

# The Gene Rasp

FADE IN:

EXT. ANTARCTIC EXPANSE - SUN RISE

A disembodied low flight over beautifully lit, endless, empty icy terrain as attractive as it is harsh.

The blue and white ICE seems to undulate as it slides by. Light as sharp as glass. Breathtaking. A single structure is seen at extreme distance. Fly closer to find...

A large log home with expansive glassed in gardens delights the eye. Confounds any explanation. No visible infrastructure or means of transportation. The lights from this impossibly perfect home spill out onto this impossibly distant land.

View approaches the log home and to a side window...

A bearded MAN in a long sleeved shirt and blue jeans sits at a wooden table inside. A drink steams the window before him.

INT. ROOM IN LOG HOUSE - CONTINUOUS

DR. TOM MALOOF, looks 65, a quiet man with lonely eyes whose peaceful gaze tells us he is at one with the beautiful emptiness of his surroundings.

Tom's reflection stares back at him from the window. He seems to break from a memory.

The hot drink becomes uncomfortable and he sets it down.

INT. OFFICE IN LOG HOUSE - LATER

Tom walks through the office with its many antiques. An old fashioned wooden wall phone RINGS. He answers...

TOM  
This' Tom.

EXT. SEA AQUARIUM - DAY

A fantastic facility, larger than anything in existence today.

Tom, in same clothes, carries a large well stuffed duffel bag as he walks by a mammoth glass walled tank. DOLPHINS flaunt.

INT. HALLWAY - LATER

Tom enters a door marked "ADMINISTRATION".

INT. STAN'S OFFICE - LATER

Tom enjoys a bronze sculpture of a breaching whale.

The door opens and DR. STAN RHOADES(55) enters.

STAN

Ready for you. If you will?

EXT. MONUMENTAL WHALE TANK - LATER

Tom sits near the edge of the whale tank and suits out in very sleek/futuristic diving gear.

A hump Back Whale breaks the surface. Rainbow from the spray.

Tom puts on a beautiful sleek diving helmet. HISS as it Seals. Tom looks up at the sun...

We see Tom's view within the diving helmet and hear the SOUND of slow breathing. His eyes close and we see orange light through his eyelids. THUMP. PITCH DARKNESS. LOW SOUND of a bass key on a piano struck hard and heard underwater.

Tom's face suddenly lights up within the helmet. He turns his head and light illuminates...

THE HUGE EYE of an unborn baby whale (*Inexplicably we now view the inside of the mother hump back whale -- Mesmerizing*)

Tom looks at the enormous baby with a strange sweetness.

TOM

Ready, little fellow.

TOM'S HAND

holds a scalpel. Cuts into the womb wall of the mother whale.

THE HUGE EYE

is intense. Blood swirls into the light and the shadows play across the eye's surface.

EXT. MONUMENTAL WHALE TANK - LATER

Tom plants himself on the long bench next to the whale tank. Exhaustion as tight as his a wet-suit. He removes his gloves.

TOM

Obstruction was minor, still enough to impede the delivery process. Removed about 50 centimeters of the wall.

Tom holds up an unusual jar with bloody tissue inside as Stan walks over with a look of concern and takes the jar.

TOM

How's the new citizen of the deep?

The whale and her new baby crest the water. Two rainbows of spray. The baby's eye fixes on Tom (*Recognition?*).

STAN

Have to postpone any ceremonies until after the parade.

EXT. TAHITIAN RESTAURANT'S LANAI - SUNSET SAME DAY

A beautiful beach bathed in the final light of day. Tom eats a meal wearing the same blue shirt and jeans.

A DEVICE on the table resembles one of the huge first generation cell phones from the 80's with the addition of a crystal tuning fork in place of an antenna.

Tom's voice breaks the idyllic moment with dictation...

TOM

To send. Reply to letter from Vision Corp. Not interested in third request for interview. Thanks but no thanks.

A LOW BEEP signals the end of recording. Tom sits motionless.

He eyes the waves, statue-like. Then takes another bite.

A waitress named JANE approaches. She looks very young, hard to gauge her age, almost doll-like.

Tom changes focus. Gladly offers Jane a chair.

TOM

Beautiful Sunset.

JANE

Doctor. Wondering if you wanted  
anything before I go on my break?

