

INT. WASHINGTON D.C. IN GEORGE FINN'S LOFT - MORNING

GEORGE FINN, 26, tall, intense and half naked holds a cup of coffee as he stares out a window into the darkness before dawn. He moves across the floor to his stereo where he pushes a button. The singer, Ludacris, begins a ferocious hip-hop song. George walks to a punching bag. He tapes his hands and begins to work out on the bag.

He completes the workout and begins to dress. First he puts on his pants and shoes, then a shirt. He walks to a closet and pulls out a belt of explosives which he carefully wraps around his waist. He puts on an overcoat. Near his door, he retrieves a camera, which he slings over his shoulder, and a tripod which he carries under his arm.

EXT. WASHINGTON D.C. - TWENTY MINUTES BEFORE DAWN

George Finn walks through D.C. toward the Washington Monument. 10 yards from the base of the monument, the young man sets up his tripod and places his camera upon it. He walks back toward the monument and turns around to face the camera. He unbuttons his coat and tosses it on the ground. He begins to talk.

GEORGE

Each time, deeper, seemingly nightmarish. I always know when I am out of sorts when I cannot bring myself to write or call you, and for this past month it has been difficult. In "difficult" I mean I find myself unable to explain myself, and the longer I wait, the greater this difficulty becomes.

INT. MONITORING STATION A MILE FROM THE WASHINGTON MONUMENT - MOMENTS LATER

An OLDER WOMAN looks at a screen. She sees the young man standing in front of the monument. She zeros in on the belt of explosives. She reaches for the telephone and alerts the security force.

OLDER WOMAN

Code blue at the W.M.. Looks like he's wired to blow.

Seconds later she watches in horror as the young man explodes. The tripod is broken, but the camera is unharmed.

EXT. WASHINGTON D.C. NEWSROOM - DAY

There is a princess who works as a reporter for channel 4 in Washington D.C. She is, also, a spy.

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Her father is a Persian King and an inventor; her mother was an Anglo Catholic with real blonde hair, and a Master's in Political Science. In the newsroom where the Princess works it is Sunday. She sits at her desk. Her name is HEATHER AHMID. She is one of four people working that day.

She concentrates on completing the story about George Finn. Against the far wall, satellite feeds from all over the world bleed through the TV monitors; Political candidates being prepped before an on-camera interview, news, weather, sports and analysis.

Two parcels are on her desk. The first envelope is from her boss, COLONEL ALEXANDER RAND. The second envelope contains a disc. She slips it into her computer.

The long face of a man in his early-20's stares back at her. It is George. His eyes glitter clear and bright.

GEORGE (V.O.)

Each time, deeper, seemingly nightmarish. I always know when I am out of sorts when I cannot bring myself to write or call you, and for this past month it has been difficult. In "difficult" I mean I find myself unable to explain myself, and the longer I wait, the greater this difficulty becomes. Finally, I have no choice but to send this to you. Life here is very bitter. I often view myself as a kind of annoying character, an object of spite, and not by choice it seems. My "activity" is my way of reaching out to attack; as Berlin called it, "the dehumanizing machinery." I, like Berlin, protest against this global planning. Thinking about it has certainly destroyed me.
Follow me.

George Finn walks a few feet. His manner is reminiscent of a troubadour.

In the background, the Washington Monument soars into the sky.

GEORGE (CONT'D) (V.O.) (CONT'D)

As you can see, Heather, I'm strapped in.
(He tugs at the explosives
wrapped around his waist.)
(MORE)

(CONTINUED)

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GEORGE (CONT'D) (V.O.) (CONT'D)
Originally, I was going to take a few
tourists with me, but your remark the
other afternoon got me thinking. You're
right. I wasn't made for this world.

George Finn pushes a red button near his belt and explodes.

Heather stops the video file with a click of her mouse and
moves away from her desk. She picks up the envelope from
Colonel Rand and slices it open. Two photos accompany a
note.

COLONEL RAND (V.O.)
Dear Heather, The white man is Dave
Anders and the Chinese gentleman is Ho
Sin Mae. Anders will be your next
assignment. If you're free this
afternoon, you can drop by my place for
the details.

EXT. WASHINGTON D.C. NEWSROOM - CHANNEL 4

Heather plays the video of George exploding again. She toys
with the image-speeding it up and slowing it down. She
removes the disc from the computer, opens a drawer, removes a
single page of copy and with the disc, slides it into an
envelope. Heather strolls across the near-empty newsroom.
She stops in front of a woman's desk. The woman has her back
to Heather.

HEATHER AHMID
Excuse me, MARGARET.

Margaret turns and smiles.

MARGARET
Hello, darling. What's up?

HEATHER AHMID
Ned wanted to see this for possible
inclusion on the evening news. He
instructed me to have you peruse it.

MARGARET
All right, dear. You can count on it, as
soon as I'm done here. Did you hear
about the horse that came into the bar
last night? The bartender asked it, "Why
the long face"?

Heather smiles slightly.

HEATHER AHMID
Sorry Margaret. It's been weird.

(CONTINUED)

CONTINUED:

MARGARET
Toodle-lu, kid.

EXT. WASHINGTON D.C. -DAY

Heather walks out of the building and into the D.C. sunshine.
A cab waits at the curb.

INT. TAXI - DAY

She is silent during the ride to Colonel Rand's townhouse.
As she arrives the doorman tips his hat. She enters the building.

INT. COLONEL RAND'S APARTMENT - DAY

Colonel Rand, a tall, gray-haired man of 55, waits for Heather in his living room. He sits in a big, easy chair listening to a Stockhausen recording from 1959. Hearing the buzzer, he stands to let her in.

COLONEL RAND
(opening the door)
Heather, what's the matter?

HEATHER AHMID
Finn killed himself last night and recorded it with instructions to give me a copy of the video.

COLONEL RAND
I know. Here. Let me take your things. Don't let the turkeys get you down. Heather, he was a goner long before he met you!

HEATHER AHMID
(shaking her head)
You're right. You're right.

COLONEL RAND
Can I get you a drink?

HEATHER AHMID
Please. Just let me catch my breath. I'll be alright.

She slumps into his easy chair.

INT. COLONEL RAND'S APARTMENT

Colonel Rand comes back into the living room with two bottles of beer and pulls up a chair to sit in front of Heather.

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CONTINUED:

He hands her one of the bottles. They clink bottles and she takes a swallow.

HEATHER AHMID

I can't believe that prick did this to me. I was this close to a complete analysis.

COLONEL RAND

Who's doing the psychological autopsy?

HEATHER AHMID

I don't know.

Colonel Rand reaches into his attaché case and brings out a file on DAVE ANDERS, HO SIN MAE and JONATHAN CANNE.

COLONEL RAND

This is big, Heather. Your father will be proud that you are assigned to this. Have you spoken with him?

HEATHER AHMID

Last week. He was doing well.

Colonel Rand tosses the photos onto the coffee table.

COLONEL RAND

I've never seen such a devoted couple as these two. They are both in love with the new energy source they have discovered. We're introducing you to the younger one tomorrow at a White House reception. A few days later you'll fly to the location where this gentleman works and...get close to him. As close as you can get. We have to know what he is thinking.

HEATHER AHMID

Would you mind putting on some different music?

COLONEL RAND

Sorry, honey. How about Ofra Haza?

HEATHER AHMID

Yes, that's fine.

Col. Rand stands, walks over to the stereo, and slides in a disc.

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HEATHER AHMID (CONT'D)

Will I communicate with you?

COLONEL RAND

No. Stay on the ground, close to him.
That's all.

Colonel Rand sits and listens to Ofra Haza for a few moments. Heather stands and stretches. She breathes a deep sigh as Colonel Rand presents more official documents from the file folder.

COLONEL RAND (CONT'D)

Dr. Dave Anders, Mathematician/Scientist, currently working at the Center of Exploration. The Center is a branch of the State Department in Portola Valley. He is regarded as the top biophysicist specializing in biokinetic energy research since 1996. At 33 years old, he is regarded as a true genius by many scientific circles for his superior mathematics.

This is his teacher, Ho Sin Mae. He is China's premier mathematician and scientist. He taught at Stanford, which is where he and Dr. Anders became professional colleagues, and eventually partners.

Colonel Rand picks up a remote control and a wall opens to display a large television screen with the Pentagon logo.

COLONEL RAND (CONT'D)

We are certain he is close to discovering the new energy source. Three weeks ago, communication between them was halted...for security reasons. Unofficially, the transmission of data between them has continued.

Colonel Rand pushes a button on the remote control and an image appears on the screen along with a "top secret" dossier.

COLONEL RAND (CONT'D) (O.S.) (CONT'D)

Dr. Jonathan Canne, Chief of Staff for the Center of Exploration. He is the main operative for the State Department. He is considered a conscientious objector by U.S.

(MORE)

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COLONEL RAND (CONT'D) (O.S.) (CONT'D)
 He has close personal contact with Dr.
 Anders. He's acquainted with your
 father.

Heather stares at the profile of Dr. Canne.

HEATHER AHMID
 I don't remember him.

COLONEL RAND
 We don't know who he's backing at this
 point.

HEATHER AHMID
 What's his relationship with my father?

COLONEL RAND
 They worked on the carboat plane
 together. Dr. Canne was one of the first
 pilots.

HEATHER AHMID
 Do you mind if we finish this later?

She walks toward his bedroom.

INT. COL. RAND'S BEDROOM - MOMENTS LATER

Heather flips her shoes into a corner and slides her skirt
 down to the floor. She turns to face Colonel Rand as he
 enters the room.

HEATHER AHMID
 This afternoon, Colonel, I'm on top.

He moves toward her and unbuttons her blouse, then her bra.
 He tries to hold her close but she pushes him way.

HEATHER AHMID (CONT'D)
 Take your clothes off, Sir.

Colonel Rand strips as Heather lies back on the bed and with
 her left foot caresses his thigh. Once he is naked she
 kneels on the bed and takes a hold of his balls. As he
 pants, groans and gives in to her, she spins him around,
 pushes him down and mounts him.

EXT. THE WHITE HOUSE - EVENING

The hot night wind blows. The trees are moving; stars flash
 in the sky. Small lights reflect off the flat stones of the
 walkways. The sound of music mixed with haughty laughter
 comes from the building to the left.

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CONTINUED:

The guards are scattered under the trees and close to the bushes. A large gate opens. Two human shadows move to the left and one to the right. Headlights appear. A limo proceeds through the gate.

INT. LIMO - CONTINUOUS

The darkness of the interior of the limo is pierced by light. Colonel Rand sits next to Heather who is applying make-up in a very self assured manner.

EXT. LIMO - CONTINUOUS

The limo stops and the shoe of a man appears, then the other shoe. Heather's legs appear from the limo, her hand reaches for the door. She starts to walk but her stiletto heel gets caught between the flat stones. She is falling. He grabs her. He wants to hold her but she pulls away and steadies herself.

HEATHER AHMID

Thank you.

EXT. THE WHITE HOUSE - CONTINUOUS

The couple approaches the great White House. Her hat covers her face as he leads her by the arm to the door. He is dressed in a black tuxedo. She wears a tight yet conservatively cut skirt suit. Her black hair is cut short. In the darkness she is a mystery. The guard by the door smiles.

INT. THE WHITE HOUSE - BALLROOM

The rooms are large and men in tuxedos and women in evening dress are scattered throughout the great house. Colonel Rand and Heather remove their coats and hats and pass them to the hat check attendants. People are saying "Hello" to each other. Waiters walk round with trays full of champagne. Dancers move across the massive seal of the U.S. Eagle. The party, led by a 30-piece band, is gracious and elegant.

INT. THE WHITE HOUSE BALLROOM - MOMENTS LATER

Enter six men. Three are obvious shadows; the others are shadowed. One is the leader. The shadows separate, and the others--THE PRESIDENT of the United States, his Security Secretary, RUSS ELLIOT and the Head of the National Security Agency, JACK FOLLET, walk together.

The President finds his WIFE and kisses her on the cheek.

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CONTINUED:

PRESIDENT

Hello, dear.

She looks in his eyes and smiles.

FIRST LADY

You are so fine, Mr. President.

He grins proudly.

PRESIDENT

Shall we dance?

FIRST LADY

Why not?

He takes her hand and they walk to the center of the floor. His face is clean and shaved, with a touch of make-up. She is in her 50's chic and proud. He breaks into a smile. The other couples stop and watch.

Colonel Rand and Heather acknowledge the Presidential couple as they dance by.

After a few minutes, the first couple calls it quits. They pull apart, holding hands. They turn around toward the guests. Applause comes from everyone in the room. Slowly, the applause dies down.

CUT TO:

ANNOUNCER

Good evening, ladies and gentlemen. I'd like to welcome you, on behalf of the President of the United States and his wife, to this final evening of the International Energy Conference. I think the President has a few words for you.

Again there is general applause as the President walks up toward the podium. He shakes the hand of the announcer, and has a short private laugh with him.

PRESIDENT

Well hello. This time I think, we can safely say, we've done it.
(Laughs)

He looks once to the left and slowly, with a smile, turns his head to the right. He sees everyone in the room looking at him.

