

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