His contentment hides something deeper, missing or broken.

TOM

Jane, looks like I have anything a  
man could want.

Tom smiles, almost embarrassed and nods to the waves.

Jane walks to the sand and disrobes as the last rays of the  
sun caress her flawless skin. Naked, she runs into the water.

From a number of directions seven other young, naked,  
doll-like, MEN AND WOMEN run into the welcoming sea.

Tom looks to the sunset and melancholy clouds his eyes.

INT. VISION CORP. BOARDROOM - SUNSET SAME DAY

GLEN(50) thin with longish hair, CEO of Vision Corp., stands  
before a large wall of glass addressing ten of his STAFF.

GLEN

Any word from the good doctor?

DOROTHY LANGE, looks 65 with the energy of a 20 year old,  
attractive, blond, slight British accent and the brains of  
the outfit. Checks her monitor embedded into the table.

DOROTHY

Declined again.

Dorothy shrugs. Raises both hands in comic surrender.

Glen turns. Points at the large glass wall/screen.

The screen lights up with the date: 11/07/2160.

GLEN

We'll do this without his  
involvement.

INT. VISION CORP. - MORNING

Dorothy walks from her OFFICE into her...

## DRESSING ROOM

One entire wall changes from wallpapered to opaque, becomes a solid mirror, as Dorothy checks her dress and hair. Seems dissatisfied.

## HALLWAY

Dorothy, now dressed in a different outfit and like it means something, walks down the hallway. Large tattered folder in one hand, coffee in the other. Peeks at her reflection in a mirrored wall panel. Approaches a door...

## INT. HIGH TECH EDITING ROOM - SAME

OTIS FROST, looks 65, African American, sits uncomfortably with one foot up on the edge of the new, plastic wrapped, complicated, future/sleek editing board.

His wish to send his foot through its resting place radiates.

Dorothy enters smiling with flawless authority. A woman impossible to turn away from but who'd want to?

Otis' normally powerful looking and friendly presence changes to stunned, as he takes her in.

DOROTHY

Mr. Frost. Good morn to you.

Otis offers his chair. Tightens his tie. Sees the futility.

Dorothy steps closer. Unexpectedly kisses Otis on the cheek.

Otis glances to Dorothy's empty ring finger. Dorothy catches him with a look.

OTIS

What's the occasion?

DOROTHY

Found your last project. You'll like the subject of the piece.

Otis turns to the new board with a look that says... *I don't know how to use this and don't want to.* Dorothy admires the shining new equipment.

DOROTHY

Hired a new employee who knows everything about this.  
Knows nothing about this...

Dorothy's hand moves and almost points to Otis' heart; instead casually gestures to the folder she carried in.

OTIS

Never been that good at paperwork.

Dorothy decides she's done and heads to the door...

DOROTHY

It's not paperwork, it's the meat of the story.

INT. TOM'S GARDEN - SAME

Tom sits in a wonderful wooden gazebo, centered within the beautiful glassed in garden, potting a fern with care.

Recorded VOICE of DR. KELAN QUINN, a colorful, European scholar, announces a call from DR. ADVA ASA, very young voice with a slight Israeli accent.

RECORDED KELAN (AMPLIFIED VOICE)

Excuse me...

Tom wavers at hearing the voice with a BREATH released like a well worn longing.

RECORDED KELAN (AMPLIFIED VOICE)

There is an incoming call from Dr. Adva Asa. Would you like to answer?

Tom looks up. A smile with a question on hearing Adva's name.

TOM

Thank you Kelan. Hello, Adva?

Tom slides open a hidden sink located in the top of the table and washes his hands.

ADVA (AMPLIFIED VOICE)

Hello Dr. Maloof, I'm hoping you are doing well. That your day has been an adventure.

TOM

If you keep calling me every week. This love affair is going to become public knowledge.

Tom LAUGHS at his own joke, a bitter sweetness lurking.

ADVA (AMPLIFIED VOICE)  
 If I did not call; I must be your  
 only friend, unless you keep more  
 secrets from me?

Tom grabs an empty basket. Walks to a tree. Picks an apple.

ADVA (AMPLIFIED VOICE)  
 What are you messing with as we  
 speak?

Tom BITES into the crisp apple.

ADVA (AMPLIFIED VOICE)  
 I heard about that stunt, a whale  
 of all things.

