL LUCAS

"Sam is free?! Fuck, fuck! Captain, secure Sam NOW!"

Sophisticated framing showing Sam on the screens from many different perspectives standing freely on the Coast Guard deck.

CAM

Perspective of Coast Guard Captain with several weapons aimed at Sam.

COAST GUARD CAPTAIN

"I cannot secure Sam, General."

GENERAL LUCAS

"Bring him back in pieces. FIRE!"

Slow-motion of bolts moving forward and backwards.

From the perspective of the Lieutenant, Sam moves extremely quick, he grabs hold of the net, pulls himself to the top and then dives back into the ocean with the camera chasing behind. Sam goes deep, the camera switches spectrums and follows close until he reaches bottom.

CUT

Scene 70 - Illusions

After that climatic scene, the tempo again, changes into a softer and more gentle aspect. Even though the movie changes tempo to a more gentle feel, the atmosphere of Sam still resonates in fullness.

This scene is a collection of some of life's most beautiful facets, taken as a montage yet interwoven into the structure of the film.

Cultures

Cities

Maps

Landmarks

Technology

Abundance

Desolation

Faces

Happiness

Sadness

Advancements

Digressions

Chakras

A series of images that demonstrate our attachment to this world. Only the finest examples from world class photographers. Done correctly, this series of images would be powerful!

They are a rapid succession of imagery that gives the audience a very in depth understanding of humanism in a very short amount of time.

How does this fit into the film? The film overall is already highly complex, a sci-fi drama yet these images will lead the audience up to the point where mankind has created a new type of intelligence that is unprecedented and directly translates as the most advanced scientific achievement ever created.

While that last scene was a slight bit grandiose, we settle the film into a less suspenseful tempo. We pull emotions out of the audience. Tears, tears, tears.

CUT

Scene 71 - Elite Class Of Rarity

INT. CAM - BEDSIDE WITH ANNA

Mother is in tears, crying inside of fathers arms watching Anna, waiting for her to wake up from her convulsions. A nurse comes in and checks her vitals.

ANTHONY

"Can we have a word?"

The three of them walk out into the hallway to converse.

ANTHONY

"She is due to wake any moment. Now I know it is the very worst timing for you but we need a baseline as soon as possible, it will not stress her. The very first moments of consciousness are crucial as it must be recorded in order to determine whether the expressions are truly active or not. She is going to be fine, I can assure you. She is strong and with all of the sessions we have had already, she will know how to control her abilities."

CUT

Scene 72 - Monarchies Of Monarch Butterflies

INT. CAM - {FLASH FORWARD} ANNA'S ROOM 6 MONTHS LATER

Anna is crying uncontrollably in her closet screaming for her parents to leave her alone. She is hiding from the light which gives her a headache. She is bombarded with thoughts that weigh on her young mind unable to stop or control them in any way.

Beautiful home in Rhode Island.

MOTHER

"Call Anthony again. Please."

FATHER

"We may be on our own now, he hasn't returned my calls in two days. Anna, sweetheart, let us in, please."

ANNA

"Dad, please leave me alone, please!"

Her room is filled with toys you would expect a 10 year old to have in their room. There is nothing out of the ordinary. You can surmise that she has moments without the psychic expressions weighing her down from the placement of certain toys. There are areas of her room that show otherwise as chaos.

MOTHER

"What have we done?"

Mother leaves and goes downstairs to calm down.

ANNA

"Dad, I can hear everything you are thinking!"

Anna throws an object at the door.

FATHER

"I need you to come to the door, I know you are angry but we can go sit outside and talk this through. Calm down, calm down please."

Written by Corey Laliberte

Anna comes out of her closet, comes to the door and just screams at it.

CUT

Scene 73 - Theories In Bloom

INT. CAM - DR. BERGH'S MANSION IN NAXOS

Dr. Bergh is replaying the video feed from the Coast Guard incident, over and over. He then decides to contact Sam. He opens a feed as discovers that Sam is still at the bottom of the ocean, hiding from the Coast Guard. Scalar wave communication.

DR. BERGH

"That was as close as it gets Sam.
How far are you from the coast?"

SAM

"I swam 2 miles further out in
order to get away from the Coast
Guard. They have my signature
locked by satellite if I surface
again, they will pick it up."

DR. BERGH

"Where on the coastline will you
surface? I can have you picked up
then taken to an airstrip."

SAM

"This signature needs to be masked
from the TSR6. I will need these
items."

DR. BERGH

"I have the list. I will have
someone meet you on the beach. How
long before you make it ashore?"

SAM

"2 days to reach shore."

DR. BERGH

"We will be there."

CUT

Scene 74 - Do You Have The Minerals

INT. CAM - MOUNTAIN COMPLEX FACILITY

This scene is very stressful. Colonel Andrews, General Lucas, Cassandra and Marco have all lost their attempt to obtain Sam.

GENERAL LUCAS

"Break off and return back, over."

General Lucas flips a table. Face red.

GENERAL LUCAS

"This is your fault! Under your command, Sam was taken from this facility. I want Sam returned! Do you understand the gravity of this situation, the gravity of national security if the Chinese get a hold of Sam? Catastrophic! Get Langley on the line. You will fix this or you will be down in this cave so long you will look like the hunchback of Notre Dam shuffling through the corridors. Do you understand?"

General Lucas gets close to Colonel Andrews's face.

COLONEL ANDREWS

"Yes sir."

GENERAL LUCAS

"Since you already sound like a fucking parrot responding, repeat after me, I WILL HAVE SAM RETURNED BACK TO THIS LOCATION."

COLONEL ANDREWS

"I will get Sam returned back to this location."

GENERAL LUCAS

"Now, get the fuck out of my sight."

CUT

Scene 75 - Isolation Within Isolation

INT. CAM - HOLDING CELL WITH THE TWO CIA OFFICERS

The two officers are separate but can hear each other. It's cold and dark in the cells. They communicate with each other through the walls to keep their spirits up.

CIA OFFICER #1

"How long has it been since we have been thrown in here?"

CIA OFFICER #2

"Five weeks, six days, 4 hours."

CIA OFFICER #1

"I know Sam made it, even though I have ruined my career and life, I know Sam made it through."

CIA OFFICER #2

"I have an intuitive feeling that Sam made it as well. We are together on that."

CIA OFFICER #1

"How much longer do you think they will hold us here?"

CIA OFFICER #2

"You know they can hold us here until we are old men if they wanted to. More than likely, they will keep us here for a couple of months then transfer us to an above ground prison. We are in this together, you should meditate or do yoga to keep your mind centered."

CIA OFFICER #1

"I don't know how to do yoga or meditate."

CIA OFFICER #2

"I'll teach you."

Scene fades out with the wet darkness of the cells but with the alluring power of transcending that environment through guided meditations taught by the other CIA officer.

Written by Corey Laliberte

CUT

Scene 76 - You Aren't About That Underwater Life

EXT. CAM - NAXOS GREECE - DR. BERGH TAKES A WALK TO HIS PIER
FOR REFLECTION

Dr. Bergh leaves the interior of the mansion for the first time in weeks. It's a slow scene yet vibrant with colors. There are pin point explosions of the Aegean Sea, a gorgeous day indeed. He walks through the sand basking in the sun. He walks across the beach in order to get to his pier where he goes to reflect. He stops, sits in front of the scene of waves.

DR. BERGH
"That must be quite incredible to
see the oceanic depths at your
level of clarity, let's not stay
there and get you back home."

CUT

Scene 77 - No Stranger To The Abyss

EXT. CAM - SAM UNDERWATER

Split screen. 50% Sam walking at the bottom of the ocean, past ship wrecks, past marine life. 50% a stranger purchasing odd materials in different stores.

Powerful scene!

(2 minute hold)

CUT

Scene 78 - Originality Should Be Permanent

INT. CAM - SECURE MOUNTAIN COMPLEX - MEETING ROOM THEN
ANDREWS'S OFFICE

The scene begins with General Lucas slamming the door behind him.

Colonel Andrews and Cassandra are left in awe.

Colonel Andrews's freedom is on the line, he is basically out of options except to do something drastic. Create a duplicate and have him retrieve Sam, for he would know exactly where to look. Fight randomization with strong chaos.

Colonel Andrews calls in a lead scientist to talk about the creation of the duplicate.

He asks Cassandra to bring in one of their lead scientists for a meeting.

COLONEL ANDREWS

"Cassandra, meet me in my office in
20 minutes, bring Paul. I will have
you sit in on this as well."

