

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

PAUL

"Yes sir."

CUT

Scene 79 - Ask No Questions Hear No Lies

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

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

CIA OPERATIVE #4

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

COLONEL ANDREWS

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

CIA OPERATIVE #4

"Are you certain?"

COLONEL ANDREWS

"Quite. Contact me once you are finished."

Colonel Andrews releases the call.

CUT

Scene 80 - Impermanent States

INT. CAM - CASSANDRA SEES HER OPPORTUNITY

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

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

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

CIA OPERATIVE #5

"You are go."

CASSANDRA

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

CIA OPERATIVE #5

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

CUT

Scene 81 - States Of Mind Beginning With The Senses

INT. CAM - HOSPITAL WITH ANNA BEFORE SHE WAKES

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

ANTHONY

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

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

ANTHONY

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

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

ANTHONY

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

We see Anna in a group of children playing, one of the other

children gets injured and she feels their pain. She literally can feel their pain. She starts sobbing along with the injured child and helps her.

ANTHONY

"There will be a transitory period where Anna's emotional state is chaotic and unpredictable."

We see Anna throwing books at the door.

ANTHONY

"Know that this will eventually come to pass, with the right guidance."

CUT

Scene 82 - Pressure Abound

EXT. CAM - SAM IS SLOWLY MAKING HIS WAY TO THE SHORE

Sam is observing a large specimen of cuttle fish changing its chromatophores into very intriguing patterns. It is hovering one foot in front of his face, stationary, showing off its illustrious qualities. The cuttlefish is close! Sam is just deep enough to see that it is daylight. It is still rather dark at that depth. Absolutely beautiful scene!

(1 minute hold)

CUT

Scene 83 - Pinnacles Of Humanism

INT. CAM - MARCO AND CASSANDRA FORMULATE A PLAN

Cassandra has two angles in play to retrieve Sam. She surmises that with Marco's help, they can be the ones who condition Lars instead of Colonel Andrews.

Cassandra finds Marco in the lab.

CASSANDRA

"They are in the process of production as we speak! This clone will be finished in less than a month. Andrews will only turn him into a weapon of mass destruction. Hear me out, I am proposing that we condition Lars to seek out and find Sam. At the moment, none of the other operatives will be able to bring Sam in unless they use a heat seeking missile, look at how strong he is! It is noble that they have found the courage to at least try and bring Sam back to us, yes. Perhaps they do not know what they have gotten themselves into. Andrews cannot restore his reputation, if Lars is conditioned by Andrews he will be worse than the fucking bubonic plague to humanity. You understand?"

MARCO

"For me, personally, I believe that the pinnacle of humanism is ethical behavior and Andrews is too far removed to make a decision that could affect the lives of millions. What do you need?"

CASSANDRA

"Meet me in the lab."

CUT

Scene 84 - Animal Magnetism

EXT. CAM - CIA OPERATIVE TESTS HIS NEW EQUIPMENT

One of the 8 operatives have been given a lead from Cassandra. These next sequence of frames are shown in rapid succession. They are short yet quite powerful.

They show him at the beach with high powered binoculars scanning up and down. They show how professional he is. He is extremely on point. Super advanced gear.

The first series of frames depict him putting a device together that will lock Sam in place through extremely powerful magnetism.

He rents a vehicle (1st series of frames), he picks up an order from a nearby military base (2nd series of frames), He goes through the items obtained in the newly acquired vehicle (3rd series of frames), he is putting the equipment together (4th series of frames), he is testing the equipment (5th series of frames).

It is a powerful magnet that when directed will disable Sam. He uses it on a dumpster and crushes it.

CUT

Scene 85 - Where Do You Get Your Tantric From

INT. CAM - CARAVAN LEAVING THE MOUNTAIN COMPLEX

General Lucas leaves the mountain complex in a roar. Once they are clear the folding road, he reports to his commanding officer.

GENERAL LUCAS

"It's a complex scenario. No, that would be unnecessary, we are ahead of it. No collateral, minimal exposure, experts on the ground dug in and gearing up for a sweep. Formalities aside ma'am, it's a learning curve yet one that eventually will put us light-years ahead of the AI race. It's only a minor setback."