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PRESIDENT (CONT'D)

I would like to end this conference by expressing my overwhelming gratitude to all the individuals who compose this team. This has been the most exciting conference I've attended. Period. And this is just the beginning. Every person here tonight is very special to me, to my family, and to this country.

CUT TO:

INT. THE WHITE HOUSE BALLROOM

Colonel Rand notices Dr. Anders and Ho Sin Mae standing at the bar. He nods to Heather.

CUT TO:

INT. THE WHITE HOUSE BALLROOM

Dr. Anders, dressed in a black suit and a loose tie, stands next to Ho Sin with his head leaning to the left, trying to hear what Ho Sin has to say. Ho Sin is a man in his 50's, 5'8" with a round, clear face. His hair is gray and he is dressed in dark gray Chinese-style clothing. He stares at Dr. Anders.

PRESIDENT (V.O.)

And I believe that if we work together, we will make this world a better place for mankind. I want to thank each and every one of you for your service and understanding, because this is what it takes to continue as one party and keep this country strong. Please, continue to enjoy the evening.

CUT TO:

HO SIN MAE

Well, Dave, I must be going soon.

Ho Sin bows to Dave.

HO SIN MAE (CONT'D)

I have neither rank nor possessions. Therefore I have devoted myself to magic.

INT. THE WHITE HOUSE BALLROOM

Two Chinese diplomats watch them from the right corner.

CUT TO:

DR. ANDERS
You see what I see?

Dr. Anders points at Colonel Rand and Heather.

Ho Sin Slowly turns his eyes toward the direction Dr. Anders is pointing.

HO SIN MAE
The bait is in the trap.

Ho Sin stares at Colonel Rand.

INT. THE WHITE HOUSE BALLROOM - NIGHT

Across the room, by the main door, Rand's boss, JACK FOLLET, slides up to Colonel Rand and Heather.

FOLLET
Between you and me, I'd kill him.

Colonel Rand raises his eyebrows.

COLONEL RAND
That's an interesting point.

Follet turns and looks at Heather.

HEATHER AHMID
I know. This is important.

She reaches out to a passing waiter and snares a glass of champagne.

FOLLET
(To Heather)
You're the key.

Colonel Rand watches Ho Sin and the Chinese leave. Ho Sin stops at the door to say goodbye to Dr. Jonathan Canne, a man taut and disciplined, head of the Center for Exploration. Next to him stands PROFESSOR ISABELLA KAPLIN, special advisor to the President. Prof. Kaplin is sexy in a sadistic way.

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CONTINUED:

COLONEL RAND

They're all here. The hideous gang.

Follet looks across the room in the same direction as Colonel Rand.

FOLLET

Don't worry, Colonel. They are not going to give us any trouble.

Colonel Rand, with a dejected look on his face, turns to Follet.

COLONEL RAND

Canne can't be trusted.

Follet, not surprised by Colonel Rand's reaction, points him toward Professor Kaplin.

FOLLET

Prof. Kaplin wants a word with you. Meet her in the surveillance room.

Follet grabs Heather, gently, by the arm.

FOLLET (CONT'D)

This is a very big deal, my dear. And I know with your way of doing things...Well, he's over there. Go to him now.

She has reacted to Follet's tone of voice. Heather tumbles forward in a joking manner, then straightens up and walks toward Dr. Anders.

Dr. Anders stands idly by the buffet. Dr. Anders puts his hands into his pants pocket and looks at her.

DR. ANDERS

That's where the danger lies, in the bubbles.

HEATHER AHMID

If bubbles were all the danger there was, I'd be one.

DR. ANDERS

Safety is important. My name's Dave.

Heather takes another sip from her glass. Her red lipstick sticks to the rim. Behind thin, Italian-style glasses, she wears light make-up around her eyes.

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CONTINUED: (2)

HEATHER AHMID
I'm Heather Ahmid.

DR. ANDERS
So, are you one of us or them?

HEATHER AHMID
Which one are you?

DR. ANDERS
A Saving Sanity Scientist.

HEATHER AHMID
Good. Then I'm one of you.

DR. ANDERS
Really? What do you think of cold
fusion?

HEATHER AHMID
I'm 100 percent for solar.

DR. ANDERS
What's your field?

HEATHER AHMID
Telekinetics and energy research.

DR. ANDERS
Oh really! That's interesting. I'm the
head man in that field. I mean energy
research.

Heather raises her eyebrows.

HEATHER AHMID
The Center?

DR. ANDERS
For Exploration and Research, Portola
Valley.

HEATHER AHMID
Oh, well that's even more interesting.
I'm being transferred there.

DR. ANDERS
Are you the daughter of Farroh Ahmid?

HEATHER AHMID
I am.

(CONTINUED)

CONTINUED: (3)

DR. ANDERS

What an honor.

She looks up to him. Her self assurance lapses.

HEATHER AHMID

Is that so?

DR. ANDERS

Well yes. That's the truth.

CUT TO:

INT. THE WHITE HOUSE BALLROOM - NIGHT

From across the room Dr. Canne looks up from his conversation to see Dr. Anders and Heather talking.

CUT TO:

INT. THE WHITE HOUSE SURVEILLANCE ROOM - CONTINUOUS

Large plasma television screens and security monitors cover most of the walls. Security guards stand in front of the screens. Some move around, passing papers and informing each other. Thick carpet covers the floor. There is a big wooden table in the middle of the room, on top of which is a complete holographic model of the White House and grounds. Colonel Rand stands next to Prof. Kaplin. She is serious and direct.

PROF. KAPLIN

The trade-off with the Chinese and the absence of Dr. Mae are going to backfire.

Colonel Rand looks down at his feet.

COLONEL RAND

How so?

PROF. KAPLIN

We gain nothing by giving him up, and we lose our trump card in case Dr. Anders doesn't make it. I think we're going to miss the boat on this one.

COLONEL RAND

That remains to be seen.

Prof. Kaplin turns and leaves the Surveillance Room.

INT. THE WHITE HOUSE BALLROOM - MOMENTS LATER

DR. ANDERS

Would you care to dance?

The thirty-piece band begins a song by the Cowboy Junkies,
"If I Were a Woman."

HEATHER AHMID

Testing a theory? Can scientists dance?

DR. ANDERS

This is only a test, right? Not an
actual emergency?

HEATHER AHMID

And if it were an actual emergency?

They walk to the dance floor and begin to slow dance.

DR. ANDERS

So, how do you like government
intervention in your life?

She pulls back.

HEATHER AHMID

They look at things under their
magnifying glass until it catches fire
and burns. I have heard a government
official say, "We didn't imagine that
would happen." Just like ducks, they
wake up to a new world everyday.

DR. ANDERS

Those are some dangerous ducks.

CUT TO:

INT. THE WHITE HOUSE MAIN HALLWAY - CONTINUOUS

In the main hallway, people move in different directions.
Dr. Kaplin is walking down the hall. She says hello to
people who recognize her, and keeps walking. Dr. Canne is
talking to a man and a woman. He sees Dr. Kaplin coming down
the hall. As she approaches his group, Dr. Canne moves into
position to catch her.

PROF. KAPLIN

Good evening, Dr. Canne.

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CONTINUED:

CANNE

Ms. Kaplin. I was hoping you'd make it here tonight to charm us all.

PROF. KAPLIN

Well, I couldn't miss it, of course.

CANNE

Yes, of course. How is Washington treating you?

PROF. KAPLIN

The time of my life. And California, is it still shaking?

CANNE

Stretching is the word I prefer to use. Always expanding its horizon.

CUT TO:

INT. THE WHITE HOUSE SURVEILLANCE ROOM - CONTINUOUS

Colonel Rand watches the television monitors. He lights a cigarette. He stares into space as the music and conversations feed in. He watches as Dr. Anders and Heather walk off the dance floor.

CUT TO:

EXT. THE WHITE HOUSE BALCONY - MOMENTS LATER

Vines climb the side of the railing and the gardens look ghostly in the night air. Heather walks out to the railing and leans against it as she looks up to the sky. She takes a deep breath, then turns around with her back to the railing. She looks up to Dr. Anders as he moves closer to her.

HEATHER AHMID

It's really nice to have someone to dance with.

She stops, turns her head and looks at the garden.

HEATHER AHMID (CONT'D)

Sometimes I get this feeling that I'm aiming too much to please. Away, somewhere, alone. Or...

She turns back and looks at him with a sad face.

CUT TO:

INT. THE WHITE HOUSE SURVEILLANCE ROOM - CONTINUOUS

Colonel Rand is glued to the monitor.

COLONEL RAND

Oh Christ, here it comes.

With a fist, he hits the monitor.

CUT TO:

SURVEILLANCE MONITOR

Dr. Anders is close to Heather.

DR. ANDERS

I was just thinking. A friend of mine has been taken away, but now I've found another.

HEATHER AHMID

Scientists do dance. New evidence confirms theory.

CUT TO:

EXT. THE WHITE HOUSE BALCONY - MOMENTS LATER

CANNE

Well, there you are. And just like you to try to keep the most beautiful woman at the party to yourself.

HEATHER AHMID

Oh. Does the gentleman have a reputation?

DR. ANDERS

Other than having a possessive nature and being an introvert, yes, probably.

HEATHER AHMID

There's more?

DR. ANDERS

Yes, but that's all classified.

CANNE

Especially his good side, which only the trusted few see. I've read your resume Ms. Ahmid.

(MORE)

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CANNE (CONT'D)

I'm pleased you are joining us, you have a very impressive background. Did you know I've worked with your father?

Heather nods.

CANNE (CONT'D)

State Department. In the gory days.

DR. ANDERS

One trusts where one can, right, Jonathan?

CANNE

Others will suggest the who, what, when and why for us, but I think we're in this one together.

Dr. Canne moves around. He turns to Dr. Anders.

DR. ANDERS

And our ever-watchful companions.

Dr. Anders takes a couple of steps back.

DR. ANDERS (CONT'D)

I must go. Jonathan knows best.

HEATHER AHMID

Well, it was nice to meet you. A friendly face will be good to see at the Center.

DR. ANDERS

Keep up the good...work.

Heather tries to stay on top.

HEATHER AHMID

Oh yes, the tortured scientist. I'll be lucky if you look up from your work to say hello.

DR. ANDERS

See you.

CANNE

Good evening, Heather. See you at the fort.

INT. THE WHITE HOUSE BALLROOM - MOMENTS LATER

The band is in full swing playing an elaborate jazz version of Michael Jackson's "Billie Jean." Col. Rand strides across the dance floor and walks onto the Balcony.

CUT TO:

EXT. THE WHITE HOUSE BALCONY - CONTINUOUS

HEATHER AHMID

How did I do?

COLONEL RAND

(Moving to her side, looking quietly into the distance)

As usual. You have a gift. Shall I drive you home?

HEATHER AHMID

Thank you, Colonel. You're very thoughtful.

CUT TO:

EXT. THE WHITE HOUSE MAIN ENTRANCE - CONTINUOUS

Together they walk inside to the foyer. Colonel Rand's limo emerges promptly from the shadows. Colonel Rand and Heather enter the limo.

CUT TO:

INT. LIMO - MOMENTS LATER

COLONEL RAND

He's a good looking boy, isn't he?

HEATHER AHMID

I thought Ho Sin Mae was better looking than Anders.

COLONEL RAND

Probably not for long.

EXT. WASHINGTON D.C. - NIGHT

The limo drives through the city. Drawing up to the entrance of Heather's apartment building, the limo halts. From his pocket Colonel Rand takes out a tiny plastic container and gives it to Heather.

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CONTINUED:

COLONEL RAND

These are Dr. Anders' new contact lenses. When you get close enough, be sure to replace his old ones with these. He won't know the difference.

He hands her the small container.

COLONEL RAND (CONT'D)

Good luck.

HEATHER AHMID

(She glances at the door to the limo)

Open it, Lieutenant. I'll let myself in.

CUT TO:

EXT. WASHINGTON D.C. OUTSIDE HEATHER'S APARTMENT BUILDING - CONTINUOUS

Heather bolts out of the limo and walks serenely into her building.

INT. HEATHER'S APARTMENT - NIGHT

The walls of Heather's apartment are painted beige and white. They are bare. There is an expensive stereo system, a couch and a chair in the living room. She flips a switch and the room is suffused in green light. She plays Indian music and sits in the lone chair in the middle of the room. After a few moments, she gets up and begins to dance to the tambla rhythms.

EXT. LONDON, ENGLAND - MORNING

RUSS ELLIOT, a tall athletic black man, emerges from a taxi and stands in front of the world headquarters of UK Petroleum. He walks quietly, as is his manner, into the imposing facade.

CUT TO:

INT. UK PETROLEUM HEADQUARTERS - CONTINUOUS

The lobby hums with a cacophony of English voices. Mr. Elliot takes the elevator to THE PENTHOUSE. He is greeted by a phalanx of armed guards, then ushered into another elevator which takes him to the board room where the SEVEN CONTROLLERS of the seven largest energy companies await his report. The man at the head of the conference table, Farroh Ahmid, greets him.

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FARROH AHMID
Welcome, Mr. Elliot.

RUSS ELLIOT
(Looking at those around him)
Thank you.

FARROH AHMID
Coffee?

RUSS ELLIOT
(Taking a seat)
Yes.