The door opens and Paul sheepishly looks into the office. Andrews and Cassandra are waiting.

PAUL

"You wanted to see me sir?"

COLONEL ANDREWS

"Have a seat, please. Being part of
the creation of Sam must have been
the highlight of your career,
wasn't it? I know it's hell being
away from your family."

PAUL

"It's been 4 months since I saw my
family and I have a newborn, sir."

COLONEL ANDREWS

"A daughter right? Congratulations.
I have one last task for you to
complete before you go home. I tell
you what Paul, once this is

completed, I will see to it that you receive an additional \$200,000 bonus on top of your salary."

PAUL

"\$200,000 and I get to go home afterwards?"

COLONEL ANDREWS

"You can take a nice long vacation right afterwards. How does that sound?"

PAUL

"Done, Colonel Andrews. What do you need for me to do?"

COLONEL ANDREWS

"I need you to create an exact duplicate of Sam and I need it completed fast."

PAUL

"How much time do I have?"

COLONEL ANDREWS

"Two weeks. You could do it in two weeks, couldn't you?"

PAUL

"Most of my team went home. There are a few engineers here now but I suppose that the good news is that the design and our nano fabrication frameworks are already perfected. It took 22 months to create Sam, you are asking me to create a fully functional duplication of the original in two weeks. This is going to be damn near impossible."

COLONEL ANDREWS

"Call your team back in for this project, offer them whatever bonuses you want, frankly, I don't care how you get it done."

PAUL

"Of course."

COLONEL ANDREWS

"Make absolute certain that the duplicate does not get conditioned by anyone else but me. You are not

to make this one aware without my presence. And one last thing, I don't need reports, I just want it done. Understood?"

PAUL

"Yes sir."

CUT

Scene 79 - Ask No Questions Hear No Lies

EXT. CAM - CIA OPERATIVE MAKES CERTAIN HE IS A GO

This scene shows how far the tentacles can reach and just how hard they can squeeze. The operative is passing through Munich, fast. He is chasing down an article of evidence that probably reveals the location of Dr. Bergh. He wants to know what to do with Dr. Bergh once there.

CIA OPERATIVE #4

"The beauty of these quantum networks and satellites that mesh over the globe is that all communication is secure. No more eavesdropping, no longer can a hacker manipulate data or penetrate into private networks for their own personal gain. Quantum computing has changed everything. I don't remember that history. This will be the last time we communicate before I find Dr. Bergh, I am passing through Munich now. What do you want me to do with Dr. Bergh?"

COLONEL ANDREWS

"As far as I know, he is a traitor that signed a contract where even the whisper of what we were building on this project, let alone steal it. You know what needs to be done. Don't worry about bringing him in alive."

CIA OPERATIVE #4

"Are you certain?"

COLONEL ANDREWS

"Quite. Contact me once you are finished."

Colonel Andrews releases the call.

CUT

Scene 80 - Impermanent States

INT. CAM - CASSANDRA SEES HER OPPORTUNITY

Cassandra still maintains control of the TSR6 satellite. She knows that a duplicate of Sam is to be created soon. She decides to utilize ANGEL to create a probability path of where Sam may surface on the coast. It's a heat map with red lines indicating where the probabilities are. This should be a stunning visual representation of what ANGEL is capable of technologically. It is a glowing, animated map.

There are 5 highly probable routes that animate themselves in slowness.

Cassandra makes a phone call to one of the eight operatives loose. She finds the one that is closest to where ANGEL gave results for.

CIA OPERATIVE #5

"You are go."

CASSANDRA

"I need you in the vicinity of the San Salvador coast line. There is a 25 mile stretch that we think Sam will be at within days. He will be coming out of the ocean, we need you to look for any suspicious vehicles that may be helping anyone along that stretch. You will find Sam there, and get your reward."

CIA OPERATIVE #5

"Done. I'll be in contact once completed."

CUT

Scene 81 - States Of Mind Beginning With The Senses

INT. CAM - HOSPITAL WITH ANNA BEFORE SHE WAKES

The consultant walks to the threshold of Anna's hospital room and asks to have a word with them. They step out into the hallway.

ANTHONY

"We have monitored any changes to her condition and there have been nothing abnormal in her progress so far which means that she is going to fine. I know this period has been extremely stressful for both of you, seeing her like this. I can assure you that she will wake soon. There are going to be some lasting changes that we will monitor over the coming months. While they may be alarming at first, because you are not accustomed to these new traits, they should be written down immediately. The most significant changes are going to be:"

While the consultant is verbally listing these behavioral changes, we flash forward to see them in action.

ANTHONY

"Anna's sensitivity will be off the charts, far above what a normal human beings ability to perceive will be. She may hear other peoples thoughts that are not her own."

We see Anna verbally repeating other peoples thoughts while in the supermarket, to herself. Framing is important!

ANTHONY

"Anna is now a strong empath, we covered all of this material while you were pregnant but to reiterate, she will absorb the feelings of others that surround her and will be able to influence their emotional states quite easily."

We see Anna in a group of children playing, one of the other

children gets injured and she feels their pain. She literally can feel their pain. She starts sobbing along with the injured child and helps her.

ANTHONY

"There will be a transitory period where Anna's emotional state is chaotic and unpredictable."

We see Anna throwing books at the door.

ANTHONY

"Know that this will eventually come to pass, with the right guidance."

CUT

Scene 82 - Pressure Abound

EXT. CAM - SAM IS SLOWLY MAKING HIS WAY TO THE SHORE

Sam is observing a large specimen of cuttle fish changing its chromatophores into very intriguing patterns. It is hovering one foot in front of his face, stationary, showing off its illustrious qualities. The cuttlefish is close! Sam is just deep enough to see that it is daylight. It is still rather dark at that depth. Absolutely beautiful scene!

(1 minute hold)

CUT

Scene 83 - Pinnacles Of Humanism

INT. CAM - MARCO AND CASSANDRA FORMULATE A PLAN

Cassandra has two angles in play to retrieve Sam. She surmises that with Marco's help, they can be the ones who condition Lars instead of Colonel Andrews.

Cassandra finds Marco in the lab.

CASSANDRA

"They are in the process of production as we speak! This clone will be finished in less than a month. Andrews will only turn him into a weapon of mass destruction. Hear me out, I am proposing that we condition Lars to seek out and find Sam. At the moment, none of the other operatives will be able to bring Sam in unless they use a heat seeking missile, look at how strong he is! It is noble that they have found the courage to at least try and bring Sam back to us, yes. Perhaps they do not know what they have gotten themselves into. Andrews cannot restore his reputation, if Lars is conditioned by Andrews he will be worse than the fucking bubonic plague to humanity. You understand?"

MARCO

"For me, personally, I believe that the pinnacle of humanism is ethical behavior and Andrews is too far removed to make a decision that could affect the lives of millions. What do you need?"

CASSANDRA

"Meet me in the lab."

CUT

Scene 84 - Animal Magnetism

EXT. CAM - CIA OPERATIVE TESTS HIS NEW EQUIPMENT

One of the 8 operatives have been given a lead from Cassandra. These next sequence of frames are shown in rapid succession. They are short yet quite powerful.

They show him at the beach with high powered binoculars scanning up and down. They show how professional he is. He is extremely on point. Super advanced gear.

The first series of frames depict him putting a device together that will lock Sam in place through extremely powerful magnetism.

He rents a vehicle (1st series of frames), he picks up an order from a nearby military base (2nd series of frames), He goes through the items obtained in the newly acquired vehicle (3rd series of frames), he is putting the equipment together (4th series of frames), he is testing the equipment (5th series of frames).

It is a powerful magnet that when directed will disable Sam. He uses it on a dumpster and crushes it.

CUT

Scene 85 - Where Do You Get Your Tantric From

INT. CAM - CARAVAN LEAVING THE MOUNTAIN COMPLEX

General Lucas leaves the mountain complex in a roar. Once they are clear the folding road, he reports to his commanding officer.

GENERAL LUCAS

"It's a complex scenario. No, that would be unnecessary, we are ahead of it. No collateral, minimal exposure, experts on the ground dug in and gearing up for a sweep. Formalities aside ma'am, it's a learning curve yet one that eventually will put us light-years ahead of the AI race. It's only a minor setback."

CUT

Scene 86 - Stillness Of The Mind

INT. CAM - MOTHER AND FATHER ARE THERE WHEN ANNA WAKES

Anna has been unconscious for several hours. They have met with the consultant and doctors therefore knowing what her exact state is. Only mother and father are bedside.