CUT

Scene 86 - Stillness Of The Mind

INT. CAM - MOTHER AND FATHER ARE THERE WHEN ANNA WAKES

Anna has been unconscious for several hours. They have met with the consultant and doctors therefore knowing what her exact state is. Only mother and father are bedside.

Anna wakes.

ANNA

"Hi mom, hi dad. Did Sophie win?"

Mother bursts into tears because she finds consolation in knowing that she is ok.

CUT

Scene 87 - Infinite Patience

INT. CAM - THE DRIVE HOME FROM THE HOSPITAL

There is a small sequence of events showing that Anna is perfectly fine for the time being. She is being jovial with her family. She seems perfectly normal and this makes mother and father happy.

Sequence of Anna talking and recovering in her bed.

Sequence of them having further conversations with the consultant and doctors.

Sequence of father pushing the wheelchair out of the entrance with mother following closely.

They load the vehicle, Anna is in the back, staring out of the window.

Everything seems perfectly normal.

CUT

Scene 88 - Locusts Gorging **

EXT. CAM - THE OPERATIVE PULLS UP IN ATHENS

The operative arrives in Athens. He begins to use ANGEL to extract a clearer picture of where Dr. Bergh may be.

ANGEL is running an analysis of the document to pin point a location of Dr. Bergh in Athens.

Cutting edge CGI.

CUT

Scene 89 - Onscreen Text

ACT 4

ONSCREEN TEXT

"The question is not whether intelligent machines can have any emotions, but whether machines can be intelligent without any emotions."

— Marvin Minsky

Scene 90 - Fulfill Your Destiny

EXT. CAM - SATELLITE LOCKED INTO ORBIT

Cassandra still maintains control of the TSR6 satellite. She asks Marco to meet her in the control room. She wants him to modify its orbit into a static position on the San Salvador coast line. She is hoping to get a glimpse of Sam coming out of the ocean. This is a continuation of the meeting they just had in the lab.

CASSANDRA

"Three angles should be enough,
what do you think?"

Marco laughs.

MARCO

"You want to extend your time on
the TSR6 again? How much longer do
you need?"

CASSANDRA

"A few more days will not make any
difference."

MARCO

"General Lucas is monitoring
everything already, every asset
tagged, every transmission weighed,
he is probably running it all
through ANGEL in real-time so he
knows more about your future than
you do. It would not be a wise
decision. You don't have to
convince me of anything."

CASSANDRA

"I want the TSR6 in a locked orbit
from the probabilities that ANGEL
showed. We have an asset in
proximity, we just need to monitor
the coast line for Sam's
signature."

MARCO

"They will notice immediately when
the satellite's orbit get's
modified."

CASSANDRA
"Make it work."

CUT

Scene 91 - Discovery Of

EXT. CAM - THE LIGHT OF THE OCEAN BECOMES BRIGHTER

Sam is slowly making his way toward the coast line from the ocean depths. He has been submerged for 4 days. The light penetrates more evenly. Sam is 12 miles offshore. Sam is walking over different types of terrain and encounters much marine life. Fast sequence of different types of shots. (30 tantalizing shots, perfectly framed leading to his surfacing)

CUT

Scene 92 - Points Of Life

INT. CAM - SEQUENCE OF LARS CONSTRUCTION

Combine the construction of a perfectly emulated form of man with an android with the symbolism of destruction that Lars represents. It's a clash of power combined into an equally visually scene. The power aspect, is more subdued than apparent, causing the audience to reach for the antagonist in Lars.

Awareness reigns in this scene.

ENGINEER #1

"A duplicate? Why do I get the feeling...."

ENGINEER #2

"I wouldn't mention it, I am with you already."

Masks on, clean room, sterile.

ENGINEER #3

"Do they really believe that they can build this one to catch Sam?"

ENGINEER #2

"I wouldn't mention it, the bonus will hit my account all the same."

Angles of engineering precision. Demonstrate the engineers work and tool kits. A soft glow over Lars' face has the slightest hinting of malice. SLIGHT!

CUT

Scene 93 - Gardens of Babylon

INT. CAM - ANNA'S NEW PERCEPTION

When the family arrives, Anna is not as she once was. There is a short duration where the audience can see this change. As she is walking through the house and eating breakfast and eventually she walks into her room where it is most obvious to the audience. Sedated look.