Tom seems to percolate with humorous resentment.

ADVA (AMPLIFIED VOICE)  
 You need to act your age, or should  
 I say someone a quarter your age.

Tom releases a scheming smile.

ADVA (AMPLIFIED VOICE)  
 Why would you needlessly worry me?

Tom moves to a bed of strawberries. Picks the best. His  
 appreciation for her concern is erased with humor...

TOM  
 Why'd you call? Selling those damn  
 cookies again... Need someone to  
 help spend your trillions?

Tom walks to the kitchen door and enters...

INT. TOM'S KITCHEN - MOMENTS LATER

Tom washes fruit in the sink.

ADVA (AMPLIFIED VOICE)  
 Finding a gap in my schedule.  
 Hoping you'd admit a visitor.

Tom hunches over the counter.

ADVA (AMPLIFIED VOICE)  
 Being free most of next week,  
 unexpectedly. Told you I wanted to  
 see that garden some day... this  
 Monday is that day.



Tom slowly shakes his head and mouths... NO.

TOM  
My week is pretty full...

Tom viciously chops apples to pieces.

TOM  
I'm sure you need a vacation as  
much as I do. This will be a great  
opportunity for you to visit the  
Grand Canyon. Get a lot more  
substance out of that trip. I...

Adva interrupts sounding slightly hurt...

ADVA (AMPLIFIED VOICE)  
I think of a visit with you, even  
more hot air than the Grand Canyon.  
(then)  
Talk to you next week.

Relieved, Tom puts the KNIFE to the apple...

ADVA (AMPLIFIED VOICE)  
Arrive about nine-ish.

KNIFE slides. YELP. Sucks a bleeding finger. Looks resigned.

RECORDED KELAN (AMPLIFIED VOICE)  
Connection terminated. How Rude.

DISSOLVE TO:

INT. HIGH TECH EDITING ROOM - CONTINUED FROM LAST

Dorothy stops mid-step. Turns back from the door to Otis.

DOROTHY  
His name is John Wilks.

Otis looks thrown but reorients.

OTIS  
I'm listening.

DOROTHY  
Project is an up-to-date story Of  
Dr. Tom Maloof. An anniversary  
edition if you will.

KNOCK at the door.

DOROTHY

Come in.

JOHN WILKS(22) very dark skinned, boyish features, bald head decorated with a three inch in diameter geometric circular white tattoo at the crown. Enters...

He looks around the room, not just to the two occupants, settles on Dorothy. Voice flat...

JOHN

No windows? I really need windows.

John walks to Dorothy. A Strong single handshake. Waits for instructions.

Otis cocks his head and gives Dorothy a quirky glare.

INT. SMALL OFFICE WITH LARGE WINDOW - LATER

Otis and John bend over a table littered with the file's contents and scan the information.

Both men suddenly stand straight up, look out the window (*either amazing timing or John seems to mimic Otis*).

A large BUG SPLATS against the once pristine window.

JOHN

(deadpan)

Dirty windows give me migraines.

Otis' body settles. Slowly shakes his head. John very still.

EXT. PARK LIKE AREA SURROUNDING VISION CORP - LATER

Otis and John sit at a picnic table sprinkled with leaves. John tries to brush away the leaves.

Otis places his larger hand on top of John's, voice slow and restrained...

OTIS

We've really not been properly introduced. I'm Otis Frost. This project is going to be my last. I'm usually a very calm, hard to fluster, type of person. Do you think we could... Could we just... It looks like we need each other.

John awkwardly removes his hand.

JOHN  
Not that kind-a guy.

Otis yanks and puts his hand in his lap. No - quickly puts his hand back on the table with a sharp breath.

John CHUCKLES strangely. His eyes twinkle; clears his throat.

JOHN  
Dorothy instruction one.

A full scale projection of Dorothy's office minus the facing wall and ceiling suddenly coalesces next to the table. Projected versions of Dorothy and John face each other in freeze frame. SCENE PLAYS...

JOHN (PROJECTION)  
(eyes wide)  
Still not following.

DOROTHY (PROJECTION)  
(friendly and seductive)  
All you need to do is show a flat.  
Robot-like affect. Otis will do the  
rest to himself.

We float into the simulated room, through John and Dorothy. 180 degree turn to view Otis and John at the table watching.