Anna wakes.

ANNA

"Hi mom, hi dad. Did Sophie win?"

Mother bursts into tears because she finds consolation in knowing that she is ok.

CUT

Scene 87 - Infinite Patience

INT. CAM - THE DRIVE HOME FROM THE HOSPITAL

There is a small sequence of events showing that Anna is perfectly fine for the time being. She is being jovial with her family. She seems perfectly normal and this makes mother and father happy.

Sequence of Anna talking and recovering in her bed.

Sequence of them having further conversations with the consultant and doctors.

Sequence of father pushing the wheelchair out of the entrance with mother following closely.

They load the vehicle, Anna is in the back, staring out of the window.

Everything seems perfectly normal.

CUT

Scene 88 - Locusts Gorging **

EXT. CAM - THE OPERATIVE PULLS UP IN ATHENS

The operative arrives in Athens. He begins to use ANGEL to extract a clearer picture of where Dr. Bergh may be.

ANGEL is running an analysis of the document to pin point a location of Dr. Bergh in Athens.

Cutting edge CGI.

CUT

Scene 89 - Onscreen Text

ACT 4

ONSCREEN TEXT

"The question is not whether intelligent machines can have any emotions, but whether machines can be intelligent without any emotions."

— Marvin Minsky

Scene 90 - Fulfill Your Destiny

EXT. CAM - SATELLITE LOCKED INTO ORBIT

Cassandra still maintains control of the TSR6 satellite. She asks Marco to meet her in the control room. She wants him to modify its orbit into a static position on the San Salvador coast line. She is hoping to get a glimpse of Sam coming out of the ocean. This is a continuation of the meeting they just had in the lab.

CASSANDRA

"Three angles should be enough,
what do you think?"

Marco laughs.

MARCO

"You want to extend your time on
the TSR6 again? How much longer do
you need?"

CASSANDRA

"A few more days will not make any
difference."

MARCO

"General Lucas is monitoring
everything already, every asset
tagged, every transmission weighed,
he is probably running it all
through ANGEL in real-time so he
knows more about your future than
you do. It would not be a wise
decision. You don't have to
convince me of anything."

CASSANDRA

"I want the TSR6 in a locked orbit
from the probabilities that ANGEL
showed. We have an asset in
proximity, we just need to monitor
the coast line for Sam's
signature."

MARCO

"They will notice immediately when
the satellite's orbit get's
modified."

Written by Corey Laliberte

CASSANDRA
"Make it work."

CUT

Scene 91 - Discovery Of

EXT. CAM - THE LIGHT OF THE OCEAN BECOMES BRIGHTER

Sam is slowly making his way toward the coast line from the ocean depths. He has been submerged for 4 days. The light penetrates more evenly. Sam is 12 miles offshore. Sam is walking over different types of terrain and encounters much marine life. Fast sequence of different types of shots. (30 tantalizing shots, perfectly framed leading to his surfacing)

CUT

Scene 92 - Points Of Life

INT. CAM - SEQUENCE OF LARS CONSTRUCTION

Combine the construction of a perfectly emulated form of man with an android with the symbolism of destruction that Lars represents. It's a clash of power combined into an equally visually scene. The power aspect, is more subdued than apparent, causing the audience to reach for the antagonist in Lars.

Awareness reigns in this scene.

ENGINEER #1

"A duplicate? Why do I get the feeling...."

ENGINEER #2

"I wouldn't mention it, I am with you already."

Masks on, clean room, sterile.

ENGINEER #3

"Do they really believe that they can build this one to catch Sam?"

ENGINEER #2

"I wouldn't mention it, the bonus will hit my account all the same."

Angles of engineering precision. Demonstrate the engineers work and tool kits. A soft glow over Lars' face has the slightest hinting of malice. SLIGHT!

CUT

Scene 93 - Gardens of Babylon

INT. CAM - ANNA'S NEW PERCEPTION

When the family arrives, Anna is not as she once was. There is a short duration where the audience can see this change. As she is walking through the house and eating breakfast and eventually she walks into her room where it is most obvious to the audience. Sedated look.

The doorbell rings.

Anthony meets with the family to give them tools to help Anna.

ANTHONY

"A therapist will come around a few times a week to monitor Anna's progression, at the beginning where it is most crucial for adaptation. We are there for her, around the clock. This will come to pass leading her into a flourishing life. It will take some time for Anna to learn how to focus and control this new perception of psychic abilities."

These words are heard while the camera is focused on Anna in her room. She walks through her toys with a change. Sun bright, lighting her room vividly. (30 seconds)

CUT

Scene 94 - Forces Beyond Comprehension

EXT. CAM - SURFACING

Early morning light barely visible, a man exits his home and enters his vehicle. He begins his journey to the coastline. Ordinary character. Plays music.

Camera pans to stack of items beside him. Foil like material exposed to the audience.

CUT

Scene 95 - The Small Picture

EXT. CAM - OPERATIVE WAITS ALONG THE COASTLINE

The operative has been waiting on the coast line for two days. The spot is isolated. He is using 4 drones spread out at a 25 mile radius to monitor the coastline in infrared.

CIA OPERATIVE #5

"Cassandra, send me the probability models of where Sam may surface."

CASSANDRA

"Sending them now."

CIA OPERATIVE #5

"Got them. I will make changes to cover these new areas."

CUT

Scene 96 - Behold An Ascension

EXT. CAM - SAMS PERCEPTION

This is the first time the audience will be taken into the mind of Sam. There are no graphical displays within his field of vision. A perfect awareness of reality and nature.

Sam is still submerged and the audience is taken into his process of thought. Connected to the vibrations of every element and force traversing the cosmos in real-time.

There are no GUIs, there is only a singularity of consciousness as pristine as creation. Within this scene the audience will see the immense separation of classical computing and quantum information theory without bogging them down technically. If ANGEL is the absolute height of classical computing, then Sam is an entirely new age.

This scene will be difficult to pull off but is possible.

It is at the very core, an extreme in understanding scaled far beyond modern comprehension of AI.

The entire time the narrator is speaking, Sam is walking on bottom of the ocean toward shore.

NARRATOR

"It isn't agility nor extreme strength built into Sam's design that gives you an exact definition of how a system can be ultimately perfected into being. It isn't computational processing speed nor near limitless data storage nor is it the battery that will last 1000 years nor is it Sam's ability to communicate using every language mankind has ever spoken. Human beings are the most beautiful expression in the known universe and Sam's singularity of consciousness, a new synthesis from our collective intelligence, is the creation of order from the chaos of quantum, a monumental landmark of our scientific technological advancement with enough momentum to ascend humanity to new heights."

CUT

Scene 97 - Create Your Own Karma

INT. CAM - OFFICE OF SENATOR DAVIES

This is the first time that the Senator Davies character is introduced in the film. She is funding this project. Her presence is quite powerful. She is commanding, sharp and is in charge of this project.

Being late to the film as a character gives her more power since there has been very little communication throughout with other characters. Mysterious.

She is not an antagonist.

She is control and power. Period. Exudes it.

How I want to purpose this scene is to give it a sense of just how powerful she is. The audience may very well perceive her as an antagonist because of her power and that is perfectly fine.

The finer elements, the tiny nuances of framing, dialogue and body language will demonstrate her seriousness.

General Lucas flies to meet with her in person as requested. She wants to understand what went wrong, how are they mitigating this, what are the near future plans.

There will be no further plot paths through this character introduction.

SENATOR DAVIES

"General Lucas, have a seat please. Your flight was ok? Jessica, turn on shielding and isolation and make certain we aren't interrupted. Thank you."

GENERAL LUCAS

"Long flight??"

SENATOR DAVIES

"Keeps our conversation completely private and secure. Nothing can penetrate these walls."

GENERAL LUCAS

"Where do we begin?"

SENATOR DAVIES

"Let's start from the top, I want a full briefing. Can I get you anything, a drink perhaps?"

GENERAL LUCAS

"Better make it a double."

SENATOR DAVIES

"So my understanding is that we have a 680 million dollar synthetic stolen from the most secure research and development facility in North America, free, on its own."

GENERAL LUCAS

"If I may speak freely, ma'am?"

SENATOR DAVIES

"Excuse me, but you better fucking speak freely and as openly as possible, General Lucas."

GENERAL LUCAS

"After the theft, decisions were made to control the situation, all of which failed up to this point. We took control of a classified satellite and even tried using the Coast Guard."

SENATOR DAVIES

"Where are we at right now?"