Coffee is brought to him on a gilded tray. Besides Farroh Ahmid, five men and one woman watch Mr. Elliot.

RUSS ELLIOT (CONT'D)
Dr. Mae is in China. Anders is under constant guard. We are approaching the possible new energy source as an impending reality.

FARROH AHMID
Naturally, we'll be on the ground floor if it comes to pass. This might be the dawn of a new civilization. Is my daughter there?

RUSS ELLIOT
Yes. She should be at the Center by now.

FARROH AHMID
Good. Then everything is in order.

RUSS ELLIOT
Yes, Sir.

CUT TO:

EXT. THE CENTER FOR EXPLORATION, PORTOLA VALLEY - DAY

The Center is a twenty acre estate made of red brick, wood and titanium steel. Heather drives up the long narrow road to the main house. She is met at the chateau by a uniformed GUARD.

GUARD
I'll show you to your office. Lucky the facility was finished last year. This place was so noisy that all the scientists worked at night. The bats of the night.

(CONTINUED)

CONTINUED:

Heather acts as if perplexed.

HEATHER AHMID

What's that?

GUARD

That's the name the construction crew gave all the scientists here. Bats.

INT. THE CENTER FOR EXPLORATION, HEATHER'S OFFICE - MOMENTS LATER

They enter her office. It is full of wisteria.

HEATHER AHMID

Am I to get a tour of the facilities?

GUARD

Dr. Canne will be down to see you in a few moments.

INT. THE CENTER FOR EXPLORATION, DR. ANDERS' OFFICE - DAY

Dr. Anders works at his computer. The console displays multi-symbolic formulae: "biophysics." He moves his hand on a Palm Pilot and types equations. Looking between screens, he compares the two, then sits back.

On another screen above him he sees Dr. Canne staring. Dr. Anders presses a button on the console.

DR. ANDERS

Yes?

CANNE

Taking visitors?

Dr. Anders presses another button and the door opens. Dr. Canne enters the room as Dr. Anders continues to work. Dr. Canne looks around him. Bookshelves cover one section of the room. A long window overlooks the hills. Canne walks over to Dr. Anders and stands next to him. He looks at the computer screen.

CANNE (CONT'D)

Your specs on the new cable frequency worked. KRAMER and JUKE say it'll be ready at the end of the day.

Dr. Anders stops typing and turns toward Dr. Canne.

DR. ANDERS

What? She's here.

(CONTINUED)

CONTINUED:

CANNE

Yes.

Dr. Anders turns back to his computer.

DR. ANDERS

I'm just finishing the calculations on storage capability.

Dr. Anders looks at the computer screen. Canne puts one hand on Dr. Anders' chair, the other on the console, and bends closer to him.

CANNE

The technicians will be working this weekend on finishing the installation. The reception of energy is only one small part.

Dr. Anders continues to stare ahead at his computer screen.

DR. ANDERS

And the storage problems?

CANNE

Our guys are always going to push too hard, but they know the limitations you face, especially without Mae whom they removed too quickly.

(Pause)

What a pity.

Dr. Anders stops and turns to face Dr. Canne.

DR. ANDERS

The greatest teacher a man could have. And they've got him imprisoned like a homunculus in a jar.

CANNE

You keep the faith, Dave. You and Mae. You're the light and the tunnel.

DR. ANDERS

And the train too. They want too much of us, and they really haven't a clue.

Canne moves close to him and puts his hand over Dave's shoulder.

CANNE

(In a very soft tone)

We're going to make this happen.

(MORE)

(CONTINUED)

CONTINUED: (2)

CANNE (CONT'D)

I'm going to welcome her. Do you want to come?

DR. ANDERS

Not now, Jonathan. Can you have her meet me in the garden in half an hour?

CANNE

I'll tell her.

Dr. Anders continues to work, twirling numbers through virtual shapes in space, as Canne leaves the room.

EXT. THE CENTER FOR EXPLORATION GARDEN - LATER

Heather stands amid the flowerbeds and trees. She tosses a set of keys in the air, then catches them. Dr. Anders walks across the grass and stops in front of her.

HEATHER AHMID

Hello, Doctor.

DR. ANDERS

I see you've been given the guest house.

HEATHER AHMID

Is there someplace we can talk?

DR. ANDERS

Would you like to go for a drive?

HEATHER AHMID

Let me throw a few things together and take a look at the cottage. Why don't you come in.

They walk together into the guest house.

INT. THE CENTER FOR EXPLORATION, GUEST HOUSE - DAY

The walls are painted a rust color. The black solid wood doors make the cottage look very old. There is a straight back chair, a couch and, in an adjoining room, a twin bed.

Heather takes care of some paperwork at a small desk. Dr. Anders sits down at a couch. She gets up and walks down the short hallway and into the kitchen. She walks over to the refrigerator and opens the door, picks up a bottle of water and takes a few sips. She walks back down the hall to the bedroom and begins to take off her clothes. She walks into the tiny bathroom, rinses off in the shower and walks over to a closet. She puts on a red t-shirt, jeans and leather boots.

(CONTINUED)

CONTINUED:

DR. ANDERS

Do you have gloves and a scarf?

HEATHER AHMID

Yes.

DR. ANDERS

Bring them. It might get cool.

Heather walks to her closet.

HEATHER AHMID

Do you have a convertible?

DR. ANDERS

Yes.

Heather retrieves a leather coat, gloves and a scarf from the closet.

EXT. THE CENTER FOR EXPLORATION GROUNDS - DAY

Dr. Anders and Heather walk across the grass to a nearby parking garage. They walk by her car and up to a new BMW motorcycle.

HEATHER AHMID

The ultimate convertible.

He hands her a helmet. Dr. Anders jumps on the bike and starts it up. Heather puts on the helmet and hops on.

He maneuvers out of The Center and they speed off up the winding road toward La Honda.

EXT. ROAD TO LA HONDA - DAY

Traveling through the California hills, trees fly by as the BMW picks up speed.

EXT. SAN GREGORIO BEACH - LATER

The bike is parked. Anders walks off toward the jutting rocks. Heather follows happily. The sky is clear and sunlight reflects off the water.

DR. ANDERS

(Stops and turns toward her)

You know, I'm glad they sent you. I'll tell you, just being with you makes me feel like I'm bursting out of a cocoon.

Heather takes it in, and then watches Dr. Anders.

(CONTINUED)

CONTINUED:

Heather walks closer to him.

HEATHER AHMID
You really like to get down with the
forces, don't you?

He stands in front of her. He smiles mischievously.

HEATHER AHMID (CONT'D)
Afraid of who might be listening?

DR. ANDERS
Part of the price.

They move further up the beach.

HEATHER AHMID
Do you hate them?

He takes a good look at her as she stares at the ocean.

DR. ANDERS
No. Hate would be too strong an emotion.
Pity is more like it. A world of
followers bothers me.

HEATHER AHMID
I'm surprised anything bothers you,
especially that. I would have thought
you'd be amused.

DR. ANDERS
Amused?

HEATHER AHMID
While some see, others look.

DR. ANDERS
And you?

She makes a face.

HEATHER AHMID
Huh?

DR. ANDERS
See or look?

HEATHER AHMID
Both, I hope. As a media type, I've been
tested for it continuously.

(CONTINUED)

CONTINUED: (2)

DR. ANDERS

Do you work for them or with them?

HEATHER AHMID

I think scientists are supposed to be a little more specific in their procedures of evaluation. Who exactly are you talking about?

DR. ANDERS

I'm glad you cleared that up for me. I had hoped so.

HEATHER AHMID

Are you now answering questions for me? I don't like to have words put in my mouth, thank you.

DR. ANDERS

None of us does, it's the nature of the beast. Changing our minds, making up our answers, controlling our actions, even when reacting to what others think.

She smiles

HEATHER AHMID

Putting on a pretty face.

DR. ANDERS

Listen, hear me out. A lot is involved with my work. I don't know if you know all there is or anything at all. The dangers of being with me or against me seem to be equal nowadays, depending on the day. I have to provoke an answer. It's a shared danger.

HEATHER AHMID

And do you feel I've answered your provocation

DR. ANDERS

Yes. I know that you're not just a researcher, which is good. We all need to be more involved, and being here is part of your job. But being with you is part of mine. We are on the same side, it just seems different at the moment.

HEATHER AHMID

And which side is that, at the moment?

(CONTINUED)

CONTINUED: (3)

DR. ANDERS

The one in which everyone wins. It's the best game there is, only the rules are a bit undefined.

HEATHER AHMID

You should function well, then. Why be vague about everything?

DR. ANDERS

I can't read your mind.

HEATHER AHMID

You? I thought you could.

DR. ANDERS

Some minds I can.

Heather is contemplating the discussion. They stare and go inside one another's eyes. He moves to kiss her. They kiss. It is a kiss that really connects them.

HEATHER AHMID

(Breaking away)

Not here. Let's go back to your place.

SOUND OVER

The faint clicking of satellite surveillance.

CUT TO:

EXT. CHINA, A TERRACED LANDSCAPE - DAY

A simple but elegant house sits upon a hilltop. Ho Sin is dressed in white. He and a tall Chinese man, LIN YEE, walk around the house and through a garden of old roses.

LIN YEE

We had access to the Russian research years ago. We pointed you in that direction.

HO SIN MAE

I know. There is something unpredictable there. We can capture it, but we can't seem to contain it.

LIN YEE

Your mathematics indicate otherwise.

(CONTINUED)

CONTINUED:

HO SIN MAE

As Descartes established the infinite as a fact using numbers, so have I created the possibility of containment by using numbers. None of us know if either proposition is true.

LIN YEE

We're sending you two of the finest minds to assist you. They will join you in three days.

HO SIN MAE

I see.

They continue to walk.

CUT TO:

A PEASANT walks up a hill with a basket on his back.

CUT TO:

INT. CHINA, HO SIN MAE'S HOUSE - MOMENTS LATER

Inside the house, Ho Sin stands at the window watching the peasant struggle up the path. Lin Yee sits in a corner of the room with his hands folded across this chest.

LIN YEE

Do you know that the Americans are implementing the system in hospital?

HO SIN MAE

They are behind schedule.

LIN YEE

The energy is our future.

Ho Sin drinks from a cup, holding it with both hands.

HO SIN MAE

The power of numbers. Our quantity cannot overcome the quality.

LIN YEE

You are the genius. It was your mind that discovered it and you will complete it for the good of all. The Americans would have taken this from us.

Ho Sin walks across the room.

(CONTINUED)

CONTINUED:

HO SIN MAE

Now I'm here and the experiment has not even been tested. We must take our time.

LIN YEE

You will solve all the problems. As a son of China, for all our people, you will succeed. The machine you worked on will be ready in five days. Then glory will be ours.

Ho Sin shakes his head and looks at the floor.

HO SIN MAE

Power and glory, such an unusual choice of words. So American.

LIN YEE

You have a sharp ear. Be happy it is allowed to you so freely.

Lin Yee nods and leaves the house. Ho Sin watches him as he walks down the hill to his car. A football is ceremoniously perched on a writing desk. Ho Sin picks it up.

HO SIN MAE

No power, no glory; no glory, no power.

Ho Sin looks out the window as darkness follows the setting sun.

EXT. DR. ANDERS' HOUSE -EARLY MORNING

It is cold and wet outside. The house stands alone in the woods.

INT. DR. ANDERS' HOUSE

Inside a fire rages. It is warm and cozy. Reflections of light flicker against the walls. The clock on the computer screen reads 3:25 a.m. Ghostly dolphins arch across the screen.

Dr. Anders and Heather are asleep. Dr. Anders' eyes open almost as if he were not asleep. He gets up and goes to his computer. Words appear on the screen. He reads the message. His cat, Esmerelda, sleeps on the right side of the desk.

The cat opens her eyes and looks at him.

(CONTINUED)

CONTINUED:

(O.S.)

Their lips encircle me. I caress their breasts. They beat with the cycle pulse of the moon.

On a note pad, Dr. Anders transposes the words into numbers.

(O.S.) (CONT'D)

Underneath I place my hands. From far above I slide my golden cock into her.

INT. WASHINGTON D.C. N.S.A., JACK FOLLET'S OFFICE - DAY

Col. Rand sits in Follet's office. Both men are dressed in uniform.

Follet's desk is located in the middle of the room. Two long windows light up the room. Follet sits facing Col. Rand. Photos of the President and the First Lady hang on the wall next to the N.S.A. Seal.

FOLLET

Her position with him is of the utmost importance; it cannot be put in jeopardy. I want no one to contact her outside of regular communications. Is that clear?

Col. Rand is very serious, and words come from his mouth without moving.

COL. RAND

Clear.

FOLLET

You surprise me sometimes, Colonel. Always the most difficult. In your field, you're the best, but you might be doing some injustice to yourself. You trained her. Now if she seems too attached too quickly to him, and though this might upset you, you must remember we're racing.

Col. Rand scratches his chin with his right hand.

FOLLET (CONT'D)

The President seems to like the State Department on top in this one.

COL. RAND

Then why are we even there?

(CONTINUED)

CONTINUED:

FOLLET

Where would you like us to be on the verge of one of this century's greatest discoveries?

COL. RAND

What's happening to us? I'm worried.

FOLLET

I know.