JOHN (PROJECTION)  
(eyes squint and question)  
Want him to hate me... do you hate  
him?

PHOTOGRAPH ON DOROTHY'S DESK

facing away from Otis. Dorothy and Otis caught next to each other at a business function. Overlarge smiles on their faces. An unstaged, much loved candid snap shot.

DOROTHY

touches her hair. Slow smile.

DOROTHY (PROJECTION)  
No, just the opposite. I want him  
to squirm a bit but in the end it  
will be a laugh.  
(thoughtful and coy)  
Like a reverse hazing. Promise. It  
will be fun. For both of you.

The projection suddenly dissolves away.

Otis looks captivated. John looks relaxed and sincere.

JOHN

I'm glad to be working with you.  
Seen everything you've ever done.

Otis regains his composure and SLAMS a hand on the table.

OTIS

Let's get to work.

INT. GARGANTUAN WAREHOUSE - LATER

Otis and John walk down the isle of the most enormous warehouse ever seen, blindingly lit.

John slows. Cranes his neck to see the expanse. Stumbles.

JOHN

What're we doing? Feel like we've  
just been swallowed by the world's  
largest whale.

John stops. His words as if thinking out loud...

JOHN

This some kind of a hazing?  
Remember, Miss Lange put me up to  
that act before... Take this out on  
her. Bring her here. Blind her a  
little.

OTIS

Vision Corp. has a long history...  
This is where it and everything  
else is stored. All the physical  
documents etc., not digitized.

John runs up next to Otis.

JOHN

You're not actually serious about  
finding something in here?

John slows, squints up at everything as Otis keeps walking.

JOHN

I mean I like adventure like the  
next guy. Haystacks get lost in  
here.

INT. GARGANTUAN WAREHOUSE - LATER

At the far end of the warehouse, John is incredulous.

JOHN  
Seriously. How're we gonna locate  
anything, useful?

OTIS  
I've been here before.

INT. EDITING ROOM - DAY

The hologram window on the back wall of the room shows a cartoon-ish bright day.

Scene on the large wall screen shows: Tom(35) clean shaven, playing a serious, solo, game of chess.

John sits watching the massive wall screen as the conversation from last scene continues...

OTIS (V.O.)  
How much do you know about our  
subject?

JOHN (V.O.)  
Well I didn't live through most of  
it like you have, think am pretty  
knowledgeable.

INT. SMALL ROOM IN WAREHOUSE - DAY

Otis examines SLIDES in the light as the conversation from last scene finishes...

OTIS (V.O.)  
I think we should split up.

Otis rubs his aching neck.

OTIS (V.O.)  
You need to become completely  
familiar with all past attempts.  
I'll find anything not used before.

INT. EDITING ROOM - DAY

John watches a different scene on the wall/screen. We move in and enter the immersive scene...

EXT. NEW YORK STREET - NIGHT

Tom(35) unshaven, a haggard look, hounded by REPORTERS. Tries to get away. Sees a taxi.

A pudgy REPORTER manages to get in front of the cab door -- asks a loaded question before Tom can get in...

REPORTER

Dr. Maloof can you tell us your feelings on abortion?

Tom pushes by and into the cab.

TOM

This has nothing to do with abortion...

There was no abortion.

The cab door closes and dodges its way down the dark street.

We pull back and out of the wall/screen to find...

INT. EDITING ROOM

John suddenly sits forward as if reeled in.

INT. SMALL ROOM IN WAREHOUSE - NIGHT

Otis holds a cardboard box, faded *TOM MALOOF* written on it.

Digging in the BOX. Finds a small dirty rectangular item. Examines it. Wipes soot and ash off. Discovers it's a...

Marvelous wooden box, expertly made with intricate inlays.

INT. EDITING ROOM - NIGHT

The hologram window on the back wall shows a sunset view as John watches the wall/screen that shows Tom in an endless holding pattern to testify at a Congressional Hearing.

Editing room door opens. Otis enters holding a cardboard box.

Otis glances at the window hologram as John turns.

OTIS

So you know. It's pitch black outside.

Otis plants the box on John's lap.

JOHN

I think I learned a few things  
today. I never heard about this  
woman losing her baby or  
Congressional Hearings. Rioting?

John plants the box on the ground. Stands and stretches  
causing the scene on the wall/screen to freeze.