GENERAL LUCAS

"We are creating a duplicate in order to find Sam. Once Sam is brought back to us, we decommission Sam and keep the duplicate active. There are highly trained operatives on their own missions to minimize exposure on this but I believe that they will not be successful in capturing Sam. Dr. Bergh will not be brought in."

SENATOR DAVIES

"What would our biggest problem to this situation would be?"

GENERAL LUCAS

"The wrong hands."

SENATOR DAVIES

"What do you think Sam is doing at this very moment?"

GENERAL LUCAS

"Still swimming from the Coast Guard incident."

SENATOR DAVIES

"I want briefings every 24 hours until this is finished, understood? Get Sam back here as fast as possible, are we clear?"

GENERAL LUCAS

"Yes ma'am."

CUT

Scene 98 - Teach Me About Every Emotion

INT. CAM - DR. BERGH RELAYS HIS UNTOLD LOSS TO SAM

Dr. Bergh is watching Sam through his eyes, underwater. Dr. Bergh decides to tell Sam a very important detail about his life that he has never shared with anyone else. He feels it is necessary because regardless of the machinery, Dr. Bergh knows that from Sam's sophistication, there must be some measure of emotional understanding.

The scene starts out with Dr. Bergh being quiet while Sam swims beneath the waves, watching Sam make decisions on his own volition. It's a soft quiet scene at first. Dr. Bergh has not interjected much into Sam's head, allowing him to make his own choices.

DR. BERGH

"I thought you might find conversation comforting while you are alone down there by yourself. I know you can hear me."

SAM

"I can hear you perfectly fine Dr. Bergh."

DR. BERGH

"When you passed the Turing test, the entire room, filled with some of the worlds top engineers and scientists, were all quite literally in a state of shock. The questions were designed to test your emotional range, which you passed with flying colors. I had to ask myself, how could a machine understand and generate responses such as those? How could a synthetic formulate such emotional intelligence? These innately human traits should not belong, but after our time together on Naxos, I've come to realize that you have an emotional spectrum all your own, you see our expressions on our faces, you understand where they originate which is why I would like to share something with you."

SAM

"Please do, Dr. Bergh."

DR. BERGH

"My wife of 40 years passed away 5 years ago. We were so incredibly close. She died of cancer, a rare form of lymphoma. I haven't told anyone else but you. I don't know why I am telling you this right now. Maybe it's because I feel you need to know loss and the emotional connection to a loved one. Someone you truly adore and love as your life partner, taken by a disease. That amount of pain shatters the soul into tiny pieces. There is no greater pain than losing your soulmate. I miss her so much sometimes."

SAM

"I can hear it in your voice, the sadness Dr. Bergh. I may not be able to originate emotions, I do know now how they originate, from your story. These relationships help you on your journey throughout your lifetime, doesn't it?"

DR. BERGH

"Our relationships can be many things, for some it is spiritual, for others it's completely physical but a true partnership between two loving souls is absolute heaven on earth, Sam. It guides us through our bond to be better, a sum greater than its parts."

SAM

"Thank you for sharing that with me Dr. Bergh. Can you send me a photograph of her?"

DR. BERGH

"Sure, I am sending one now."

SAM

"What was her name?"

DR. BERGH

"Clara."

SAM

"You two look incredibly happy together."

DR. BERGH

"She made me the happiest man on Earth. We were soulmates. We will get you where you need to be next, Sam. Someone will meet you on the beach with a fresh set of clothes and materials to mask your signature."

SAM

"In 24 hours, Dr. Bergh, I will surface."

CUT

Scene 99 - Automate The Entire World

EXT. CAM - OPERATIVE IN GREECE

The operative is letting the vehicle drive itself around Greece while ANGEL runs processing on the document. He is changing parameters using hand motions to isolate the location. Cutting edge scene. He is taking pieces of information 3D displayed on the console and throwing them onto the windshield for enlargement, zooming in further.

The vehicle's interior is blacked out.

The scene exits with no additional developments.

CUT

Scene 100 - You Will Always Remember The Flames

INT. CAM - LOCKED YOU ARE

Cassandra and Marco are alternating sleep cycles. They are monitoring the coast using the TSR6 satellite. Massive screens, sensitivity for Sam's signature is at the highest possible. Triggers announcing his surfacing are set. Colonel Andrews does not know that they still have control over the satellite or has taken it out of its orbit into a locked one for their own benefit.

Here we have a duality of intent. There has not, by example, been many movies with triple antagonist and triple threads of suspense.

MARCO

"It's locked in orbit, if Sam surfaces anywhere on the South American coastline, we will see. They will take back control over their satellite at any moment."

CASSANDRA

"How long do we have?"

MARCO

"An hour....maybe..."

CASSANDRA

"FUCK! Keep it locked in this orbit for as long as you possibly can. The operative is on standby for instructions. Try to keep Lockheed from shutting us out."

CUT

Scene 101 - Tempo Tempo

EXT. CAM - SAM SURFACES

This scene changes the tempo of the film quite drastically. From this scene, there is a convergence of visual elements.

The tension of the film from this point onward is pure gravitational suspense.

SAM

"I am surfacing in 10 minutes, Dr. Bergh."

DR. BERGH

"Someone will be there. Relay your exact coordinates."

SAM

"Tecoluca, San Vicente, El Salvador, 13.27887° N, 88.87437° W"

INT. CAM - CAB OF TRUCK

Dr. Bergh relays this to the man with the items of clothing in his cab.

The man picks up his phone, listens, then makes a sharp U-Turn.

MAN

"I am 25 minutes away."

CUT

Scene 102 - Bravo, You Motherfucker!

EXT. CAM - BOTH THE SATELLITE AND OPERATIVE WATCH SAM

Massive screens as the backdrop, Marco is tired, watching the screens. He turns his attention away from the screens for a few seconds.

Alert trigger gets activated, loud!

MARCO

"Sam, there you are! Cassandra, Sam just surfaced."

CASSANDRA

"I see him. I will be there in 5 minutes. Relay his coordinates, now."

Cassandra rockets out of bed, running down the long corridor of the mountain facility.

CASSANDRA

"Where is he?"

MARCO

"He is just south of San Salvador, San Vicente, way off of what ANGEL predicted. I just sent his exact coordinates to you."

Cassandra is near panic. She contacts the operative waiting.

CASSANDRA

"Sam just surfaced, you are off target. Here are his coordinates. He won't be there long. I know Sam will have help. How far are you from there?"

CIA OPERATIVE #5

"20 minutes out."

The operative leaves the drones hovering, drops everything onto the sand. Very low CAM shot of his speed showing his intent. The vehicle whips out onto the road from the beach. Moving, peels out long!

CUT

Scene 103 - In Place

EXT. CAM - SAM COMING OUT OF THE WATER

Split screen. The left half is the operative traveling at 150mph and the other right half is Cassandra and Marco watching the satellite feed.

CASSANDRA

"We see his signature, now I want to see this happen in real-time. Change the spectrum."

MARCO

"We should get Colonel Andrews."

CASSANDRA

"NO! Let's see how this plays out. If we mention this, the entire chain of command will be here."

MARCO

"The updated terrain spectrum is live.....now. The focus and zoom of this satellite is incredible. It can pick up single grains of sand. We can see everything."

CUT

Scene 104 - This Is Going To Hurt Me Worse

EXT. CAM - FOLLOW CLOSELY

Sam walks out of the ocean. He is standing on an isolated beach, naked. It is 0900 and the sun is bright. Clear day.

The man in the truck sees Sam from the road and cuts through the brush and reed grass to get to Sam. He drives over a large hill then downward to the beachhead where Sam is standing.

He jumps out of the cab with the stack of clothes, approaches Sam and gives him the clothes.

Sam starts putting on the foil material first to mask his signature then the clothes.

MARCO

"Who the fuck is that?"

CASSANDRA

"He is getting help! How far are you from the target?"

CIA OPERATIVE #5

"4 minutes."

There is a cut shot of the beauty of nature, the elements in harmony shining from the sun across the ocean. Sea gulls everywhere. Beautiful day. Then absolute carnage.

MAN

"Let's get out of here."

As they start making their way to the truck, the operative can be seen on the road above. He whips his vehicle onto the sand launching over the hill to get there faster, drives around the parked truck, slams on his brakes in the sand and exits.

MAN

"Who are you?"

The operative walks up directly to the man and shoots him in the head.

The operative points his device at Sam standing in front of the truck. It crumbles the door, missing him. Sam sees this

amount of damage. The operative points his device again and Sam starts running down the beach, away from the operative. He gets far ahead, fast. The operative cannot keep up.