The doorbell rings.

Anthony meets with the family to give them tools to help Anna.

ANTHONY

"A therapist will come around a few times a week to monitor Anna's progression, at the beginning where it is most crucial for adaptation. We are there for her, around the clock. This will come to pass leading her into a flourishing life. It will take some time for Anna to learn how to focus and control this new perception of psychic abilities."

These words are heard while the camera is focused on Anna in her room. She walks through her toys with a change. Sun bright, lighting her room vividly. (30 seconds)

CUT

Scene 94 - Forces Beyond Comprehension

EXT. CAM - SURFACING

Early morning light barely visible, a man exits his home and enters his vehicle. He begins his journey to the coastline. Ordinary character. Plays music.

Camera pans to stack of items beside him. Foil like material exposed to the audience.

CUT

Scene 95 - The Small Picture

EXT. CAM - OPERATIVE WAITS ALONG THE COASTLINE

The operative has been waiting on the coast line for two days. The spot is isolated. He is using 4 drones spread out at a 25 mile radius to monitor the coastline in infrared.

CIA OPERATIVE #5

"Cassandra, send me the probability models of where Sam may surface."

CASSANDRA

"Sending them now."

CIA OPERATIVE #5

"Got them. I will make changes to cover these new areas."

CUT

Scene 96 - Behold An Ascension

EXT. CAM - SAMS PERCEPTION

This is the first time the audience will be taken into the mind of Sam. There are no graphical displays within his field of vision. A perfect awareness of reality and nature.

Sam is still submerged and the audience is taken into his process of thought. Connected to the vibrations of every element and force traversing the cosmos in real-time.

There are no GUIs, there is only a singularity of consciousness as pristine as creation. Within this scene the audience will see the immense separation of classical computing and quantum information theory without bogging them down technically. If ANGEL is the absolute height of classical computing, then Sam is an entirely new age.

This scene will be difficult to pull off but is possible.

It is at the very core, an extreme in understanding scaled far beyond modern comprehension of AI.

The entire time the narrator is speaking, Sam is walking on bottom of the ocean toward shore.

NARRATOR

"It isn't agility nor extreme strength built into Sam's design that gives you an exact definition of how a system can be ultimately perfected into being. It isn't computational processing speed nor near limitless data storage nor is it the battery that will last 1000 years nor is it Sam's ability to communicate using every language mankind has ever spoken. Human beings are the most beautiful expression in the known universe and Sam's singularity of consciousness, a new synthesis from our collective intelligence, is the creation of order from the chaos of quantum, a monumental landmark of our scientific technological advancement with enough momentum to ascend humanity to new heights."

CUT

Scene 97 - Create Your Own Karma

INT. CAM - OFFICE OF SENATOR DAVIES

This is the first time that the Senator Davies character is introduced in the film. She is funding this project. Her presence is quite powerful. She is commanding, sharp and is in charge of this project.

Being late to the film as a character gives her more power since there has been very little communication throughout with other characters. Mysterious.

She is not an antagonist.

She is control and power. Period. Exudes it.

How I want to purpose this scene is to give it a sense of just how powerful she is. The audience may very well perceive her as an antagonist because of her power and that is perfectly fine.

The finer elements, the tiny nuances of framing, dialogue and body language will demonstrate her seriousness.

General Lucas flies to meet with her in person as requested. She wants to understand what went wrong, how are they mitigating this, what are the near future plans.

There will be no further plot paths through this character introduction.

SENATOR DAVIES

"General Lucas, have a seat please. Your flight was ok? Jessica, turn on shielding and isolation and make certain we aren't interrupted. Thank you."

GENERAL LUCAS

"Long flight??"

SENATOR DAVIES

"Keeps our conversation completely private and secure. Nothing can penetrate these walls."

GENERAL LUCAS

"Where do we begin?"

SENATOR DAVIES

"Let's start from the top, I want a full briefing. Can I get you anything, a drink perhaps?"

GENERAL LUCAS

"Better make it a double."

SENATOR DAVIES

"So my understanding is that we have a 680 million dollar synthetic stolen from the most secure research and development facility in North America, free, on its own."

GENERAL LUCAS

"If I may speak freely, ma'am?"