The intercom flashes on his desk. He extends his heavy frame over the desk and reaches for the button.

FOLLET (CONT'D)

Yes?

SECRETARY (V.O.)

Professor Kaplin, Sir.

FOLLET

Thank you, please let her in.

Professor Kaplin enters the room. She is dressed in a white shirt, a black jacket and a skirt which ends above her knees. In her hands, she is holding a small briefcase. Follet and Col. Rand watch her as she sits next to Col. Rand.

FOLLET (CONT'D)

Well good to see you, Isabella. Thanks for coming over. Let's get to it.

PROF. KAPLIN

There's no information yet on Dr. Mae's progress, but we expect the Chinese to finish within a week.

FOLLET

Well, our team should finish and have it in operation by Tuesday. Then all we have to do is let the thing run its course.

Col. Rand's eyes are glued to Prof. Kaplin's.

PROF. KAPLIN

Colonel Rand, do you have any further observations?

COL. RAND

I've never felt so out of and operation. I think we should consider an alternative while we still have the chance.

(CONTINUED)

CONTINUED: (2)

Follet waves his hand. From his desk he retrieves an electronic device. He presses a button.

A section in the middle of the bookshelves moves to the right, and a large screen appears. At the same time, dark drapes cover the windows and the room turns dark.

On screen, through an infrared lens, we see Dr. Anders' cottage in real-time. Follet taps a button and now we see a close-up of the inside. He is in the bathroom. Dr. Anders is urinating, flushing, then turning the light out. We follow him through the house into the bedroom. We see him look at Heather sleeping. He leaves the bedroom with his clothes and shoes in hand.

Dr. Anders stands in front of his computer reading Ho Sin's poetic message while dressing. We see his back as he sits down and stares at the screen. Now the eye focuses on the screen, so we see the message.

HO SIN MAE

The animal is outside.
I am permitted
disregard my surroundings
I have no real retreat
I am the hunter
watching the quail
shudder across the lake.

On top of the computer is a note: "Change code every day; the NSA never sleeps"

Dr. Anders ties his shoes and types back.

DR. DAVID ANDERS

The ice is thin
In this cold air
Brittle, painful
Don't lose hope

INT WASHINGTON D.C. FOLLET'S OFFICE

FOLLET

Comments?

PROF. KAPLIN

They sound panicked.

(CONTINUED)

CONTINUED:

FOLLET

Yeah. We've got the Cipher people on it.
(Follet looks at his watch.
The intercom flashes.)

FOLLET (CONT'D)

(through intercom)

Yes.

SECRETARY

The President, sir.

FOLLET

Thank you.

The President enters Jack Follet's office followed by GENERAL FRANKER and Russ Elliot. Follet, Col. Rand, and Kaplin stand.

PRESIDENT

Good morning. Shall we get right to it.

Colonel Rand arranges three more chairs around the table.

Professor Kaplin stands in front of her chair and stares at the President.

PROF. KAPLIN

Mr. President, we are facing the dilemma of using human energy, so to speak-to build what could be the ultimate weapon.

She stops and looks to see if everyone is paying attention. The President reassures her.

PRESIDENT

Continue, Professor.

PROF. KAPLIN

We are dealing with a new type of fusion, that of a sub-element, the potential of which hasn't been determined until now. This new device has made possible the disintegration of an atom, no longer as a whole, but that of the so-called root particle. This is the basic, fundamental element scientists have been looking for since the first nuclear experiment. This idea goes back to Einstein's work in 1917, but no one has ever made this sizeable a leap.

(CONTINUED)

CONTINUED: (2)

PRESIDENT

Is Anders cooperating?

Dr. Kaplin takes a breath and holds her hands together in front of her.

PROF. KAPLIN

As far as we can tell. Certain equations are vague but we believe Anders has already figured out how to contain it. We have five platinum boxes at Stanford. We trap the energy as it leaves the body at death but it keeps escaping. That's what we are working on now; containing it.

PROF. KAPLIN (CONT'D)

The fact that energy is released by humans at the time of death has long been a principle of ancient cultures- cultures in which sacrifices of the "soul" were used to satisfy their deities or gods. They believe that the emanation of the energy associated with death was ultimately powerful. This power was perceived as having the ability to render phenomenal supernatural status. The Egyptians classified it as a type of "spirit" that hung around the burial sites in the after-life. This spirit or "soul" was a permanent fixture in the world of the dead. Similar versions of this belief have been held by other cultures including Tibetans, Eskimos, and Christians. We believe this is the power Ho Sin Mae and Dr. Anders have discovered.

General Franker leans forward.

GENERAL FRANKER

Are you saying that death itself is the ultimate energy source, the final power of future society.

Dr. Kaplin looks directly at General Franker.

GENERAL FRANKER (CONT'D)

The technology that Anders is trying to develop could make all present forms of power obsolete.

(CONTINUED)

CONTINUED: (3)

PROF. KAPLIN

Yes, once containment is perfected, it could end the world's quest for resources. It might be a perpetual energy source.

RUSS ELLIOT

So far, Anders' work has remained covert. We have successfully maintained the highest level of security. Not even Moscow has questioned us about it, though they may be communicating with the Chinese about Ho Sin Mae.

PROF. KAPLIN

The discovery of an energy source derived from human emissions at the time of death will pose many problems for all world powers and their societies. Questions of the economic value will be raised. In the pursuit of expansion, the determining factor will be the volume of energy produced by the dead. Eventually this might even be promoted as the ultimate form of dying for one's country.

COL. RAND

It will be ones duty to be recycled.

RUSS ELLIOT

Of course any attempt at implementing the program is likely to cause problems with the religious communities. Undoubtedly Rome and Mecca will have the most powerful say on the use of the energy. The President received an official Vatican memo three days ago. Kind of an inquiry, wasn't it Mr. President?

PRESIDENT

Well, we can deal with that when the time comes. Right now, we must assure ourselves that Anders' work is completed. We must provide him with the safest, most secure environment possible, if we're going to achieve our goals. We must have every assurance that Anders will remain in our custody. Colonel Rand is flying to California now to oversee the operation. (Pause) That is all.

INT THE CENTER FOR EXPLORATION - DAY

Dr. Anders walks through the halls then takes an elevator down to an underground level. The door opens and Dr. Anders gets in. The elevator is a cylinder made of hard plexi-glass. Through the glass, he sees the open space around him. He gets off the elevator and walks into a large room with panels on the walls flashing smooth lighting. Computers dominate the room, and a few scientists, dressed in light brown clothing, work on something that looks like a small satellite.

Dr. Anders looks around the room. He sees Canne and walks in his direction.

Jonathan Canne sits in a chair in the middle of the room. There is a model of the Tri-Delta, a car-boat-plane, on his desk. He stands up to greet Anders.

Canne reaches over the model and pats Dave's shoulder.

CANNE

There was a meeting this morning in Washington; there's concern about your progress, Dave. They're afraid you might crack up.

Dr. Anders looks at him and nods his head in agreement.

DR. ANDERS

Heather's worried too. She's too compassionate. How does she even work for them?

Dr. Anders looks at the model on the table.

CANNE

In one way or another, we all do. Or

Dave raises his head.

DR. ANDERS

Or we'll wish we did. Do unto others as they would you, something like that. Right?

CANNE

Do you think we can trust her in the long run?

DR. ANDERS

I do believe we can.

(CONTINUED)

CONTINUED:

Grinning, Dr. Anders sits in Canne's chair while Canne paces.

CANNE

You guys are in love.

CANNE (CONT'D)

They know we can tap the energy as it leaves the body. The corporations are pushing for completion, but I think the NSA will be patient. They'll wait 'til it's finished and perfected to make any kind of move.

Anders looks at the Tri-Delta.

DR. ANDERS

It may never be functional, you know.

Canne walks around the table in slow motion, dragging his hand over the table.

CANNE

They want the bugs worked out before they continue their plans.

DR. ANDERS

Bugs? They don't understand what we're talking about here, the enormity of what we're proposing. Weaponry powered by the energy released at death. The way they are behaving, I suppose there'll be a cartoon about it on Saturday morning, followed by sermons on Sunday.

CANNE

Why do I always agree with you?

DR. ANDERS

Shit, you know the reason. Here we are looking for a solution to the energy problems, for the right cause, and the pressure is building around us to energize the military. For Christ's sake. How can they expect us to work and concentrate on energy?

Canne looks on as Dr. Anders continues.

DR. ANDERS (CONT'D)

The public relations people have already begun the groundwork. Imagine the ad campaign! You'll still be here after you're gone, giving 'til eternity.

(MORE)

(CONTINUED)

CONTINUED: (2)

DR. ANDERS (CONT'D)

Located wherever the dying congregate.
Along freeways, in hospitals and in high
crime areas.

CANNE

(very calmly)

Listen, we both know the pressure you're
under. That's why I'm worried about your
safety. But you have to understand, the
corporations know the potential of this
and they are determined to beat the
Chinese. The economic repercussions have
made tensions very high.

DR. ANDERS

I'm sure that if they plan something on
that level. Heather will tell me.

CANNE

If they tell her, of course.

DR. ANDERS

Of Course.

CANNE

Come on, I have something to show you.

INT THE CENTER FOR EXPLORATION - DAY

Dr. Anders and Canne travel through the Center. They walk
through an atrium that looks out onto a garden. They pass a
gene-splicing lab, and enter a stainless steel room off the
hall.

Canne goes over to a desk and takes out what looks like an
ordinary wristwatch. He hands it to Anders.

Dr. Anders takes the watch and straps it on.

DR. ANDERS

Is it a homing device?

CANNE

Yes, a transceiver. It has a 400-mile
range and it tells time.

Canne holds out his arm and reveals a similar device.

CANNE (CONT'D)

Just between you and me. You better go.
Jerome Clark is waiting for you in the
gaming room.

INT. THE CENTER FOR EXPLORATION GAMING ROOM - DAY

The door opens. Dr. Anders walks in. He looks like he is searching for something. He sees a man standing by the wall next to a snooker table.

JEROME CLARK

Hello, Dr. Anders. How've you been?

DR. ANDERS

Fine, Congressman, just fine. And you?

JEROME CLARK

Well, to be honest, Dave, I need some information and I think you can help me. That's why I asked Jonathan Canne to arrange this meeting for us.

DR. ANDERS

(very careful, noncommittal)

Oh?

JEROME CLARK

Yes, you see, it's about the project you're currently working on. I realize it's not public knowledge yet, but some of my constituents are concerned. The corporate community has asked me to find out where you're headed with this thing.

DR. ANDERS

I'm really not at liberty to discuss that, sir. Besides, it would be completely premature at this point to even consider any practical sort of applications.

Clark wants a better answer.

DR. ANDERS (CONT'D)

(beginning to sound desperate)

But it isn't even finished yet. We're way ahead of ourselves here. We can't control it. Hell, we can't even contain it. You think this is a substitute for nuclear?

(shakes his head)

You could light a whole block of flats with the equivalent of one-thousandth of what we use to make a car run today. You could, but we haven't figured out how to break it down. There seems to be something irreducible there.

(CONTINUED)

CONTINUED:

Clark leans forward and raises his voice

JEROME CLARK

But all that is just a matter of time, Dave. You'll figure it out. We have the basic premise and that's all we really need, isn't it?

DR. ANDERS

(angry)

No, it is not! My God, have you thought about it? Any of you? We have no idea what it's effect will be, but the military is raring to go, to start marketing and selling it. First as a weapon, then to run the street lights.

Clark, more forcefully now

JEROME CLARK

You know, Dave, we are reaching the end of politics. Soon, there will be no external control that can be exercised over any people. You can help me make that day energy-efficient by doing the right thing for your country.

DR. ANDERS

My country or my government?

The door from the other end opens and Jerome Clark walks away. He turns and taps the right side of his nose.

EXT. SAN FRANCISCO BAY - DAY

Colonel Rand flies his jet. In his headset, he listens to the violin of Yo Yo Ma. He turns the music down.

PROF. KAPLIN (V.O.)

Alex, it's Isabella. Creepy Elliot has been to see Pleiades.

COL. RAND

Not good. Does the President know?

PROF. KAPLIN

I don't think so.

COL. RAND

I'll be landing in Moffet in a few minutes. Call me if there is any more news.

EXT. MOFFET FIELD - DAY

Colonel Rand lands the jet. The ground crew secures the jet and Colonel Rand disembarks. He walks across the tarmac and is greeted by a young black Captain.

CAPTAIN

It's an honor to have you on site, sir.
I'm Captain Mark Quatrain.

COL. RAND

Well, nice to meet you, Captain. Which way?

Captain Quatrain points to a hangar a few hundred yards away.

INT. MOFFET FIELD HANGAR - DAY

A door opens and Colonel Rand walks in. Around a table sit four people: JULIA and PAUL, IVAN and GEORGE. They stand as Colonel Rand enters.

COL. RAND

At ease, people.

Colonel Rand sits down with them at the table.

COL. RAND (CONT'D)

General Franker told you everything you need to know?

GROUP

(as a group they nod.)

COL. RAND

Any questions? Alright. To reiterate, follow only Dr. Anders. And keep him in the box.

INT. ANDERS' HOME - DAY

The phone rings. Heather comes out of the bathroom. She has a white towel wrapped around her. She answers the phone.