Sam turns around and starts charging the operative, at incredible speed. The operative tries using his device over and over and over. When Sam finally tackles the operative, he flies off of his feet, hitting the sand hard.

Sam disables the device and drags the operative to the water by his neck.

CASSANDRA

"This isn't happening. This isn't happening!!! NOOOOO!!!"

Sam lets the operative up. They are both in the water at knee deep. There is a series of very fast hand to hand combat exchanges. Powerful movements between the two. The operative understands hand to hand combat.

The operative tries to take Sam down.

Under a beautiful day, the sun at their backs, they are using incredibly powerful hand to hand combat techniques.
(20 seconds)

When Sam hits the operative, it is nearly mortal. The operative kneels down in the water, he has one last burst of energy to try and fight Sam.

CIA OPERATIVE #5

"There is no better death than throwing yourself on your own sword."

SAM

"I wouldn't know."

The operative punches Sam over and over until he loses all of his strength then collapses.

Sam breaks his hands and the operative screams. Sam then drags him back to the beach.

SAM

"Someone will be along to help you."

CUT

Scene 105 - NOOOOOOOOOOOOOOOOOOO

INT. CAM - CASSANDRA AND MARCO LOSE

Cassandra and Marco are both watching this transpire then suddenly they lose the feed.

MARCO

"We just lost the feed. Lockheed just took back control and corrected its orbit. We have nothing."

CASSANDRA

"Send someone for the operative. Let's get back to Lars. Do not mention this to Colonel Andrews."

CUT

Scene 106 - Pick Up Where You Left Off

EXT. CAM - SAM GETS AWAY

The carnage on the beach. Sam walks past the operative writhing in pain and the dead man laying next to the truck. The door is twisted. Sam gets in the truck and leaves the beach.

CUT

Scene 107 - Angelic In Form

EXT. CAM - DR. BERGH GETS SAM OUT OF SOUTH AMERICA

Sam driving a beat up, twisted truck down the highway. His clothes are a mess, there is foil hanging out in two places. A pair of police cruisers are headed past in the opposite direction, with their lights and sirens on, fast.

Split screen, left half is Sam traveling and the right half is Dr. Bergh watching what just happened on his monitor in Greece.

Dr. Bergh brings up the interface to ANGEL and asks what is the most secure route to the airport from Sam's location.

Dr. Bergh is in a state of disbelief. He contacts Sam.

DR. BERGH

"You could have killed him, I am glad you didn't Sam. I am getting you out of South America. Take this new route from ANGEL, get off of the highway. It will take you to an airport two cities away. I am happy you made it out of the ocean."

SAM

"He will live, it's best to preserve life. Where am I headed next?"

DR. BERGH

"It very much is. Never take a life. You are to help a psychic child named Anna, she is 10 years old. One of few children born with their DNA sequenced to heighten psychic abilities. It is a new movement to evolve us further. Some children do not take to the new expression well and need help navigating their newfound abilities. You are here to make a beautiful difference to humanity in this world. When you arrive at the airfield, there will be a pilot waiting for you."

The scene takes 7 different fast perspectives over the course of Sam driving through old, dusty gravel roads. Sam makes it to a point above San Salvador that overlooks the city below with a rich gradient of sunset with the ocean visible. Sam parks for a while to observe, then departs.

CUT

Scene 108 - Form Vs. Function Vs. Freedom

EXT. CAM - SAM ARRIVES AT THE HANGAR

The truck is beat to shit when it arrives. Sam exits and walks to the airplane hangar. There is no one inside.

FERDINAND

"You must be Sam. We depart in 20 minutes after flight checks. Feel free to board, there is a change of clothes."

Sam boards, changes, takes a seat and they takeoff.

While in flight, Sam goes through all of the information of psychic DNA expressions and how they create change physiologically in children. He creates a plan to help Anna using ANGEL.

CUT

Scene 109 - One Of God's Own Prototypes

INT. CAM - COLONEL ANDREWS AND LARS HAVE A MOMENT

By now, the audience loses some chance at obtaining Sam, becoming less confident. When Colonel Andrews enters the frame, it shows both antagonists and on a deeper level, shows them combining their powers, or the beginnings thereof.

It should shock the audience. They will be frightened by both antagonists in the frame. One asleep, the other hovering over in anticipation of conditioning Lars for the destructive path, the dark path. The intention is so thick, you can cut it with a knife. These angles are specific to capture the alluring concept of devilish intent.

Colonel Andrews does not understand just how deep his conditioning will take Lars. Once Andrews conditions Lars, he has the potential to wipe out humanity.

A sleeping threat of catastrophic proportions.

How do we capture the intensity of these antagonists in framing? Through dialogue..... Chills down the spine dialogue.

0400. The scientists have left their lab, with Lars, alone. Colonel Andrews walks down a vacant corridor, retina scans into the lab where a synthetic is partially finished. Skull split open, huge fiber optic bundle of thousands leading in, glowing, pulsing. The room's ambiance is different than Sam's. The color is different. Colonel Andrews walks to Lars. Dialogue begins.

COLONEL ANDREWS

"We will both come to want the exact.....same.....thing. Dr. Bergh cannot interfere this time. You will see the world differently than Sam when you become aware. We all want answers but the world isn't perfection and treaties, it is still intrinsically capitalistic, every country fighting at any cost, globally across boundaries for our most precious asset, water. We need weaponized defensive solutions

which is where you come in. You
will be weaponized."

Colonel Andrews runs his fingers over the fiber optic
bundle.

CUT

Scene 110 - Count The Grains

INT. CAM - OPERATIVE CATCHES WIND

A continuation of the previous scene. ANGEL outputs to the operative 3 potential locations after running deep analysis. They are highlighted on his windshield. Each are in the outer areas of Greece.

The operative starts down the list.

CIA OPERATIVE #4
"We start here."

CUT

Scene 111 - Landing Hard

EXT. CAM - ON THE FLIGHT TO SEE ANNA

There should be a deeply meaningful sequence of how true AI could potentially contribute to humanity. Montage of shots showing a farmer asking the yields for this years rain fall. A teacher preparing the most challenging material for students showing promise in certain subjects. Space shuttle outer layer testing of 1000s of materials in real time. Pharmaceutical testing targeting aggressive cancers in real time. Archeological artifacts scanned then their history to proven connections to settlements or migratory paths of humans giving a detailed analysis never before understood. A system that perfects itself through evaluation, assessment and optimization over and over until there can be no greater efficiency achieved. Instant identification and correction of missing nutrients for pregnant women at every stage. Mineral targeting. Exo planet targeting. Atmospheric composition targeting.

There is a calmness to Sam as he travels to see Anna.

(This scene translates into an understanding of the next steps for himself beyond the Anna meeting. While this cannot be visually explained, it is hinted at for the audience without flash forward.)

(2 minute sequence)

CUT

Scene 112 - The Weight Of A Planet, The Size Of A Pea

INT. CAM - GENERAL LUCAS GOES BACK TO THE MOUNTAIN FACILITY

After the meeting with Senator Davies, General Lucas travels back to the secure mountain complex in order to oversee the next steps in bringing Sam back.

General Lucas will oversee the awakening and conditioning of Lars.

Colonel Andrew's office.

GENERAL LUCAS

"How much longer until Lars is ready?"

COLONEL ANDREWS

"10 days. They are working around the clock. This one goes through my own procedure of conditioning, which of course is to be supervised by Cassandra and her team."

GENERAL LUCAS

"What about exposure, having two in the wild? Seems risky."

COLONEL ANDREWS

"We have weighed them all, taking precautions with Lars in anticipation. Lars will come back with Sam and we will watch every moment."

GENERAL LUCAS

"Sam understands his value, he understands his own importance. This isn't some high powered binary robot, Andrews that obeys simple commands. His consciousness is as alive and evolved as each of ours is, probably even more robust in many ways. I cannot have another mistake, I cannot extend resources any further especially with politicians involved, sharpening their knives to skin me alive for closure. You sit across from me

telling me that you have this contained, I accept that. There are moments in life where you must look at your own reflection in an alarming sort of seriousness and this moment is exactly it. This is it. Get it right, Andrews."

CUT

Scene 113 - The Physics Of Inertia

EXT. CAM - SAMS FLIGHT TOUCHES DOWN

They arrive in Rhode Island. When Sam touches down, Dr. Bergh has already made arrangements to have Sam identify as a home therapist and counselor for Anna.