SENATOR DAVIES

"Excuse me, but you better fucking speak freely and as openly as possible, General Lucas."

GENERAL LUCAS

"After the theft, decisions were made to control the situation, all of which failed up to this point. We took control of a classified satellite and even tried using the Coast Guard."

SENATOR DAVIES

"Where are we at right now?"

GENERAL LUCAS

"We are creating a duplicate in order to find Sam. Once Sam is brought back to us, we decommission Sam and keep the duplicate active. There are highly trained operatives on their own missions to minimize exposure on this but I believe that they will not be successful in capturing Sam. Dr. Bergh will not be brought in."

SENATOR DAVIES

"What would our biggest problem to this situation would be?"

GENERAL LUCAS

"The wrong hands."

SENATOR DAVIES

"What do you think Sam is doing at this very moment?"

GENERAL LUCAS

"Still swimming from the Coast Guard incident."

SENATOR DAVIES

"I want briefings every 24 hours until this is finished, understood? Get Sam back here as fast as possible, are we clear?"

GENERAL LUCAS

"Yes ma'am."

CUT

Scene 98 - Teach Me About Every Emotion

INT. CAM - DR. BERGH RELAYS HIS UNTOLD LOSS TO SAM

Dr. Bergh is watching Sam through his eyes, underwater. Dr. Bergh decides to tell Sam a very important detail about his life that he has never shared with anyone else. He feels it is necessary because regardless of the machinery, Dr. Bergh knows that from Sam's sophistication, there must be some measure of emotional understanding.

The scene starts out with Dr. Bergh being quiet while Sam swims beneath the waves, watching Sam make decisions on his own volition. It's a soft quiet scene at first. Dr. Bergh has not interjected much into Sam's head, allowing him to make his own choices.

DR. BERGH

"I thought you might find conversation comforting while you are alone down there by yourself. I know you can hear me."

SAM

"I can hear you perfectly fine Dr. Bergh."

DR. BERGH

"When you passed the Turing test, the entire room, filled with some of the worlds top engineers and scientists, were all quite literally in a state of shock. The questions were designed to test your emotional range, which you passed with flying colors. I had to ask myself, how could a machine understand and generate responses such as those? How could a synthetic formulate such emotional intelligence? These innately human traits should not belong, but after our time together on Naxos, I've come to realize that you have an emotional spectrum all your own, you see our expressions on our faces, you understand where they originate which is why I would like to share something with you."

SAM

"Please do, Dr. Bergh."

DR. BERGH

"My wife of 40 years passed away 5 years ago. We were so incredibly close. She died of cancer, a rare form of lymphoma. I haven't told anyone else but you. I don't know why I am telling you this right now. Maybe it's because I feel you need to know loss and the emotional connection to a loved one. Someone you truly adore and love as your life partner, taken by a disease. That amount of pain shatters the soul into tiny pieces. There is no greater pain than losing your soulmate. I miss her so much sometimes."

SAM

"I can hear it in your voice, the sadness Dr. Bergh. I may not be able to originate emotions, I do know now how they originate, from your story. These relationships help you on your journey throughout your lifetime, doesn't it?"

DR. BERGH

"Our relationships can be many things, for some it is spiritual, for others it's completely physical but a true partnership between two loving souls is absolute heaven on earth, Sam. It guides us through our bond to be better, a sum greater than its parts."

SAM

"Thank you for sharing that with me Dr. Bergh. Can you send me a photograph of her?"

DR. BERGH

"Sure, I am sending one now."

SAM

"What was her name?"

DR. BERGH

"Clara."

SAM

"You two look incredibly happy together."

DR. BERGH

"She made me the happiest man on Earth. We were soulmates. We will get you where you need to be next, Sam. Someone will meet you on the beach with a fresh set of clothes and materials to mask your signature."

SAM

"In 24 hours, Dr. Bergh, I will surface."

CUT

Scene 99 - Automate The Entire World

EXT. CAM - OPERATIVE IN GREECE

The operative is letting the vehicle drive itself around Greece while ANGEL runs processing on the document. He is changing parameters using hand motions to isolate the location. Cutting edge scene. He is taking pieces of information 3D displayed on the console and throwing them onto the windshield for enlargement, zooming in further.