HEATHER AHMID

Hello.

COL. RAND (V.O.)

We have to meet.

She sits on the bed.

(CONTINUED)

CONTINUED:

HEATHER AHMID

I don't have much time. Forty-five minutes MacArthur Park?

COL. RAND

Yes. I can be there.

EXT. ANDERS' HOME - DAY

She comes out of the bedroom dressed in black jeans, running shoes and white shirt. She is moving fast. She is wearing a black jacket. She gets her foot between the cat and the door.

HEATHER AHMID

No, you have to stay in.

ESMERELDA

Meow, meow, meow.

Heather gets close to her ear.

HEATHER AHMID

Not now, he is not here. (Mumbling) O gees, what have I gotten myself into? Play it cool, Heather.

She leaves the house and walks to her car. Inside the car, she sits playing with an imaginary throttle.

INT. HEATHER'S CAR - DAY

HEATHER AHMID

Take me away, Daddy.
(Imitating her father's voice)
As soon as it's safe, Heather, we'll fly away.

INT. MACARTHUR PARK RESTAURANT, PALO ALTO - DAY

She strides into the restaurant. Colonel Rand stands as she approaches his table.

COL. RAND

(compassionately)
You've got to try harder.

She sits. Heather has her leather purse open. With a small mirror in her hand, she applies her lipstick.

HEATHER AHMID

What else can I do? I think I'm losing him.

(MORE)

(CONTINUED)

CONTINUED:

HEATHER AHMID (CONT'D)

I don't think he feels patriotic about the issue anymore, if he ever did. He's thought it over and he feels he's been dealt a hard card. He's basically pissed.

She closes the mirror and puts it back in her purse. She turns and looks out the window.

Colonel Rand beckons to the waiter and orders a scotch for himself and a bottle of Beck's for Heather. He places a microscopic transmitter on Heather's sunglasses.

She turns and looks at him. He smiles.

COL. RAND

No United States President can let anyone else, any other bloc, take power. We can't let anyone get ahead of us.

HEATHER AHMID

Dave says we are in the midst of a civil war.

Colonel Rand, sure of himself, snarls.

COL. RAND

We are always in the midst of a civil war. That's what democracy is. The moment I hear that serious tone creep into my voice, I know I'm overdue for a promotion. I can see myself talking sternly, but patiently, to an agent from behind the desk. An agent like you. I miss you.

She takes a good look at him; lowers her voice.

HEATHER AHMID

Sooner or later you're going to get orders to kill him.

The waiter serves the drinks.

He bends over the table and gets in her face.

COL. RAND

Come on. If there's one thing the world has learned, it's that you can't stop anything by assassination. This guy that you're in love with is a dangerous weapon.

She gets angry.

(CONTINUED)

CONTINUED: (2)

HEATHER AHMID

Yeah, right, he is; But it's not his fault.

COL. RAND

Heather, you are working for us. That's US, the United States government. He is no longer working for anyone but himself. You now see me as some kind of combination of a superpatriot and the hit man in "Apocalypse Now" ...You never tried to get to know me very well and you don't know Anders very well, even though you've tried...I admit I'm a bit jealous of Anders, and I envy his youth...you don't meet many women like you. But the personal is secondary...I wouldn't like him even if I'd never met you. Not for what he is, but for what he represents. With all your romanticizing he's nothing but a high class technocrat (with emphasis) and I'm an old fashioned soldier...I detest all this modern technology which has fucked up the world so much...and this death gasp thing is the last straw.

HEATHER AHMID

(edgy)

You sound like the Unabomber.

COL. RAND

I don't think he was so far wrong, except I'm not that unhinged.

HEATHER AHMID

Can't you see David and I agree on a lot of what you say?

COL. RAND

Oh, it's David and I. So what's he doing about it?

HEATHER AHMID

What can he do about it?

COL. RAND

He could commit suicide; thousands of men have died for less.

She flinches, but keeps her cool.

(CONTINUED)

CONTINUED: (3)

HEATHER AHMID

What about Mae? What if the Chinese get it?

COL. RAND

Mae will never let them have it; I'm tuned into the little poetic messages Anders has been getting, and if I don't miss my guess they'll either have to kill him or he'll kill himself...Although I'd never be able to convince Defense or the White House of that.

(long pause)

Anders doesn't have that kind of moral fortitude. He's just a God-damned liberal who'll continue to waffle.

HEATHER AHMID

At least you could tell your bosses your theory about Ho Sin Mae.

COL. RAND

They're not interested in psychological conjecture.

HEATHER AHMID

And you don't want to admit you're in a double bind like everyone else.

COL. RAND

Correct.

HEATHER AHMID

So it gets back to you wanting David to quit, providing Dr. Mae's out of the picture.

COL. RAND

He won't quit. Not only would his career be ruined by NSA, but he'd have the FBI on his ass for the rest of his life...which would likely be short, as China will definitely be after his ass...either to kill or kidnap.

HEATHER AHMID

So what you are telling me is that you may have to terminate him.

COL. RAND

(evasively)

I don't know.

(MORE)

(CONTINUED)

CONTINUED: (4)

COL. RAND (CONT'D)

It's up in the air. (Adds a touch of gallows humor) Maybe he'll kill himself.

HEATHER AHMID

You Hope?

COL. RAND

I don't see him doing that; he'll just stall and stall, praying China will have a resolution, or maybe Washington and Peking will get together and see the whole idea is a fucking disaster.

HEATHER AHMID

You'll let me know?

COL. RAND

You're my only direct contact with him.

As Heather gets up Colonel Rand also rises. She salutes him then takes a final swig of her beer.

HEATHER AHMID

Good to see you, Colonel.

EXT. UNIVERSITY AVENUE - PALO ALTO - DAY

Heather is crossing the street in front of cars. She arrives at the door of Talbots Restaurant.

INT. DR. ANDERS' OFFICE AT THE CENTER - DAY

Dr. Anders is twirling the dial on the radio, looking for a station.

INT. TALBOT'S - DAY

Heather is standing by the PLEASE WAIT TO BE SEATED sign.
(to hostess)
A table for two.

INT. DR. ANDERS' OFFICE AT THE CENTER - DAY

His blackboard is filled with mathematical symbols. His phone rings.

HEATHER AHMID

(voice over)

David.

Dr. Anders is standing above the computer.

DR. ANDERS

Yes.

(CONTINUED)

CONTINUED:

Heather sounds nervous on the phone.

HEATHER AHMID

I just met with Rand. I've got a feeling he's about to make a move on you.

He looks out the window.

DR. ANDERS

Touché. He's handcuffed. I don't feel like eating. How about dancing? I'll be at Balloons in a half an hour. Be there?

HEATHER AHMID

Yes. I'm on my way.

Dr. Anders changes a few equations on the blackboard, then wipes it clean.

EXT. BALLOONS - A PRIVATE CLUB FOR SILICON VALLEY SCIENTISTS AND TECHNICIANS - DAY

Dr. Anders walks across the parking lot into the club.

INT. BALLOONS - DAY

Face-balloons of the patrons are everywhere. Inside the door, the bouncer looks suspiciously at Dr. Anders, then recognizes him.

BOUNCER

Hello, Doctor.

INT. BALLOONS - DAY

Against the left wall are wooden booths occupied by people eating lunch. Beyond that, there is a large dance room. Dr. Anders sits at the bar, and orders a scotch. After a few moments, Heather walks in. She sits beside him, places her sunglasses on the bar. She kisses him.

She stands and they walk into the second room. The room is three quarters full. They exchange greetings with the other patrons. At one table, a completely bald older man beckons to them. He is CASSEIN, a Russian scientist. Warily, Dr. Anders and Heather approach him.

Cassein is tall and skinny with kind blue eyes.

CASSEIN

Will you join us?

Dr. Anders looks mockingly around for the "invisible others".

(CONTINUED)

CONTINUED:

DR. ANDERS

I'm afraid not, Dr. Cassein.

CASSEIN

I heard you were about to break it.

DR. ANDERS

Break it, eh?

Dr. Anders shakes his head.

CASSEIN

(sadly)

I don't blame you. If we agree that a living organism is an open system, it feeds on the energy and materials in the environment. It keeps building up more complex chemicals from the chemicals it feeds on. But your research is demonstrating that the energy that leaves our body at death does not feed. Isn't that it? Please....

Dr. Anders likes what Cassein has to say.

DR. ANDERS

A completely integrated power source?

Cassein moves his head forward.

CASSEIN

You know, David, these open systems are always, even in death, changing into something else. It looks to me like you've stopped the process in man by capturing it.

DR. ANDERS

(incredulous)

Strange thought.

CASSEIN

Capturing it, the so-called soul of man, putting it to use? Do you want your enemy inside a weapon, or a car even?

DR. ANDERS

Sure, why not? Better than having my enemy roam around waiting for me.

Heather gives Dr. Anders a push.

(CONTINUED)

CONTINUED: (2)

CASSEIN

I suppose there will be devices in all the hospitals.

DR. ANDERS

I suppose that Stanford and some of the independents along the coast won't cooperate.

Dr. Anders and Heather signal "later" to Cassein and take a table at the far end of the room.

DR. ANDERS (CONT'D)

Is he still working for us?

HEATHER AHMID

How would I know?

On the stage, at the front of the room, assembles an all-female band, THE TERRAKIANS. They begin to play and people get up to dance. Dr. Anders and Heather are among them.

CLOSE-UP of Anders and Heather dancing (taking in their interaction with the band and the other dancers).

Two men, followed by another (obviously gay), pass from the Restaurant into the dance room. The gay man walks across the dance floor, passes Dr. Anders and Heather. He leans over Cassein and whispers something, then leaves. As the music starts up again, Dr. Anders and Heather are the first to notice Cassein slumped in his chair.

Dr. Anders looks hard at Heather and she sadly nods her head.

HEATHER AHMID (CONT'D)

We'd better get out of here.

INT. BALLOONS

The bouncer appears in the dance room. Two burly men (Slovakians) intersect Heather and Dr. Anders as they attempt to exit. The other patrons are oblivious to Cassein's death. (They continue to dance). One of the Slovaks knocks Heather out with a momentous right hook. The other Slovak jams a needle into Dr. Anders' neck. He immediately slumps. The needle wielder picks him up as if he were a large floppy doll. The bouncer moves in their direction, and he is shot through the head.

The Slovaks, with their kidnap victim, exit the club.

INT. BALLOONS -DAY

Sollicitous pandemonium reigns. People have Heather on her feet. The left side of her face is swollen, but she seems alright. In the background, the band packs it's gear. People walk about on their cell phones.

(SOUND OVER)

The arching dolphin-like sound of ambulances and the murmuring of chattering voices.

HEATHER AHMID

I don't think I've ever been hit that hard. Where are my glasses?

On her cell phone, she calls Colonel Rand.

HEATHER AHMID (CONT'D)

Colonel, He's been stolen from me. I'm at Balloons. Yes. Great. I have it in the trunk.

INT. BALLOONS - DAY

Heather stands at the bar.

HEATHER AHMID

Ice pack, por favor.

BARTENDER

You've got a lot of guts, lady.

He wraps a white dish towel in ice, and with a roll of masking tape wraps the ice around her leaving her eyes, nose, and mouth exposed.

EXT. OUTSIDE BALLOONS - DAY

She exits the club. She opens the trunk of her car and retrieves a semi-automatic rifle. She hops in and takes off with the rifle by her side and the cell phone between her legs.

INT. WASHINGTON D.C. N.S.A., SATELLITE TRACKING STATION

General Franker and Russ Elliot stand in the middle of the room watching a large screen in front of them. Four large dots, red, white, blue, and green, are moving in four different directions toward a small black dot. A blurry image of the Slovak's Porsche appears on screen, then blanks out.

(CONTINUED)

CONTINUED:

GENERAL FRANKER

What's the problem?

VO

Could be the tail end of a fire storm,
sir.

Suddenly, the image comes into focus. The Porsche with Dr. Anders slumped in the back seat and the two Slovaks races along Hwy 1.

GENERAL FRANKER

Who do you think those two clown dogs
work for?

RUSS ELLIOT

Might be Zharkovsky.

GENERAL FRANKER

Fucking greed is taking us to the wall.
Where's Rand?

EXT. NORTHERN CALIFORNIA COAST - HWY 1 - REAL TIME - DAY

Colonel Rand cruises along about a mile behind the racing kidnapers. About a half mile from the Half Moon Bay Airport, the Slovak on the passenger side taps on his cell phone.

EXT. HALF MOON BAY AIRPORT - DAY

A new Lear jet sits at the Half Moon Bay Airport.

INT. INSIDE THE LEAR JET - DAY

A cell phone rings. One of Colonel Rand's operatives, Julie, holds a gun to the pilot's head. The pilot answers the phone.

INT. THE SLOVAK IN THE PORSCHE

SLOVAK

Are we cleared for flight?

PILOT

Ready and able.

SLOVAK

Engine running?

INT. COL. RAND'S CAR

Colonel Rand makes his move. He is about 100 yards from the Porsche. He's wearing civilian clothes. He could be anybody. He pulls up close to the Porsche.

EXT. THE SLOVAK IN THE PORSCHE - LATE AFTERNOON

They turn off into the Half Moon Bay Airport. Colonel Rand drives straight ahead.

