

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."

Ann 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