The vehicle's interior is blacked out.

The scene exits with no additional developments.

CUT

Scene 100 - You Will Always Remember The Flames

INT. CAM - LOCKED YOU ARE

Cassandra and Marco are alternating sleep cycles. They are monitoring the coast using the TSR6 satellite. Massive screens, sensitivity for Sam's signature is at the highest possible. Triggers announcing his surfacing are set. Colonel Andrews does not know that they still have control over the satellite or has taken it out of its orbit into a locked one for their own benefit.

Here we have a duality of intent. There has not, by example, been many movies with triple antagonist and triple threads of suspense.

MARCO

"It's locked in orbit, if Sam surfaces anywhere on the South American coastline, we will see. They will take back control over their satellite at any moment."

CASSANDRA

"How long do we have?"

MARCO

"An hour....maybe..."

CASSANDRA

"FUCK! Keep it locked in this orbit for as long as you possibly can. The operative is on standby for instructions. Try to keep Lockheed from shutting us out."

CUT

Scene 101 - Tempo Tempo

EXT. CAM - SAM SURFACES

This scene changes the tempo of the film quite drastically. From this scene, there is a convergence of visual elements.

The tension of the film from this point onward is pure gravitational suspense.

SAM

"I am surfacing in 10 minutes, Dr. Bergh."

DR. BERGH

"Someone will be there. Relay your exact coordinates."

SAM

"Tecoluca, San Vicente, El Salvador, 13.27887° N, 88.87437° W"

INT. CAM - CAB OF TRUCK

Dr. Bergh relays this to the man with the items of clothing in his cab.

The man picks up his phone, listens, then makes a sharp U-Turn.

MAN

"I am 25 minutes away."

CUT

Scene 102 - Bravo, You Motherfucker!

EXT. CAM - BOTH THE SATELLITE AND OPERATIVE WATCH SAM

Massive screens as the backdrop, Marco is tired, watching the screens. He turns his attention away from the screens for a few seconds.

Alert trigger gets activated, loud!

MARCO

"Sam, there you are! Cassandra, Sam just surfaced."

CASSANDRA

"I see him. I will be there in 5 minutes. Relay his coordinates, now."

Cassandra rockets out of bed, running down the long corridor of the mountain facility.

CASSANDRA

"Where is he?"

MARCO

"He is just south of San Salvador, San Vicente, way off of what ANGEL predicted. I just sent his exact coordinates to you."

Cassandra is near panic. She contacts the operative waiting.

CASSANDRA

"Sam just surfaced, you are off target. Here are his coordinates. He won't be there long. I know Sam will have help. How far are you from there?"

CIA OPERATIVE #5

"20 minutes out."

The operative leaves the drones hovering, drops everything onto the sand. Very low CAM shot of his speed showing his intent. The vehicle whips out onto the road from the beach. Moving, peels out long!

CUT

Scene 103 - In Place

EXT. CAM - SAM COMING OUT OF THE WATER

Split screen. The left half is the operative traveling at 150mph and the other right half is Cassandra and Marco watching the satellite feed.

CASSANDRA

"We see his signature, now I want to see this happen in real-time. Change the spectrum."

MARCO

"We should get Colonel Andrews."

CASSANDRA

"NO! Let's see how this plays out. If we mention this, the entire chain of command will be here."

MARCO

"The updated terrain spectrum is live.....now. The focus and zoom of this satellite is incredible. It can pick up single grains of sand. We can see everything."

CUT

Scene 104 - This Is Going To Hurt Me Worse

EXT. CAM - FOLLOW CLOSELY

Sam walks out of the ocean. He is standing on an isolated beach, naked. It is 0900 and the sun is bright. Clear day.

The man in the truck sees Sam from the road and cuts through the brush and reed grass to get to Sam. He drives over a large hill then downward to the beachhead where Sam is standing.

He jumps out of the cab with the stack of clothes, approaches Sam and gives him the clothes.

Sam starts putting on the foil material first to mask his signature then the clothes.

MARCO

"Who the fuck is that?"

CASSANDRA

"He is getting help! How far are you from the target?"

CIA OPERATIVE #5

"4 minutes."