EXT. HALF MOON BAY AIRPORT - LATE AFTERNOON

The Lear jet hovers at the take-off ramp. The Slovaks park and pull the still comatose Dr. Anders from the back seat. As they walk across the tarmac two shots ring out followed by a third and the two Slovaks and Dr. Anders fall to the ground.

EXT. HALF MOON BAY 7-11 - LATE AFTERNOON

Colonel Rand walks into 7-11. His cell rings.

COL. RAND

Well done. Have the doctor take a look at him and then take him back to his place. And call the backup into play. Six others.

INT. 7-11

Colonel Rand buys a coffee.

EXT. 7-11

Colonel Rand looks at the view and drinks his coffee.

EXT. NORTHERN CALIFORNIA COAST - HWY 1 - PESCADERO - LATE AFTERNOON

Heather is pulled off to the side of the road. She is standing outside of her car holding her phone. It rings.

COL. RAND (V.O.)

We've got him. The Doctor is conducting a few blood tests to see what they pumped into him. No, he's with the medical team. How are you doing?

HEATHER AHMID

I'm aching.

(CONTINUED)

CONTINUED:

COL. RAND (V.O.)

You can come over here and the doc will take a look at you.

HEATHER AHMID

I'll self-medicate. I'm going back to his place. If anything's broken I'll know when I get back there and take care of it. I'm so pissed.

EXT. HALF MOON BAY AIRPORT - TWILIGHT

One ambulance leaves with the dead Slovaks. Colonel Rand stands outside a medical unit sipping his coffee. In the background, the Lear jet sits empty. Dr. Anders emerges from the medical unit.

COL. RAND

Colonel Alexander Rand, NSA. How are you feeling?

DR. ANDERS

I feel remarkable.

COL. RAND

They gave you a B-12 shot to clear your system.

DR. ANDERS

What happened to Heather?

COL. RAND

I just spoke with her. She'll be at your house. Can I give you a lift?

DR. ANDERS

Yes. I'd like that.

INT. COL. RAND'S CAR - TWILIGHT

Colonel Rand drives east.

DR. ANDERS

Are you the one who is holding the thread I'm hanging by?

COL. RAND

Not really. We're both spun from the hands of In God We Trust. Aren't we?

DR. ANDERS

Touché. Any word on Ho Sin?

(CONTINUED)

CONTINUED:

COL. RAND
I don't really know. I've been a little
busy saving your ass.

DR. ANDERS
Who were those two guys?

COL. RAND
We're talking to the pilot now, but he
won't know anything.

DR. ANDERS
All this could have been avoided if our
research had remained theoretical.

COL. RAND
We live in a practical culture, Doctor.
Theories must turn into tools. Is this
theory of yours going to work?

DR. ANDERS
Nobody can gauge it because it's totally
uncontrollable. Even if it were broken
down into usable bits, there would be no
acceptable limit of safety. It leaks.

COL. RAND
As I understand it, there is a
possibility of containment.

DR. ANDERS
I don't know.

EXT. DRIVING ON THE ROAD TO LA HONDA - NIGHT

INT. COL. RAND'S CAR

COL. RAND
(breaking the silence)
Like Einstein, you and Dr. Mae doodle
away creating the final chaos - do you
see yourself as innocent?

DR. ANDERS
That's a fucking great question.

EXT. COL. RAND'S CAR - NIGHT

They approach Dr. Anders' cottage which is inconspicuously
surrounded by the Colonel Rand team.

INT. COL. RAND'S CAR

DR. ANDERS
I could ask you the same.

COL. RAND
I'm not innocent. I know why I kill.

DR. ANDERS
If that's your criteria I am innocent.

Colonel Rand stops the car in front of Dr. Anders' driveway.

COL. RAND
(turning to face Dr. Anders)
You are very lucky I'm not an idealist.
If I were I could have placed a bullet in
your admirable brain a while ago.

DR. ANDERS
(opening the car door)
Thank you, Colonel.

EXT. DR. ANDERS' HOUSE

Dr. Anders walks hurriedly through the front door.

INT. DR. ANDERS' HOUSE - NIGHT

He walks quietly through the place, and finds her in the
bathtub wearing a Walkman and an ice pack.

HEATHER AHMID
David.

DR. ANDERS
What are you listening to?

HEATHER AHMID
Ofra Haza

She takes off her earphones and places them on a table near
the bath.

HEATHER AHMID (CONT'D)
I'm sorry I let you down.

DR. ANDERS
Physically, I'm fine.

HEATHER AHMID
What happened to your kidnappers?

(CONTINUED)

CONTINUED:

DR. ANDERS

Apparently, they were shot to death
before I was revived.

HEATHER AHMID

I'm going to have quite the shiner, but
I'm sure nothing is fractured. I've been
knocked out before, but never cold
cocked.

DR. ANDERS

They thought I was going to sell it to
Cassein.

Heather shakes her head.

HEATHER AHMID

You would think that. That was probably
unrelated. You've got to play ball.
Otherwise, you're next.

DR. ANDERS

All these movements indicate more control
over our destiny. Don't you think?

HEATHER AHMID

Yes, which isn't a bad thing. I think
they're more concerned about you than
your goddamned contribution.

DR. ANDERS

You're so fine.

Dr. Anders bends down and kisses her.

HEATHER AHMID

Easy.

DR. ANDERS

Would you like a painkiller?

She nods.

EXT. CHINESE COUNTRYSIDE, A TERRACED LANDSCAPE - DAY

The sun penetrates the few clouds in the sky. Birds are
going crazy, jumping from tree to tree.

INT. HO SIN MAE'S PRISON HOUSE

Ho Sin Mae wears a white gown with black specks that resemble
birds. He wears headphones and a cassette player strapped to
his belt.

EXT. PRISON GARDEN

He steps out into the garden and stops by a gigantic rose bush and examines a single rose's petal. His hands play in the air. He brings his hands close to his chest, as if he were holding a football.

HO SIN MAE
(whispers)
I'm sorry.

Looking quiet and religious, he walks back into the house.

INT. HO SIN MAE'S PRISON HOUSE

The bed is unmade. He makes it and goes to the dining room. He sits down in front of his computer and speaks.

HO SIN MAE
Dearest Dave,
Our Pincers raised
We move one another
In and out of the shadows.

EXT. HO SIN MAE'S PRISON HOUSE - DAY

Three men drive up to Ho Sin's house.

INT. HO SIN MAE'S PRISON HOUSE - DAY

Ho Sin strides off to his meditation chamber. He kneels down against a shimmering blue neon background. In front of him, on the floor, is a football. His right hand extends upward as he throws a piece of white paper skyward. The paper rises gradually, metamorphosing into a glittering cygnet. The three men enter Ho Sin's house. The football explodes.

INT. ANDERS' HOME - NIGHT

All is still, then the computer displays.

COMPUTER
Dearest Dave,

Our pincers raised

The clock reads 12:19 p.m.

Dr. Anders rolls out of bed and stretches. The cat walks up to him while he's bent over and Dr. Anders pets her. He then walks out of the room to his computer and reads the message:

(CONTINUED)

CONTINUED:

COMPUTER (CONT'D)

Dearest Dave, our pincers raised...

The only light comes from the computer screen. He sits forlornly in front of it.

DR. ANDERS

At any cost? Any cost? It's in us. Our job is to discover the secrets.

Heather appears out of the shadows.

HEATHER AHMID

Dave

Dr. Anders lowers his eyes.

HEATHER AHMID (CONT'D)

Dave.

DR. ANDERS

Can you cry?

HEATHER AHMID

Yes.

DR. ANDERS

My friend and I were too dumb to know the difference.

HEATHER AHMID

Between what and what?

DR. ANDERS

Between crying and not. Living without the peculiar luck.

HEATHER AHMID

Mmm-hmm.

DR. ANDERS

My cover girl here.

Heather watches Dr. Anders move toward her. He stands in front of her.

DR. ANDERS (CONT'D)

I know what to do. If I give them perfection, they'll use it, and that will destroy us. It's better that I die than the entire human race, don't you think? Don't you think there is something in each of us that wants to die?

(CONTINUED)

CONTINUED: (2)

HEATHER AHMID

That's nonsense. We want to fly, become greater...

DR. ANDERS

Ah yes to take our rightful place on earth. I'm afraid Ho Sin Mae has taken his own life.

HEATHER AHMID

I'm sorry.

Hand in hand they walk back to the bedroom.

INT. DR. ANDERS' BEDROOM - NIGHT

FADE IN on what looks like the surface of a moon. It is actually a magnification of one side of Dr. Anders' face. It appears spherical. As it turns, we notice, in the upper left corner of the frame, Anders' watching right eye and curving eyelash. He is dreaming.

FADE INTO dream sequence. As "the sphere" continues to turn, two Chinese Grave Diggers, caked with mud and holding shovels, walk across the facial terrain.

SOUND OVER - SIRENS

1ST GRAVE DIGGER

(in Chinese)

How are they made?

Behind the grave diggers, in the distance, a moving bus can be seen.

SOUND OVER - BUSES AND CARS ON THE STREET

A bus pulls around a corner and stops outside a small house. Standing in the yard, Dr. Anders has food in his mouth and a parrot on each arm. He is wearing old, tattered clothes. The Driver of the bus, Ralph Kramden (a hologram), pulls back the handle, and the door opens. He climbs down and walks across the street to confront Dr. Anders. Behind Ralph, the bus is filled with laughing people.

SOUND OVER - HELICOPTERS APPROACHING

RALPH

No, don't. Please. Relax.

SOUND OVER A distant female voice can be heard, the sound of static accompanies a lazy Benny Goodman clarinet.

(CONTINUED)

CONTINUED:

PARROT'S VOICE

Yeah, it's work.

(inaudible static becomes
louder)

Those who work create; those who don't,
suffer.

Dr. Anders stares at Ralph.

RALPH

The honeymoon's over, pal.

Dr. Anders gives him one of the birds.

RALPH (CONT'D)

Thanks.

EXT. THE BUS IN THE DREAM

Ralph climbs aboard the bus.

SOUND OVER - DISTANT PLANES MIXED WITH THE SOUND OF THE OCEAN
AND LITTLE GIRL VOICES

INT. DR. ANDERS' BEDROOM - MORNING

Dr. Anders awakens. He is staring at the ceiling. He leans
over and picks up his watch. It is 6:30. Dr. Anders gets
up. Heather is asleep.

INT. DR. ANDERS' KITCHEN - MORNING

Dr. Anders makes a pot of coffee and munches on a croissant.

DR. ANDERS

(to himself)

I understand. I have made death more
profitable than ever.

INT. DR. ANDERS' HOUSE - DAY

Dr. Anders activates the computer.

Split computer screen (it is voice activated). Canne appears
on screen.

DR. ANDERS

A Colonel Rand introduced himself last
night.

CANNE

(on screen) I know him. I
heard he saved your life.

(CONTINUED)

CONTINUED:

DR. ANDERS

He knows me.

CANNE

(on computer screen)

Everyone knows you. Do me a favor? Try out the watch! This time: behind the rock! Go to Mario's. He is at the Dolphin Club next to Aquatic Park. Rent a sail-boat.

Dr. Anders taps a few buttons on the watch. The watch spells out "rock" and a picture of Alcatraz flashes across the dial of the watch, followed by the time 1200. Heather walks by on her way to the bathroom.

DR. ANDERS

Heather, we are going on a field trip.

HEATHER AHMID

Christ I look awful.

INT. THE CENTER, CANNE'S OFFICE - DAY

Canne talks to Russ Elliot on a privately secure line

CANNE

(splitscreen)

I'm taking him out of here today.

RUSS ELLIOT

Don't blow it.

INT. DR. ANDERS' HOUSE - DAY

Heather stands in the middle of the living room. Dr. Anders walks by her and into a back room.

HEATHER AHMID

Do you know what you're doing? I'm sorry. It's all right. Forget it.

Dr. Anders pries up a few boards on the floor of his back room and removes an attaché case. The more advanced ENERGY RETRIEVAL DEVICE (never tried) is built into this case. It looks like a computer.

CLOSE-UP of the attaché. It is open. Dr. Anders checks switches then closes the case. He looks up. His own computer rings. He walks to the console. Standing above the computer console, Dr. Anders reads the message.

(CONTINUED)

CONTINUED:

COMPUTER MESSAGE

My society is less flexible than yours.
This is a delayed message: First, you
move forward, then I step backward. Our
pincers raised, we move one another in
and out of the shadows. There's no way
to live in my world. See you in the
shadows. Ho.

He stands still looking at the message. He turns and looks behind him. Heather is walking out the door. He gets his jacket and glasses and follows, leaving the front door slightly ajar.

EXT. DR. ANDERS' HOUSE - DAY

Outside, Heather is waiting by her car. Dr. Anders walks toward her carrying the attaché.

DR. ANDERS

Let's go.

Heather nods.

HEATHER AHMID

You drive.

EXT. PORTOLA VALLEY - DAY

Colonel Rand sits in his Mercedes about a mile down the road. He looks at his tracking device as Heather and Dr. Anders drive.

EXT. PORTOLA VALLEY - DAY

Dr. Anders and Heather drive through the hills, windows down, fast but not reckless. They arrive at the train station.