John walks behind the chair and faces off with Otis.

JOHN

How is it I don't know this stuff?

Otis eyes the screen and comments off Tom's frozen image...

OTIS

Started with old news spots...

INT. OTIS' HOUSE - MORNING

Otis sits at a small, sleek kitchen table (like 50's is the  
future) surrounded with cardboard boxes. One box open at his  
feet. We hear the conversation finish from last scene...

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

... keep looking. Gonna stay home  
tomorrow, check out the boxes I've  
dug up. Without hurting my back.

The INTRICATE WOODEN BOX is mixed in with stuff on the table.

INT. STORAGE ROOM IN OTIS' HOME - NEXT DAY

Otis enters and the lights come on automatically.

Otis carefully removes the cover from a 16mm movie projector.  
Replaces the cover. Expression reads... *Never need it my ass.*

Otis uncovers a movie viewer with splicing capability. Grabs  
a metallic Apple laptop computer.

INT. KITCHEN - LATER

The VIEWER and LAPTOP sit on the table.

Otis lifts the old *TOM MALOOF* cardboard box and the box  
bottom breaks open and the contents fall.

OTIS

HELL.

OTIS' HANDS

move items around. Touches on a bulging MANILA ENVELOPE.

Otis removes a nearly full clear plastic sheet; holds small BLACK PLASTIC MEMORY CARDS. Glances back into the box...

We see a SINGLE MEMORY CARD security locked with a RED SEAL.

Otis depresses the center section of the table. A cube shaped section slowly lifts and hovers a foot above the table.

Cube rotates, picking up speed as Otis inserts a memory card into the laptop.

*Otis' very advanced home system translates the information. Wall paper sparkles. It plays...*

The kitchen dissipates into thin air and is replaced by...

INT. TOM'S LAB - YEAR 2010 - DAY

*It's a totally immersive recording; so clear and sharp it's hyper real. Sharper than Otis' kitchen from a moment before.*

Tom(34) energetic, clean cut and serious, carries a WHITE MOUSE by the tail across the simple working lab to a...

Device marrying an overhead projector with an antique brass cappuccino machine in design.

Tom places the sedated Mouse, his back bulging with a large cancerous lump, onto the device.

Tom ambles over. Stands behind a glass screen entering data.

KNOCK interrupts Tom and he looks over to see...

Kelan Quinn(50) communicates both his thoughts and emotions in a physically demonstrative way, exudes a passionate European flair, peers through a small window in the door.

Kelan's Cheshire Cat smile introduces this uninvited but true friend, with a knack for the unexpected. Tom almost smiles but instead signals Kelan to enter. Kelan steps in.

KELAN

Wanted to see what you've been  
working on. Sounded incredible.

Kelan slides up close as Tom continues to work.



KELAN  
 Hoping to interrupt; forced to  
 allow me to watch.

TOM  
 Plan seems to have worked...

Tom looks sideways. Winks.

TOM  
 Not gonna wake the animal, to keep  
 you from watching.

Tom checks the mouse. Returns pulling Kelan with him behind a  
 transparent shield.

HAND

flicks open the cover and pushes a red button.

MOUSE

seen from so far away nothing seems to happen.

Tom CLAPS his hands once and lets out a breath.

KELAN  
 What?

TOM  
 Success.

Tom playfully slaps Kelan lightly on the stomach.

OTIS (O.S.)  
 Hold.

The scene freezes.

OTIS (O.S.)  
 Reverse five second.

The scene reverses to the point the button is pushed.  
*Otis unobtrusively watches this view until now. He has the  
 ability to move within the scene and view it from any angle  
 by simply walking into it.*

Otis pops into existence within the lab as he stands; his  
 coloring less vibrant than his surroundings. He steps over to  
 look at the...

MOUSE

in detail with cancerous lump.

OTIS  
Playback.

The mouse instantly shifts a few centimeters to the right -- large tumor now vanished.

OTIS  
Amazing.

Otis looks to Tom and Kelan. Tom CLAPS once.

KELAN  
What?

OTIS  
Hold.

The scene freezes. Otis stands rigid, can't believe his luck.

OTIS  
Holy... sh--. Steamin' crab cakes.  
(rubs his brow)  
Stop Playback.

Lab melts and becomes Otis'...