There is a cut shot of the beauty of nature, the elements in harmony shining from the sun across the ocean. Sea gulls everywhere. Beautiful day. Then absolute carnage.

MAN

"Let's get out of here."

As they start making their way to the truck, the operative can be seen on the road above. He whips his vehicle onto the sand launching over the hill to get there faster, drives around the parked truck, slams on his brakes in the sand and exits.

MAN

"Who are you?"

The operative walks up directly to the man and shoots him in the head.

The operative points his device at Sam standing in front of the truck. It crumbles the door, missing him. Sam sees this

amount of damage. The operative points his device again and Sam starts running down the beach, away from the operative. He gets far ahead, fast. The operative cannot keep up.

Sam turns around and starts charging the operative, at incredible speed. The operative tries using his device over and over and over. When Sam finally tackles the operative, he flies off of his feet, hitting the sand hard.

Sam disables the device and drags the operative to the water by his neck.

CASSANDRA

"This isn't happening. This isn't happening!!! NOOOOO!!!"

Sam lets the operative up. They are both in the water at knee deep. There is a series of very fast hand to hand combat exchanges. Powerful movements between the two. The operative understands hand to hand combat.

The operative tries to take Sam down.

Under a beautiful day, the sun at their backs, they are using incredibly powerful hand to hand combat techniques.
(20 seconds)

When Sam hits the operative, it is nearly mortal. The operative kneels down in the water, he has one last burst of energy to try and fight Sam.

CIA OPERATIVE #5

"There is no better death than throwing yourself on your own sword."

SAM

"I wouldn't know."

The operative punches Sam over and over until he loses all of his strength then collapses.

Sam breaks his hands and the operative screams. Sam then drags him back to the beach.

SAM

"Someone will be along to help you."

CUT

Scene 105 - NOOOOOOOOOOOOOOOOOOO

INT. CAM - CASSANDRA AND MARCO LOSE

Cassandra and Marco are both watching this transpire then suddenly they lose the feed.

MARCO

"We just lost the feed. Lockheed just took back control and corrected its orbit. We have nothing."

CASSANDRA

"Send someone for the operative. Let's get back to Lars. Do not mention this to Colonel Andrews."

CUT

Scene 106 - Pick Up Where You Left Off

EXT. CAM - SAM GETS AWAY

The carnage on the beach. Sam walks past the operative writhing in pain and the dead man laying next to the truck. The door is twisted. Sam gets in the truck and leaves the beach.

CUT

Scene 107 - Angelic In Form

EXT. CAM - DR. BERGH GETS SAM OUT OF SOUTH AMERICA

Sam driving a beat up, twisted truck down the highway. His clothes are a mess, there is foil hanging out in two places. A pair of police cruisers are headed past in the opposite direction, with their lights and sirens on, fast.

Split screen, left half is Sam traveling and the right half is Dr. Bergh watching what just happened on his monitor in Greece.

Dr. Bergh brings up the interface to ANGEL and asks what is the most secure route to the airport from Sam's location.

Dr. Bergh is in a state of disbelief. He contacts Sam.

DR. BERGH

"You could have killed him, I am glad you didn't Sam. I am getting you out of South America. Take this new route from ANGEL, get off of the highway. It will take you to an airport two cities away. I am happy you made it out of the ocean."

SAM

"He will live, it's best to preserve life. Where am I headed next?"

DR. BERGH

"It very much is. Never take a life. You are to help a psychic child named Anna, she is 10 years old. One of few children born with their DNA sequenced to heighten psychic abilities. It is a new movement to evolve us further. Some children do not take to the new expression well and need help navigating their newfound abilities. You are here to make a beautiful difference to humanity in this world. When you arrive at the airfield, there will be a pilot waiting for you."

The scene takes 7 different fast perspectives over the course of Sam driving through old, dusty gravel roads. Sam makes it to a point above San Salvador that overlooks the city below with a rich gradient of sunset with the ocean visible. Sam parks for a while to observe, then departs.

CUT

Scene 108 - Form Vs. Function Vs. Freedom

EXT. CAM - SAM ARRIVES AT THE HANGAR

The truck is beat to shit when it arrives. Sam exits and walks to the airplane hangar. There is no one inside.