EXT. PALO ALTO TRAIN STATION - DAY

Dr. Anders gets out and walks around to open the door for Heather. A man walks up from behind.

MAN

How's it going neighbor?

DR. ANDERS

Jack.

Jack turns to Heather.

(CONTINUED)

CONTINUED:

JACK

This must be your lady friend. Hi, Jack McCormick. I live about a mile up the road from...your place.

Heather wears her black Italian shades.

HEATHER AHMID

Heather Ahmid, nice to meet you.

DR. ANDERS

Listen, Jack. We're in a hurry to catch a train.

Dr. Anders claps his hands

JACK

Yeah, me too. I'm late for a meeting and there are no cabs.

A train rumbles toward the station. Dr. Anders shows Jack the car keys, and reaches into his pocket for his house key.

DR. ANDERS

Well, here, take these.

Dr. Anders gives him the keys and grabs Heather by the hand.

DR. ANDERS (CONT'D)

Hey, don't worry. We're getting a ride back. Just take it home. I'll come by and get it later. Will you check on my cat?

JACK

(shaking Dave's keys)
Will do.

INT. COL. RAND'S CAR - DAY

He is a block from El Camino watching the train station through binoculars

EXT. THE TRAIN STATION

The train takes off.

INT. COL. RAND'S CAR

Colonel Rand calls his team.

(CONTINUED)

CONTINUED:

COL. RAND

Julie, they are on their way. We don't know where. You two keep an eye on the train. Tell George and Ivan to stay three miles ahead of you. I'm going to San Francisco. Right.

INT. TRAIN FROM PALO ALTO - DAY

A kaleidoscopic view of the towns, people, and buildings the train passes.

SOUND OVER

The clickety-clack of the train merges with drum sounds.

EXT. COL. RAND'S CAR - DAY

Colonel Rand drives up Hwy 101 toward San Francisco.

INT. COL. RAND'S CAR - DAY

Colonel Rand talks in the phone

COL. RAND

Have the people cleared away. Something's up. I want that chopper to land in Burton's Meadow.

INT. TRAIN FROM PALO ALTO - DAY

Heather and Dr. Anders kiss.

HEATHER AHMID

How many neurons in the human brain?

DR. ANDERS

100 billion.

HEATHER AHMID

The same number of stars in the MILKY WAY.

DR. ANDERS

Of course, it's right - roughly.

HEATHER AHMID

All astro and neuro physicists agree?

DR. ANDERS

Yes.

(CONTINUED)

CONTINUED:

HEATHER AHMID

Where are we going, Dave?

He kisses her again.

DR. ANDERS

We are going sailing. I know you can sail.

HEATHER AHMID

Are you asking me to teach you?

She kisses him.

DR. ANDERS

Compared to you, I'm an amateur.

EXT. SUBURB OF LONDON. THE LUXURIOUS AND FORTIFIED ESTATE OF DR. FARROH AHMID - EVENING

INT. FARROH AHMID'S STUDY - EVENING

His study is lit with cross beams of white, crystal, and amber light. On the walls hang oil portraits of Julius Caesar, Sir Francis Bacon, and Leonardo Da Vinci. Farroh Ahmid sits in a chair at a desk in front of a large plasma screen.

ON SCREEN

Canne is inside the Tri-Delta rocketing across the surface of the Pacific

CANNE (O.S.)

I'll be with him in approximately 28 minutes.

FARROH AHMID

Do you anticipate any problem?

CANNE (O.S.)

No complaints from this end. We should be in the Gulf on time.

Farroh Ahmid grins.

FARROH AHMID

I wish I could be with you. The tanker is in position. She is numbered on her left side: 488YCON - 400 miles off the Yukon coastline.

CANNE

I'll call you when we arrive.

(CONTINUED)

CONTINUED:

FARROH AHMID

Let me know what the situation is as soon
as they are aboard.

Farroh Ahmid turns away from a blank screen and looks out at the room. The original miniature Tri-Delta sits ceremoniously on a blue titanium pedestal. Farroh Ahmid stands and performs an elaborate Qi Gong exercise.

INT. THE TRI-DELTA - DAY

Canne navigates under the Pacific. He plays with the speed and maneuverability of the vehicle.

EXT. SAN FRANCISCO - BELOW AQUATIC PARK - DOLPHIN CLUB - DAY

A cab pulls up to the Dolphin Club and Dr. Anders and Heather disembark. They walk up a ramp to the entrance to the club and ring the bell.

MARIO

Dr. Anders, I presume.

DR. ANDERS

Yes, thank you. Mario, this is my wife,
Heather.

HEATHER AHMID

And what have you pulled out of your hat
for us, today, Mario?

MARIO

Please come in.

INT. DOLPHIN CLUB - DAY

MARIO

Ah, Bella Fortuna, madonna. She is
strong and ample as requested. This way.

They walk through the club.

EXT. DOLPHIN CLUB, PRIVATE BEACH - DAY

MARIO

There she is, Bella Fortuna!

EXT. SAN FRANCISCO - ON A HILL ABOVE FORT MASON - DAY

Colonel Rand watches Dr. Anders and Heather through binoculars as they step on board. Heather is at the tiller. On the beach, Mario waves.

EXT. BURTON'S MEADOW - DAY

Colonel Rand walks down the hill into Burton's Meadow. A helicopter sits in the middle of the meadow, it's blades whirling. The park has been evacuated. Park police block all entrances and exits. Colonel Rand ducks into the chopper.

INT. THE HELICOPTER IN BURTON'S MEADOW - DAY

COL. RAND
(turning to the pilot)
Let's go up and fly around the Golden Gate.

EXT. COL. RAND'S CHOPPER ABOVE THE SAN FRANCISCO BAY - DAY

COL. RAND (V.O.)
Julie, is the Coast Guard in place?

JULIE
Yes, sir.

COL. RAND (V.O.)
I think they're just out for a stroll.
Stay relaxed, but poised.

EXT. COL. RAND'S CHOPPER ABOVE THE SAN FRANCISCO BAY

EXT. SAN FRANCISCO BAY - DAY

Dr. Anders and Heather sail the Bella Fortuna.

HEATHER AHMID
What is going on?

DR. ANDERS
We're leaving your dangerous Colonel behind.

Dr. Anders looks at his watch. It reads 11:59.

DR. ANDERS (CONT'D)
We're about to leave. Let's turn on the engine.

EXT. TEN YARDS FROM THE BELLA FORTUNA - DAY

The water begins to bubble. The Tri-Delta emerges. As it gets closer to the sail boat, a hatch opens.

EXT. THE BELLA FORTUNA - MOMENTS LATER

DR. ANDERS

After you.

Heather steps carefully into the craft. Dr. Anders, holding the attaché case follows. The hatch closes and the Tri-Delta submerges.

INT. COL. RAND'S CHOPPER - DAY

COL. RAND

(on the phone)

Julie, ask the Coast Guard to secure the boat. They're gone.

Colonel Rand looks at his tracking device. He turns to his pilot.

COL. RAND (CONT'D)

Straight ahead. They're headed into the sea.

INT. INSIDE THE UNDERWATER TRI-DELTA

HEATHER AHMID

This is the latest version, right?

CANNE

Right you are. Now, put on your seat belts.

HEATHER AHMID

My father created this, or something similar. This is the first time I've ever been in one.

INT. TRI-DELTA

About a mile from the Golden Gate, Canne touches a panel on the pilot's console, and the Tri-Delta explodes out of the water.

EXT. THE TRI-DELTA FLIES INTO THE SKY - DAY

INT. COL. RAND'S CHOPPER - DAY

Flying low to the water, Colonel Rand looks out into the distance then down at his tracker. Colonel Rand pushes a button on the receiver to boost its reception, but the Tri-Delta is out of range.

(CONTINUED)

CONTINUED:

COL. RAND
We've lost them.

PILOT
Yes, sir.

COL. RAND
Let's go back to Moffet.
(on the phone)
Julie. Yeah. Head back to base. We'll
talk it over there.

INT. WASHINGTON D.C. GENERAL FRANKER'S OFFICE - LATE
AFTERNOON

General Franker, Jack Follet, Russ Elliot, Professor Kaplin
and the President are assembled. Transmitting from Moffet
Air Force Base, Colonel Rand is on screen.

PRESIDENT
Everyone in the same boat?

PROF. KAPLIN
Yes. With Mae's suicide there is no one
close to what Dr. Anders is up to.

FOLLET
We just observed a kidnapping expertly
done by one of our own men. Colonel
Rand, what was your reaction to the
snatch?

COL. RAND (O.S.)
You must have known.

GENERAL FRANKER
We did.

COL. RAND
What are you doing?

GENERAL FRANKER
We were fearful of your taking the matter
into your own hands.

COL. RAND (O.S.)
I've warmed up to the guy.

PRESIDENT
That's good enough for me. Dr. Canne is
taking him to our Alaskan sanctuary. I
believe you know the commander up there:
Admiral Kennedy.

(CONTINUED)

CONTINUED:

COL. RAND

Yes, of course, sir. We met at Annapolis.

PRESIDENT

Would you like to go up there and supervise? Admiral Kennedy is busy with a lot of other stuff.

COL. RAND

Are you sure you can trust me?

GENERAL FRANKER

Alex, it was a precaution. We also wanted to see the Tri-Delta in action.

PRESIDENT

All right, Colonel. You have your orders.

COL. RAND

Yes, sir.

The screen on which Colonel Rand's face appears goes blank.

PRESIDENT

Would you excuse us, Professor Kaplin, Russ. I wish to discuss something in private with my old buddies here.

Professor Kaplin and Russ Elliot exit the room.

GENERAL FRANKER

A touch of the "livet", gentlemen.

The President and Jack Follet nod. General Franker splashes a little of the scotch into three glasses. The three men stand in the middle of the room and salute each other.

GENERAL FRANKER (CONT'D)

Is there anyway that beautiful machine of Ahmid's can be enlarged and armed?

FOLLET

No. We've looked into it. The aerodynamics make an aggressive stance for the Tri-Delta prohibitive.

PRESIDENT

But it would make one hell of a recreational vehicle.

EXT. THE TRI-DELTA FLIES ALONG THE COAST OF WASHINGTON - DAY

INT. INSIDE THE SOMEWHAT CRAMPED QUARTERS OF THE TRI-DELTA -
A FEW MINUTES LATER

DR. ANDERS

Definitely not built for the long hall,
though it's remarkably stable. Do you
know if Dr. Ahmid used the Phoenix chip?

CANNE

He did.

DR. ANDERS

And this is a hybrid hydrogen fuel cell
which switches to electric when we're
under water?

CANNE

That's it.

DR. ANDERS

What's the top speed?

CANNE

We are doing it: 520 miles an hour.

Heather sits between the two men. She leans against Dr.
Anders.

HEATHER AHMID

Do you mind if I lean on you to get a
little more space?

DR. ANDERS

(sings)

Dead man walking through the middle of
the night. Please, baby, hold me tight.

HEATHER AHMID

That's lovely, my sweet.

She kisses Dr. Anders.

CANNE

We're going to take a detour and stop off
at one of Dr. Ahmid's tankers. He wants
to have a private conversation, Dave.
And, of course, talk to Heather.

DR. ANDERS

What?

HEATHER AHMID

He's here?

(CONTINUED)

CONTINUED:

CANNE

O, no. He's at home. He'll talk to you both by satellite.

CANNE (CONT'D)

Tell him, Heather. It's not a coincidence that you are here.

HEATHER AHMID

What coincidence? Like you said, we're all in the same boat on this one.

EXT. THE TRI-DELTA LEAVES THE COASTLINE, VEERS LEFT, AND HEADS OUT TO SEA - DAY

INT. UNDERGROUND, U.S. SATELLITE LISTENING POST COMMAND CENTER, HOMER ALASKA - LATE AFTERNOON

The cavernous room is brightly lit. Against the right hand wall eight computer screens manned by people of different ethnic backgrounds sort information. Five reel-to-reel state of the art recorders capable of storing ten terabytes of data, dot the periphery of the room. In the back of the room, a dining table is filled with assorted vegetables, fruits, and fish. In the front of the room is an enormous screen depicting the movement of all earth satellites. ADMIRAL KENNEDY, a mammoth bearded man, wearing a headset, stands in the middle of the room.

Close-up of a digital image of the Tri-Delta on the main screen.

OPERATOR 5

(voice over into Admiral Kennedy's head phone)

The Tri-Delta is 31 minutes away and counting.

ADMIRAL KENNEDY

They're taking an elliptical route. Alert the Aleutians. Stand by Status. How many planes do we have on the island? Okay.

ADMIRAL KENNEDY (CONT'D)

(shifting the position of the telcom headset)

Alex, it's David.

COL. RAND

(voice over into Admiral Kennedy's head set)

(MORE)

(CONTINUED)

CONTINUED:

COL. RAND (CONT'D)

Greetings, Admiral. I'm looking forward to seeing you.

ADMIRAL KENNEDY

Then you better put the pedal to the metal, Colonel. The Tri-Delta is on an odd course. They're 200 miles from our coast and headed north. We're sweeping the area now. I'll keep you appraised.