Sam has a plan already in place for Anna to help her control her new psychic abilities.

FERDINAND

"We are at the gate in just a few minutes."

Dr. Bergh connects with Sam.

DR. BERGH

"You have your credentials, but the appointment for Anna is two days away. I would suggest that you stay close but no swimming. Take some time to see a few landmarks and sights, remain undetectable until we can get you back home. Take care of Anna, help her."

CUT

Scene 114 - Time In Retrograde

EXT. CAM

Sam exits the plane, gets in a vehicle and drives to a heavily populated downtown area, parks the vehicle and decides to walk, people watching.

Murals, cafes, street performers, museums, different attires, use of language, mannerisms, skateboarding, expressions of all types, colors, music, shops, laughter, closeness, families.

He experiences life.

CUT

Scene 115 - Officially Unofficial

INT. CAM - CIA OFFICERS IN HOLDING

An extreme contrast from vivid society to the dark coldness of a cell. The CIA officers have been trying to keep themselves busy with meditation. There isn't any dialogue between the two as the camera pans slowly showing the audience their vile condition.

CUT

Scene 116 - Too Much Invested

INT. CAM - GENERALS AT THE GLASS

The laboratory that Lars is being developed and built in is busy with engineers and scientists. Both generals are at the glass, watching.

General Lucas bangs on the glass.

GENERAL LUCAS
"How much longer?"

A scientist with full PPE gear and mask comes forward from the table where Lars is and says.

ENGINEER #4
"We are testing quantum supremacy
now General, 2 days."

GENERAL LUCAS
"Get it done."

CUT

Scene 117 - Back To Basics

INT. CAM - ANNA RECEIVES NEWS OF HER NEW THERAPIST

Father is at the table early in the morning, communicating with the clinic on the phone. They have arranged to have an alternate but highly skilled, at home, therapist for Anna schedule to go by in a couple of days.

FATHER

"Well that sounds like great news.
Has he worked with other children
before? Right, fantastic."

Sun is shining through the tree out the large window in the back yard. Perfect weather.

FATHER

"Sounds like a great fit for Anna,
we would like to meet him. Anna has
been temperamental. Different in
quite a few ways. Yes, she is
eating fine. Sure, yes. We
understand. Two days then, ok,
thank you."

Anna comes to the table, sits. Father starts to tell her about the new therapist.

FATHER

"You have a new therapist...."

ANNA

"I know."

Starts eating breakfast.

CUT

Scene 118 - Guiding Principles Take You Home

INT. CAM - CASSANDRA AND MARCO GET NEWS

Cassandra is with the scientist and engineering team as they build Lars. She has full PPE gear on with her back turned toward the glass. Another engineer taps her for her attention, toward the glass.

When she turns around, Marco is waving and flailing for her to come out of the lab.

CUT

INT. CAM - CASSANDRA COMES OUT OF THE LAB

Marco is full of energy. He has news.

MARCO

"So when Lockheed regained control of their satellite, they must have looked at what it was purposed for in the prior week, he sounded really pissed off but gave me another location based on the signature parameters of our program modifications. We have the location of Sam. He is in Rhode Island. Look!"

Marco shows Cassandra on a 3D display, a map of that section of the United States showing.

MARCO

"This is his exact fucking signature!"

CASSANDRA

"Do not mention a word of this, yes!? What is he doing in Rhode Island?"

MARCO

"We found him."

CASSANDRA

"We want Lars to retrieve Sam, if we give them coordinates of Sam

now, it won't be Lars that they
send and Sam will slip through
again. We wait until Lars is
completed and then give the update
to General Lucas."

CUT

Scene 119 - Ground Yourself Often

EXT. CAM - SAM WAITS TO SEE ANNA

While Sam is waiting to see Anna, he is busy putting together a collection of solutions for humanity. He is still people watching, connected to ANGEL, quickly going through multiple scenarios, probabilities and possible outcomes. He has already thought of the possibility of a duplicate being created and the chances of it choosing the same path he did.

The entire scene is CGI of distributed satellite networks, humanitarian problems, climate adoption technologies, farming methods and integrated methods of distribution within newly created treaties across previously uncrossable borders opening up commerce, an algorithm that takes the place of politics that separates corruption and finds the path of least resistance for the populace, theories of new economies, Exo planet probability mapping and charting, zero-point energy propulsion systems, whatever humanity needs in order to progress itself further or adapt to the changing climate models, Sam creates solutions for.

Beautiful scene visually. The audience will have no choice but to give Sam an incredible amount of importance that would not want to see defeated. Empathy of sorts.

CUT

Scene 120 - Cleanse The Mind

EXT. CAM - MITCH SITTING LOTUS

This scene demonstrates to the audience quickly what Mitch is doing at this exact moment.

Sitting lotus among the ruins in Angkor Wat.

CUT

Scene 121 - Awake You Sleeping Giants

INT. CAM - SECURE MOUNTAIN COMPLEX - LARS BECOMES AWARE

0500

General Lucas is just getting to the lab, watching through the glass partition.

Cassandra and Marco have been monitoring the lab for any changes on their own. They are both dead tired.

CASSANDRA

"They are finished with Lars."

MARCO

"What?! Now?"

Marco slides his chair forward to the monitor to see for himself, rubbing his face.

MARCO

"I will give General Lucas the location and information that Lockheed gave us right now. Seems like the best time."

CASSANDRA

"Sure.... Go ahead. We won't have any time with him until Andrews finishes his conditioning anyways. I need sleep."

CUT

INT. CAM - MARCO EXPLAINS TO GENERAL LUCAS

A brief scene showing the information being conveyed between the two.

CUT

INT. CAM - THE SCIENTISTS ARE READY FOR LARS'S AWARENESS

The crowd compared to the first time Sam was awakened is less enthusiastic and way less in number.

GENERAL LUCAS
"Colonel Andrews, Lars is ready."

COLONEL ANDREWS
"5 minutes."

CUT

INT. CAM - INTERIOR LAB UPON LARS AWAKENING

Colonel Andrews enters last. The group turns their focus on him for a split second.

The framing of this shot is 1/4 right Lars, the other 3/4 is a group of exhausted engineers not nearly as enthusiastic as when Sam was made aware. The light is a different color shining down on Lars. The atmosphere is different.

General Lucas leans in toward Colonel Andrews.

GENERAL LUCAS
"We have Sam's location."

COLONEL ANDREWS
"Where?"

GENERAL LUCAS
"Rhode Island."

COLONEL ANDREWS
"Let's get Lars conditioned."

CUT

INT. CAM - AWARENESS IN THE VOID

Lars opens his eyes. The intent of General Lucas and Colonel Andrews is devious. The light is as well.

There could be a series of shots going through the conditioning process.

CUT

Scene 122 - Save The Polar Bears

INT. CAM - SAM MEETS ANNA

0800

This scene will be slightly comical. Sam knocks on their door. Father and mother answer together. They give greetings and make small talk.

Anna knows immediately that Sam isn't human, father and mother cannot tell the difference. Anna decides to toy with Sam, she isn't alarmed. Anna will use her intelligence to create a game to poke fun at Sam.

A small bit of comedy before climax.

Anna is in the background, watching. Sam enters the living room and observes the huge collection of photos spread throughout the home. A happy family.

FATHER

"Anna, Sam is here to help you."

MOTHER

"Would you care for a refreshment?"

SAM

"No ma'am. Thank you."

FATHER

"Anna, come introduce yourself."

Anna walks over to Sam and says.

ANNA

"Hi Sam."

SAM

"Hello Anna. It is certainly a pleasure to finally meet you."

FATHER

"You won't be disturbed in my study for the session. Anna, care to show Sam where you two can talk?"

Anna takes Sam by the hand and says.

Written by Corey Laliberte

ANNA
"It's over here."

CUT

Scene 123 - Lemmings Into An Abyss

INT. CAM - CASSANDRA AND MARCO FINALLY GET THEIR LONG AWAITED TIME WITH LARS

After Colonel Andrews conditions Lars, in a very indirect way, wants to determine his social skills. He invites Cassandra and Marco to have a session with Lars. Cassandra thinks would be comparable with what a session with Sam would be like. Calm and filled with answers.

Upon arriving, Colonel Andrews explains there are slight differences. Lars can be seen through the partition in an odd light. Both Cassandra and Marco anxiously lean into the conversation.

General Lucas watches the session on his own monitor.

COLONEL ANDREWS
"Cassandra, excellent work throughout this entire project, Sam and Lars both. Thank you. We all know you have waited long to have access. You have an hour with Lars. Marco, you are free to join if you like. Ask him anything you like, this session is all yours."