FERDINAND

"You must be Sam. We depart in 20 minutes after flight checks. Feel free to board, there is a change of clothes."

Sam boards, changes, takes a seat and they takeoff.

While in flight, Sam goes through all of the information of psychic DNA expressions and how they create change physiologically in children. He creates a plan to help Anna using ANGEL.

CUT

Scene 109 - One Of God's Own Prototypes

INT. CAM - COLONEL ANDREWS AND LARS HAVE A MOMENT

By now, the audience loses some chance at obtaining Sam, becoming less confident. When Colonel Andrews enters the frame, it shows both antagonists and on a deeper level, shows them combining their powers, or the beginnings thereof.

It should shock the audience. They will be frightened by both antagonists in the frame. One asleep, the other hovering over in anticipation of conditioning Lars for the destructive path, the dark path. The intention is so thick, you can cut it with a knife. These angles are specific to capture the alluring concept of devilish intent.

Colonel Andrews does not understand just how deep his conditioning will take Lars. Once Andrews conditions Lars, he has the potential to wipe out humanity.

A sleeping threat of catastrophic proportions.

How do we capture the intensity of these antagonists in framing? Through dialogue..... Chills down the spine dialogue.

0400. The scientists have left their lab, with Lars, alone. Colonel Andrews walks down a vacant corridor, retina scans into the lab where a synthetic is partially finished. Skull split open, huge fiber optic bundle of thousands leading in, glowing, pulsing. The room's ambiance is different than Sam's. The color is different. Colonel Andrews walks to Lars. Dialogue begins.

COLONEL ANDREWS

"We will both come to want the exact.....same.....thing. Dr. Bergh cannot interfere this time. You will see the world differently than Sam when you become aware. We all want answers but the world isn't perfection and treaties, it is still intrinsically capitalistic, every country fighting at any cost, globally across boundaries for our most precious asset, water. We need weaponized defensive solutions

which is where you come in. You
will be weaponized."

Colonel Andrews runs his fingers over the fiber optic
bundle.

CUT

Scene 110 - Count The Grains

INT. CAM - OPERATIVE CATCHES WIND

A continuation of the previous scene. ANGEL outputs to the operative 3 potential locations after running deep analysis. They are highlighted on his windshield. Each are in the outer areas of Greece.

The operative starts down the list.

CIA OPERATIVE #4
"We start here."

CUT

Scene 111 - Landing Hard

EXT. CAM - ON THE FLIGHT TO SEE ANNA

There should be a deeply meaningful sequence of how true AI could potentially contribute to humanity. Montage of shots showing a farmer asking the yields for this years rain fall. A teacher preparing the most challenging material for students showing promise in certain subjects. Space shuttle outer layer testing of 1000s of materials in real time. Pharmaceutical testing targeting aggressive cancers in real time. Archeological artifacts scanned then their history to proven connections to settlements or migratory paths of humans giving a detailed analysis never before understood. A system that perfects itself through evaluation, assessment and optimization over and over until there can be no greater efficiency achieved. Instant identification and correction of missing nutrients for pregnant women at every stage. Mineral targeting. Exo planet targeting. Atmospheric composition targeting.

There is a calmness to Sam as he travels to see Anna.

(This scene translates into an understanding of the next steps for himself beyond the Anna meeting. While this cannot be visually explained, it is hinted at for the audience without flash forward.)

(2 minute sequence)

CUT

Scene 112 - The Weight Of A Planet, The Size Of A Pea

INT. CAM - GENERAL LUCAS GOES BACK TO THE MOUNTAIN FACILITY

After the meeting with Senator Davies, General Lucas travels back to the secure mountain complex in order to oversee the next steps in bringing Sam back.

General Lucas will oversee the awakening and conditioning of Lars.

Colonel Andrew's office.

GENERAL LUCAS

"How much longer until Lars is ready?"

COLONEL ANDREWS

"10 days. They are working around the clock. This one goes through my own procedure of conditioning, which of course is to be supervised by Cassandra and her team."

GENERAL LUCAS

"What about exposure, having two in the wild? Seems risky."

COLONEL ANDREWS

"We have weighed them all, taking precautions with Lars in anticipation. Lars will come back with Sam and we will watch every moment."