Admiral Kennedy looks up to the main screen and sees the Tri-Delta descending.

OPERATOR 5

Descending as we speak, sir.

ADMIRAL KENNEDY

I see that.

INT. COMMAND CENTER

Close-up of the Tri-Delta on the main screen. The Tri-Delta descends; slowing, it glides into the Gulf of Alaska, and motors toward the massive oil tanker, 488YCON.

EXT. THE GULF OF ALASKA - THE TRI-DELTA NEAR THE TANKER
488YCON - REAL TIME 5:15 PM

The sea is calm as the Tri-Delta sidles up to the monstrous ship.

A winch-like device drops down and girdles the Tri-Delta and pulls it up onto the deck of the ship. Secured, the bubble top opens and Canne, Heather, and Dr. Anders, holding his attaché case emerge to stand on deck. Three men, armed with side arms, and the Captain, a frightful looking man with a scar running from his left temple to his jaw bone, greet the trio.

CANNE

This is the Captain Mangusson. Captain, this is Heather Ahmid, and Dr. David Anders.

CAPTAIN MANGUSSON

What a pleasure to meet you both.

EXT. GULF OF ALASKA LATITUDE 56 DEGREES BY LONGITUDE 150
DEGREES - ON BOARD THE 488YCON

The Captain shakes Heather's and Dr. Anders' hand. He, then, moves around the Tri-Delta.

(CONTINUED)

CONTINUED:

CAPTAIN MANGUSSON

So, this it, eh. Quite a machine, I hear.

He runs his hand along it's sleek, titanium body.

CAPTAIN MANGUSSON (CONT'D)

The Kuro-Siwo is with us today.

HEATHER AHMID

What's that?

CAPTAIN MANGUSSON

The black current - it causes this calming effect in the Gulf. My men will show you to your cabin.

CAPTAIN MANGUSSON (CONT'D)

I'd like a word with you, Dr. Canne. See you two in a while.

Dr. Anders and Heather are escorted off the deck by the three armed sailors.

INT. THE OIL TANKER BELOW DECK - 5:35PM

Dr. Anders and Heather walk through the corridors with their three guards. They stop in front of a metal door and one of the three guards lets them in.

GUARD

There is coffee and food.

Dr. Anders and Heather enter. The guard closes the door behind them.

INT. CABIN ON THE OIL TANKER - 5:40PM

DR. ANDERS

What do you suppose is going on?

HEATHER AHMID

This is typical of my father. Don't worry. How about a cup of coffee..., and a shower.

DR. ANDERS

Coffee later, shower now.

They undress. Dr. Anders, carrying his attaché case, and Heather, wearing only her panties, go into the bathroom.

INT. THE CABIN BATHROOM

They kiss. With great love and tenderness they wash each other in the shower.

INT. THE CAPTAIN'S QUARTERS ON THE OIL TANKER - 488YCON - 5:45PM

Canne sits in front of a computer screen on which Farroh Ahmid's face appears.

FARROH AHMID

What do we know about the machine he's carrying?

CANNE

I can assume the frequencies are more advanced. Other than that I wouldn't have any idea how he's programmed it to receive. We could torture him.

FARROH AHMID

I'll need to have a word with him.

CANNE

What do you want to do?

FARROH AHMID

I suppose you'll fly back to Admiral Kennedy and stay there.

CANNE

No. I won't be staying there. My involvement is pretty much through.

FARROH AHMID

Ah. So you want to go into Marketing.

CANNE

I was thinking that. Your daughter is a fabulous work of art. I wish I knew more people like her.

FARROH AHMID

Maybe we'll clone her. Would you ask Heather to join me and tell Dr. Anders, please, I'll see him at 6:20.

Canne nods and leaves the Captain's quarters.

INT. THE GULF OF ALASKA - OIL TANKER

Canne is glum. He walks through the corridors. As he approaches Dr. Anders and Heather's cabin, he stops, straightens up, breathes deeply and puts on a happier more-in-control face. He knocks on the door.

INT. DR. ANDERS' AND HEATHER'S CABIN

Heather opens the door. Dr. Anders sits in a chair sipping a cup of coffee.

CANNE

Hi. Can I come in?

HEATHER AHMID

Of course. Would you like a cup of coffee?

Canne enters the room.

CANNE

Yes.

DR. ANDERS

What's up?

CANNE

He wants to talk to his daughter and then you at 6:20.

HEATHER AHMID

Great!

She walks over to Dr. Anders and gives him a kiss.

HEATHER AHMID (CONT'D)

I'll soften him up for you. Ciao.

She exits.

CANNE

Can I see what you've put together?

DR. ANDERS

Funny, I thought you'd ask me that. You're not staying on the base in Homer, are you?

CANNE

We've worked so closely on this.

(CONTINUED)

CONTINUED:

DR. ANDERS

Well, sort of. You want to go on deck.

Dr. Anders stands and walks into the bathroom and comes out with the E.R.D. They exit.

INT. THE CORRIDOR

They walk through the ship til they reach the deck.

EXT. ON THE DECK OF THE 488YCON - EARLY EVENING

Dr. Anders and Canne stare into the Gulf of Alaska.

CANNE

We're freaks of nature, David. You try to pretend we're not, but you never fooled me. You're one of the most ambitious people I've ever met. You want it all, don't you?

DR. ANDERS

I don't. Do you believe the energy is conscious or the soul of man?

CANNE

That question doesn't interest me. All I want to know is can it work? What's it been two years? You've never bothered to get to know me.

DR. ANDERS

I didn't want to, asshole.

CANNE

And the diversion hasn't helped matters, eh, Dave.

Dr. Anders shrugs his shoulders.

CANNE (CONT'D)

You know what I really think? I think you're an ignorant cocky prick. You got lucky. Ho Sin fell for you. Without him you would have been all theoretical. Maybe I should fuck you up.

Canne whacks Dr. Anders. Dr. Anders flinches and stands there. Canne hits him again, and again, and again and Dr. Anders drops to his knees.

EXT. ON THE DECK OF THE 488YCON, OUTSIDE THE CAPTAIN'S QUARTERS - A MOMENT LATER

Heather looks across at Dr. Anders, and Canne. She leaps down the stairs and runs to the site of the beating.

EXT. ON THE DECK OF THE 488YCON

Dr. Anders lies on the deck. The E.R.D. is tucked under his body. Breathing heavily, Canne stands over him.

HEATHER AHMID

Easy now, Dr. ...Canne. Please, step back. That was such a nice ride up here and now look what you've done.

Canne moves forward. Suddenly, Heather unleashes a ferocious right kick hitting Canne in the chest, knocking him back; Canne's head hits a steel railing.

EXT. ON THE FRONT DECK OF THE 488YCON - MOMENTS LATER

Captain Mangusson and two of his men, PEDRO and ALFONSE, run toward the site of the fight.

EXT. ON THE DECK AT THE SITE OF THE FIGHT

Heather bends down toward Dr. Anders.

HEATHER AHMID

Are you alright?

DR. ANDERS

Nice and comfy here, Thanks.

Captain Mangusson, Pedro, and Alfonse arrive. Heather helps Dr. Anders stand. Captain Mangusson leans over Canne. He gently touches the back of Canne's head. Captain Mangusson's hand is quickly covered in blood.

CAPTAIN MANGUSSON

Bring one of our heavy blankets, Pedro.

The Captain feels for Canne's pulse.

HEATHER AHMID

Did he catch a break?

CAPTAIN MANGUSSON

No. I don't think so. Too faint. We can't move him (bending over Canne) Can you hear me?

(CONTINUED)

CONTINUED:

Dr. Anders opens his attaché case and moves to Canne's side. He kneels and taps on the keys 33 times. The E.R.D. turns on. Dr. Anders moves to the top of Canne's motionless body.

Pedro arrives with the blanket which he drapes over Canne's body. All the others look to Dr. Anders. Two one inch reflector screens slide out from the computer like device. Dr. Anders presses more keys on the pad. A moment passes. Dr. Anders hums.

DR. ANDERS

He's Gone.

HEATHER AHMID

We have to clean you up.

Captain Mangusson retrieves a palm pilot from his jacket.

CAPTAIN MANGUSSON

It's your father, Miss Ahmid. He wonders where he is.

HEATHER AHMID

Tell him we'll be there in a minute.

CAPTAIN MANGUSSON

I think he just wants Dr. Anders.

HEATHER AHMID

Tell him we'll be there.

EXT. ABOVE THE LANDING FIELD OF THE LISTENING POST - HOMER ALASKA - 6:40PM

Colonel Rand flies his jet. He approaches runway 3. He descends and lands.

EXT. ON THE GROUND OF THE AIR FIELD

A flagman guides Colonel Rand to a parking space. Four other jets, two cargo planes, two attack helicopters and assorted all terrain vehicles are scattered across the airfield. Colonel Rand disembarks carrying a large duffel bag. Admiral Kennedy stands a couple hundred feet away. Admiral Kennedy moves toward the approaching Colonel Rand.

ADMIRAL KENNEDY

Great to see you, Alex.

The two men shake hands.

COL. RAND

So...This is what you chose!

(CONTINUED)

CONTINUED:

ADMIRAL KENNEDY

I like it cool.

The two men walk across the airfield.

COL. RAND

What happened?

ADMIRAL KENNEDY

Canne was beating up on Anders. She clobbered him; he fell and hit his head.

COL. RAND

What the fuck was he thinking?

Admiral Kennedy shrugs.

EXT. THE LISTENING POST'S COMMONS

Two musicians stand on the stage tuning their violins. Three young men set picnic tables with plates and utensils. Barbecue pits glow in the Alaskan light. Trays of salmon and vegetables are brought forth from the underground cavern.

ADMIRAL KENNEDY

When the weather is good we congregate out here.

COL. RAND

Personnel?

ADMIRAL KENNEDY

40. They rotate every three months.

COL. RAND

Any females?

ADMIRAL KENNEDY

Contrary to what you may have heard, there are some fine women here in Alaska.

Admiral Kennedy and Colonel Rand walk across the surface of the listening post toward a cluster of cabins.

ADMIRAL KENNEDY (CONT'D)

The Pentagon has given us the Tri-Delta. I think Franker wants to buy a bunch of them. He wants my opinion. You and Miss Ahmid are to fly back to D.C. in the morning.

Admiral Kennedy stops at cabin 5.

(CONTINUED)

CONTINUED:

ADMIRAL KENNEDY (CONT'D)

It's got all the amenities, Alex. See you in half an hour.

COL. RAND

Sounds like you have a sweet thing here, Admiral.

Colonel Rand enters the cabin.

INT. CAPTAIN'S QUARTERS ON BOARD THE 488YCON - IN THE GULF OF ALASKA - 6:55PM

Heather and Dr. Anders sit in front of the televised image of Farroh Ahmid. Dr. Anders face is red and bruised; his body a little beat.

FARROH AHMID

I'm Heather's father. You may have heard of me.

DR. ANDERS

Yes, sir.

FARROH AHMID

Good. You and I, Doctor, we're one link in a 100,000 year old chain of people who want to capture the power of the Gods. I am most curious from a scientific point of view about your invention. Is that it in the attaché?

DR. ANDERS

It's a combination of quantum and string theory. Everything that is contains an essence. It's like a musical note which we can capture - maybe. The real question is if we capture it, will we be able to transmit.

FARROH AHMID

Have you experimented with animals?

DR. ANDERS

Yes, as well as atoms, trees, etc. It only works with humans. Go figure.

FARROH AHMID

Can you tell me anything else?

DR. ANDERS

No.

(CONTINUED)

CONTINUED:

HEATHER AHMID

Dad, I'm sorry. We've got to be going.
Thanks for the briefing on the T.D.

FARROH AHMID

Will you be home for Christmas, darling?

HEATHER AHMID

I actually intend to be. Love you.

Heather blows her father a kiss. Dr. Anders and Heather leave the Captain's quarters.

EXT. ON THE DECK OF THE 488YCON - GULF OF ALASKA - 7:00PM

Captain Mangusson and two of his men prepare the Tri-Delta for re-entry into the Gulf of Alaska. Heather and Dr. Anders walk toward them.

DR. ANDERS

He seemed pleasant enough.

HEATHER AHMID

He's a sweetheart. He's just like you.
He wants to change the world.

Heather and Dr. Anders climb into the Tri-Delta.

CAPTAIN MANGUSSON

Sorry, for the unpleasantness.

Dr. Anders nods; Heather secures the hatch and the Tri-Delta is lowered into the sea.

EXT. THE GULF OF ALASKA

The Tr-Delta moves across the waters of the Gulf. Picking up speed, it launches into the air.

SOUND OVER

Bob Dylan's Dear Landlord.

Traveling Shot

Across the waters of the Gulf to the commons at the listening post in Homer, Alaska - Satellite surveillance zooming from a great height.

EXT. THE COMMONS OF THE LISTENING POST - 7:30PM

On stage, two violin players, a drummer, and a guitar player sing Dylan's Dear Landlord.

(CONTINUED)

CONTINUED:

People gather to sit at the picnic tables. Colonel Rand appears among them with a faint grin on his face.

SOUND OVER

The listening post musicians sing Dylan's song - Dear Landlord.

CREDITS ROLL

(CONTINUED)

CONTINUED: (2)