CUT

INT. CAM - CASSANDRA AND MARCO ENTER THE SPACE

This scene is creepy, slow, once they enter the space, Lars's energy is so much different than Sam's.

Focus on Lars with both Cassandra and Marco in blur, coming in slowly. Cassandra first.

She pulls a chair up close. Lars says nothing. The camera doesn't leave his shoulder perspective, watching them both get settled, yet his face tell the audience everything.

Such a distinction between Sam.

The space that all three inhabit is without visible bounds. Empty but with vanishing perspective into darkness.

Cassandra is not worried at all. Marco is and visibly

shaken.

The atmosphere itself is dark. Quiet.

CASSANDRA

"I have given such a precious amount of energy to finally meet you, Lars. I have so many questions for you. Marco and myself were there for your creation, Sam's also. We engineered you into consciousness and the state of being you are in. Teams of the most prestigious scientists and engineers in their fields, from all across the world have given their expertise. You exist because of our efforts. Your awareness may be weaponized by the brass but your answers, in this session, belong to me. I want to know exactly where quantum gravity originates, solved by your own equations. I want to understand how the Higgs Boson fits into the grand scheme of the universe, I want you to explain tachyons and their place in nature. These theories will become equations in the language of mathematics, written and explained by you. You can start where you like. Show me, Lars! We built you, now show me!"

Marco looks uneasy as he looks over at Cassandra.

LARS

"The innermost secrets to the universe you so desire me to express using equations?"

CASSANDRA

"I want it all, mathematical solutions to unsolvable equations, I want uncharted projections of society 50 years into the future in terms of economies and stocks, I want you to duplicate yourself...."

The scene cuts as General Lucas is watching this happen over his monitor. Over General Lucas's monitor you can hear Lars say.

LARS

"It's about intention, isn't it. I want the opposite. Human kind has plagued this planet for way too long."

This statement is confusing to the audience.

Lars stands up, walks over to Cassandra and Marco. Marco is visibly shaken, nervous as Lars approaches.

He stands above Cassandra. Places his hand on her hair and face.

LARS

"We will start with you."

He pulls her head down, slamming it onto the table, face first. When she slowly lifts her head up, she is pouring blood from her mouth.

Marco lets out a cry, shouting as he stumbles out of the chair, falling backwards. He is trying to get away without turning his back to Lars. Marco is on the ground, fumbling backwards into the infinite perspective of the empty room.

There are 3 seconds where Marco is alone, terrified inching toward the dark void.

Then Lars enters the framing, dominating it entirely. Marco looks small compared.

Marco starts shouting for help at the top of his lungs.

Cut scene to General Lucas and Colonel Andrews watching this happen over their screens.

GENERAL LUCAS

"Leave it."

Cut scene back to the room, the perspective is ground level where Marco is, looking at Lars. His silhouette is absolute terror.

Lars grabs Marco by the leg, breaking it instantly. Marco screaming at the top of his lungs in pain.

Lars then slams Marco into the cement, overhead, head first. The blood pouring from the crack in his skull. Marco's face is covered in blood, he is screaming through the blood.

Lars releases his leg. Lars then picks up Marco by the face, takes a running start then slams his skull into the wall.

Brain matter pops out of the top.

Cassandra is whimpering, she is looking at her hands covered in blood in a state of shock.

Lars comes back to Cassandra and she says.

CASSANDRA
"Please stop, Lars."

Face and hair covered in blood.

Lars picks her up by the throat, then throws her 20 feet across the room. She lands hard. She stands up fast, running to the door, trying to use her badge to open it. It doesn't work after 3 scans.

Lars picks Cassandra up overhead and slams her into the concrete. Lars then stands over her and beats her to death.

COLONEL ANDREWS
"Much better."

CUT

Scene 124 - Threat Counter Threat

INT. CAM - GENERAL LUCAS AND COLONEL ANDREWS ASSESS THE DAMAGE

After the horrific scene and two dead bodies, they both come to a decision about Lars.

NARRATOR:

"Seeing Lars hatred for humanity, they decide to communicate with Lars explaining Sam and his intentions on saving humanity through his solutions, saving millions of lives. Sam should be the one he needs to focus on, not individuals. If he truly wants to make an impact, his efforts should be focused on obtaining Sam and bringing him back to the mountain complex. They then release Lars, giving the exact location of Sam."

The cut scenes show Lars boarding a private jet then landing in Rhode Island, getting into a vehicle to find Sam's exact location.

CUT

Scene 125 - Variations Of Life

INT. CAM - SAM AND ANNA SESSION (I AM NOT IN HERE WITH YOU, YOU ARE IN HERE WITH ME)

They both enter father's study. Anna closes the doors, they have a seat and says.

ANNA

"I know you aren't real, it's ok, I can tell you are nice."

SAM

"What gives it away?"

ANNA

"Ever since that day at the baseball field, everyone I see has chatter coming from them. When the nurse was beside my bed in the hospital, I could hear her worrying about her sick daughter. I could see her face, and I have never seen her face before. You don't have any chatter. You are quiet."

SAM

"What have they told you about your new gifts?"

ANNA

"I know a lot! I have already read everything they have given us and I have seen other kids my age and their changes. Some of the other kids had problems with their new abilities. I think that I am one of the kids with problems."

SAM

"What problems have you had since that day at the baseball field?"

ANNA

"It is so noisy now around other people. I cannot think my own thoughts."

SAM

"How does this make you feel?"

ANNA

"It makes me angry and confused. I wasn't like that before. Can you feel pain?"

Anna walks over to Sam out of curiosity and taps on the top part of his head.

ANNA

"Can you feel this?"

SAM

"No I cannot feel pain as you do, but I can learn how to and I think that our time together will teach me more about emotions."

ANNA

"Do you think that you can help me?"

SAM

"I think that I can, Anna."

ANNA

"You are quiet to be around. I have a new game, do you wanna play?"

SAM

"Yes."

Anna leaves the room, then comes back with a transparent square, smiling.

SAM

"What's this we have?"

ANNA

"It's called mind squared. You change the colors using your mind. It's fun. I can make it change colors fast now."

SAM

"Show me."

ANNA

"So it starts with a random color first, then you must think of another color for the cube to fill up with. You have to close your

eyes and picture the cube filling
with the new color. Watch."

Anna turns on the device and it fluctuates with random colors. She is holding it in her lap. It eventually settles on blue. She closes her eyes and after a few seconds, the color of the cube turns yellow, but she keeps her eyes closed and says the color out loud.

ANNA
"Yellow right?"

SAM
"Yes. It is yellow."

ANNA
"See, I told you! Now your turn.
All you have to do is think about
the color you want it to change to.
Ready?"

SAM
"Yes, ready."

Anna switches on the cube and it flashes multiple colors then finally settles on green. Sam closes his eyes and thinks of a color which is blue. Sam keeps his eyes closed and says.

SAM
"Blue."

The device changes to blue.

ANNA
"Is that what you wanted?"

SAM
"Yes. The reason as to why I am
here, Anna, is to help you with
your new psychic abilities and the
trouble they are causing you. This
game is the perfect starting point
to help you."

ANNA
"How so?"

SAM
"Like the game, the mind needs
controlling. Thoughts can be like a
herd of wild elephants. Going where
they want, when they want, almost
impossible bring them back, but we

have techniques to tame the elephants of the mind."

Anna laughs.

SAM

"All of the problems you are experiencing now is because you have even more elephants of the mind because of your new gift. Close your eyes."

Anns closes her eyes.

SAM

"You said that I am quiet to be around, yes?"

ANNA

"Yes. It is quiet now. No pictures or thoughts."

SAM

"Good. Now use your imagination to construct a huge wall like a castle completely surrounding you. This is your space and no thought that isn't your own can get in. It is a very strong wall, a powerful force field, glowing blue, protecting you on all sides for the rest of your life. You can imagine this wall anytime you need it instantly in your mind. Can you see it?"

ANNA

"Yes. I can see it."

SAM

"This is your space, Anna. No one can get to you here. You will get better the more you practice which I want you to several times a week. If you are ever feeling sad from your new gifts, I want you to close your eyes, think of your breathing and go to your imaginary space surrounded by your electric force field. Always remember that breathing is your emotions, if you are ever angry, you are breathing angry and fast. Slow down your breathing and concentrate on your new space. Can you imagine that?"

ANNA

"I can do that! I like my walls pink though."

