

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

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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

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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