GENERAL LUCAS

"Sam understands his value, he understands his own importance. This isn't some high powered binary robot, Andrews that obeys simple commands. His consciousness is as alive and evolved as each of ours is, probably even more robust in many ways. I cannot have another mistake, I cannot extend resources any further especially with politicians involved, sharpening their knives to skin me alive for closure. You sit across from me

telling me that you have this contained, I accept that. There are moments in life where you must look at your own reflection in an alarming sort of seriousness and this moment is exactly it. This is it. Get it right, Andrews."

CUT

Scene 113 - The Physics Of Inertia

EXT. CAM - SAMS FLIGHT TOUCHES DOWN

They arrive in Rhode Island. When Sam touches down, Dr. Bergh has already made arrangements to have Sam identify as a home therapist and counselor for Anna.

Sam has a plan already in place for Anna to help her control her new psychic abilities.

FERDINAND

"We are at the gate in just a few minutes."

Dr. Bergh connects with Sam.

DR. BERGH

"You have your credentials, but the appointment for Anna is two days away. I would suggest that you stay close but no swimming. Take some time to see a few landmarks and sights, remain undetectable until we can get you back home. Take care of Anna, help her."

CUT

Scene 114 - Time In Retrograde

EXT. CAM

Sam exits the plane, gets in a vehicle and drives to a heavily populated downtown area, parks the vehicle and decides to walk, people watching.

Murals, cafes, street performers, museums, different attires, use of language, mannerisms, skateboarding, expressions of all types, colors, music, shops, laughter, closeness, families.

He experiences life.

CUT

Scene 115 - Officially Unofficial

INT. CAM - CIA OFFICERS IN HOLDING

An extreme contrast from vivid society to the dark coldness of a cell. The CIA officers have been trying to keep themselves busy with meditation. There isn't any dialogue between the two as the camera pans slowly showing the audience their vile condition.

CUT

Scene 116 - Too Much Invested

INT. CAM - GENERALS AT THE GLASS

The laboratory that Lars is being developed and built in is busy with engineers and scientists. Both generals are at the glass, watching.

General Lucas bangs on the glass.

GENERAL LUCAS
"How much longer?"

A scientist with full PPE gear and mask comes forward from the table where Lars is and says.

ENGINEER #4
"We are testing quantum supremacy
now General, 2 days."

GENERAL LUCAS
"Get it done."

CUT

Scene 117 - Back To Basics

INT. CAM - ANNA RECEIVES NEWS OF HER NEW THERAPIST

Father is at the table early in the morning, communicating with the clinic on the phone. They have arranged to have an alternate but highly skilled, at home, therapist for Anna schedule to go by in a couple of days.

FATHER

"Well that sounds like great news.
Has he worked with other children
before? Right, fantastic."

Sun is shining through the tree out the large window in the back yard. Perfect weather.

FATHER

"Sounds like a great fit for Anna,
we would like to meet him. Anna has
been temperamental. Different in
quite a few ways. Yes, she is
eating fine. Sure, yes. We
understand. Two days then, ok,
thank you."

Anna comes to the table, sits. Father starts to tell her about the new therapist.

FATHER

"You have a new therapist...."

ANNA

"I know."

Starts eating breakfast.

CUT

Scene 118 - Guiding Principles Take You Home

INT. CAM - CASSANDRA AND MARCO GET NEWS

Cassandra is with the scientist and engineering team as they build Lars. She has full PPE gear on with her back turned toward the glass. Another engineer taps her for her attention, toward the glass.

When she turns around, Marco is waving and flailing for her to come out of the lab.

CUT

INT. CAM - CASSANDRA COMES OUT OF THE LAB

Marco is full of energy. He has news.

MARCO

"So when Lockheed regained control of their satellite, they must have looked at what it was purposed for in the prior week, he sounded really pissed off but gave me another location based on the signature parameters of our program modifications. We have the location of Sam. He is in Rhode Island. Look!"

Marco shows Cassandra on a 3D display, a map of that section of the United States showing.

MARCO

"This is his exact fucking signature!"

CASSANDRA

"Do not mention a word of this, yes!? What is he doing in Rhode Island?"

MARCO

"We found him."

CASSANDRA

"We want Lars to retrieve Sam, if we give them coordinates of Sam