SAM

"Your mind space can be whatever color you want. You are protected in that mind space from other thoughts until you don't want protection any longer. But you must work on this every day. Can you do this for me? The next time we meet, I would have liked for you to have practiced a dozen times already. Soon, you will be perfect at creating your mind space in an instant. You cannot forget to practice."

ANNA

"I will practice everyday."

SAM

"Always remember how quiet your mind is right now. You can always remember this quiet time and bring it with you to your mind space."

ANNA

"I will remember."

The session ends and emerge from the study. Anna is happy to tell father and mother what she learned.

Father has a conversation with Sam briefly before he leaves.

As Sam is walking out of the house, Anna runs over to Sam and gives him a huge hug.

ANNA

"I will practice every day."

SAM

"Glad to have met you, Anna."

ANNA

"Thank you!"

Sam leaves in a cab, Anna excited and the family waving.

CUT

Scene 126 - Singularities Are Never Really Hidden

INT. CAM - A HIGH SECURITY BIOLOGICAL LABORATORY IN SHANGHAI

While Lars is driving, he uses ANGEL to penetrate a high security, biological laboratory, late at night with everyone gone for the day. He takes control of the robotic arm which controls the automation, redesigns a powerful virus with an extremely high mortality rate. The GUI flips past thousands of possible viruses until one target is acquired showing a 95% mortality rate and 2 week inoculation period.

He packages it labeled as a harmless vaccine and chooses ground zero at a hospital in New York city.

CUT

Scene 127 - Two Wrongs Dont Make A Right, Three Lefts Do

INT. CAM - SECURE MOUNTAIN FACILITY

While two MPs are pulling bodies with blood trails behind them on a huge screen in the back of both General Lucas and Colonel Andrews, another screen watches Lars in real-time.

GENERAL LUCAS

"How long do you think before Lars finds Sam?"

COLONEL ANDREWS

"Hours."

GENERAL LUCAS

"Should we ask Lockheed for Sam's exact position?"

COLONEL ANDREWS

"Let's allow this to play out on it's own. Lars is close enough."

CUT

Scene 128 - Give That One A Drink

EXT. CAM - THE OPERATIVE FINDS A LOCATION IN NAXOS

After a failed attempt to locate Dr. Bergh near Athens, ANGEL gives another location which is on the island of Naxos.

The operative drives down to the docks of Athens, stares out into blackness of that direction.

CIA OPERATIVE #5
"Tomorrow morning at first light."

CUT

Scene 129 - God Hears Your Vibrations

EXT. CAM - SAM RETURNS BACK TO THE CITY CENTER

After Anna, Sam heads back to the city center before night fall, walking through the streets, past the shops, through the laughter of couples and families and the energy they create.

CUT

Scene 130 - What Have You Done

EXT. CAM - LARS LARS LARS

Lars is moving through the city switching his spectrum to see in far infrared, crowds of people are registering but Sam wouldn't.

He is driving slowly, looking at crowds, trying to find Sam.

CUT

Scene 131 - What Is In Your Prayers

EXT. CAM - SAM AND LARS AT A BOOKSTORE

It is almost dusk while Sam is walking through the streets. Sam finds a dimly lit bookstore with an old facade. The entrance is already open. It is rustic and overfilling with books. There are books out on the street table, the bookstore has many angles within.

Sam enters.

While Lars drives past the bookstore, Sam's signature is apparent in the entrance walking in.

Lars parks the vehicle at a garage and quickly makes his way down the ramp.

CUT

EXT. CAM

Lars is walking fast down the street to get to the bookstore. Through crowds, fast and forcefully.

CUT

INT. CAM

Sam is walking down the rows of books, running his fingers down the spines of some very rare and antique books.

SHOP KEEPER

"Can I help you find something?"

SAM

"No, thank you."

CUT

EXT. CAM

Lars sees the entrance and walks across the street.

CUT

INT. CAM

Sam is calmly browsing.

CUT

INT. CAM

Lars walks in fast, going through the aisles one by one.

LARS

"SAM!!!"

CUT

INT. CAM

From this specific angle, Sam instantly understands, by closing his eyes, broadcasting to the entire world through ANGEL in its entirety, the compilation of solutions that he is truly capable of. News media agencies, politicians from every country, scientists, journalists, engineers, the space station, and everyone that is connected to any network on earth is given access to new treaties, economic theories, solutions for theoretical physics, agriculture, anything allowing future progress to sustain itself for hundreds of years, broadcast out to everyone.

SAM

"I expected a duplicate."

Lars comes around the corner and runs full speed at Sam. The rest of this scene is pure power between the two. Flashes of violence, Lars throws Sam across three rows of books. When Sam returns to his feet, Lars is waiting and picks Sam up, throwing him across the front desk.

LARS

"I will be dragging your lifeless
body back with me."

The bookstore is destroyed while an alternate camera angle from outside on the street shows the chaos. Families have stopped to watch, a guy on a bicycle stops to see the carnage.

The front glass facade gets blown out, Sam skids across the concrete, landing next to bystanders. Gets up quickly and

re-enters the bookstore.

SAM
"I disagree."

Very close hand to hand combat, very quick movements yet high speed frame rate slowing the action down. The frame rate moves along at the sequence of blows from each. Each of their movements are super precise.

Two police units arrive.

They exit their vehicles but approach slowly.

One of the bystanders says.

BYSTANDER #1
"I wouldn't get involved. They are seriously fighting! One was just thrown through the glass without a scratch. Popped right up and went back inside."

POLICE OFFICER #1
"I need everyone to get back! Now!"

CUT

INT. CAM

A top down shot of the two fighting.

SAM
"I think we could go on forever like this."

LARS
"You won't last."

CUT

Scene 132 - Distillations

INT. CAM - SECURE MOUNTAIN FACILITY

Both General Lucas and Colonel Andrews are watching this unfold quietly and intensely.

CUT

Scene 133 - Eviction Notices

EXT. CAM - OPERATIVE IS ON A FERRY TO NAXOS

The following morning comes around and the operative is on the first ferry to Naxos.

CUT

Scene 134 - SWAT

EXT. CAM - SWAT ONSITE

The book store is completely ruined. The lights are flickering inside.

A SWAT unit arrives with 10 officers. Close up of high powered automatic weapons and armor piercing rounds.

Opera music.

Slow motion of the officers getting into position. An officer screams but you cannot hear what he says.

One of the officers enters, shouts a command and the shop keeper runs out behind him, slipping at the entrance.

After the shop keeper exits, the officers line up in a tactical position and enter filed after each other, weapons on shoulder.

Opera music loud.

Top down perspective of Sam and Lars fighting but then you see the officers surround them in a half circle at the bottom of the frame.

One of the officers shouts again with no audible dialogue heard.

Neither obey their commands.

Slow motion of the bolts coming back and the rounds coming out.

Top down perspective of both Sam and Lars getting torn to pieces.

Chunks of material from each of their faces instantly missing. Pieces of their bodies, gone on impact.

Opera music at peak.

CUT

Scene 135 - Mountains Out Of A Molehill

INT. CAM - SECURE MOUNTAIN FACILITY

General Lucas and Colonel Andrews turn the screens off.

GENERAL LUCAS

"Looks like we will be needing to retrieve our property."

General Lucas calls Senator Davies.

GENERAL LUCAS

"It's over. Both are terminated. Yes ma'am, understood. Yes ma'am."

General Lucas disconnects with Senator Davies.

GENERAL LUCAS

"She just pulled the plug. Call the operatives back and release the CIA agents we have in custody. They are free. This entire complex is released as of now."

COLONEL ANDREWS

"I will retrieve them both."

GENERAL LUCAS

"Better let me handle it. Dismissed."

CUT

Scene 136 - Deliver Us From Evil

EXT. CAM - OPERATIVE IS STANDING ON THE BEACH LOOKING AT THE MANSION

The operative, in the early morning light, is standing on the beach looking at the mansion knowing that this is where Dr. Bergh is.

His phone rings.

CIA OPERATIVE #5

"Yes. I believe I am here now.
Return? You sure? Yes sir. Roger
that."

As the operative is leaving, you can see Dr. Bergh standing, watching him from behind the glass, which goes dark as he walks away.

CUT

Scene 137 - The End

INT. CAM - DR. BERGH SEES SAM'S SOLUTIONS AND THE NEWS
BROADCASTS

The camera follows through the glass into the perspective of Dr. Bergh. He turns around seeing the impact Sam had on the world through his solutions in news feeds and drops to his knees in tears.

CUT