INT. KITCHEN

Otis walks in a preoccupied haze over to the kitchen counter.

OTIS  
Order; medium hot coffee, two  
sugars. 10% creamer.

Coffee lifts out of the counter. Otis picks it up. Looks over at his mind-boggling find... Memory cards on the table.

INT. EDITING ROOM - NIGHT

The window hologram shows a window view of a habitat on Mars. CHILDREN in skin tight space suits play hacky sack on the red sand surface. The hacky sack is the shape and size of a clubhouse sandwich.

John's eyes are glued to the...

WALL SCREEN

We zoom into and enter the scene...

EXT. WEST BOYS HOME - DAY

EDDIE(40) a likeable news hound TV personality stands in front of large wooden doors with *West Boys Home* on a plaque.

EDDIE

Not known for making friends... Was known for one extracurricular activity available at the Home...

INT. WORKSHOP - CONTINUOUS

Dappled light shines through dirty windows as Eddie strolls the old workshop.

EDDIE (CONT'D)

...Carpentry.

Eddie picks up wood CLAMP and a WOOD RASP.

EDDIE

A few tools... Tom became amazingly proficient.

The wood rasp couldn't look more foreign in Eddie's hand.

EDDIE

This file, called a *Rasp*; a tool as rudimentary as a piece of sand paper.

Eddie wields the rasp like a sword. Swings it like a bat.

EDDIE

But wielded like a surgical instrument...

Eddie GASPS and acts as if he hurt himself.

EDDIE (CONT'D)

... in the hands of a talented craftsman.

Eddie shows the tool newfound respect.

EDDIE

Tom worked very hard to become just such a craftsman.

Eddie puts down the rasp and walks on.

EDDIE  
 Becoming part of his own personal  
 identity.

Eddie lifts a CIRCULAR SAW in one hand.

EDDIE  
 Tom, originally known as Tom Spoon.

He picks up a WOODEN LADLE in the other hand.

EDDIE  
 To honor his favorite wood  
 craftsman.

We see a framed PHOTOGRAPH on the wall of a beautiful wooden  
 rocking chair and a brass plate inscribed *Sam Maloof Rocker*.

EDDIE (O.S.)  
 Tom had his last name legally  
 changed from Tom Spoon... to Tom  
 Maloof.

Eddie holds a newspaper clipping with a PHOTO of Tom(15)  
 shaking hands with SAM MALOOF(50). The picture becomes  
 larger... Fills the screen.

EDDIE (O.S.)  
 At fifteen, Dr. Maloof received  
 first place... For his woodworking  
 creation.

Eddie looks impressed. Intrigued.

EDDIE  
 We were unable to find a picture of  
 the winning design... described as  
 a beautiful puzzle box with great  
 detail and complexity...

FADE OUT.

INT. OTIS' KITCHEN - DAY

The WOODEN BOX sits on the table. Otis sits hungry for more.

OTIS  
 Playback resume.

Walls sparkle as Tom's Lab fills our senses...

INT. TOM'S LAB - YEAR 2010 - DAY

Otis walks up next to Tom and Kelan behind the shield.

TOM  
It was a success.

Tom playfully slaps Kelan's stomach. Points to the monitor.

TOM  
I'll playback the close-up on  
Porky.

KELAN  
*Who?* The mouse's named Porky?  
(look says *never mind*)  
Show me.

All three men turn to the monitor and watch in slow motion as the mouse shifts position and the lump vanishes.

KELAN (O.S.)  
(puzzled)  
Again.

We watch from new angle as the lump disappears.

Kelan looks enthralled, startling thoughts dance in his eyes.

KELAN  
Again.

The lump disappears.

TOM (O.S.)  
Doesn't change. No matter how many  
times you see it.

Tom acts perplexed bordering on agitation, glares at Kelan.

KELAN  
Again.

Tom turns to the monitor.

KELAN  
Why's it moving like that?

Tom spins back with an astonished look focused on Kelan as Kelan's eyes caress the monitor.

TOM

Many would swear... What a miracle.  
Your first thought, an almost  
imperceptible movement, offset of  
the subject?

(then)

Porky must've sneezed.

Tom steps back and frowns. No reaction from Kelan.

TOM

Gesundheit.

Otis moves to sit and disappears from view.

Tom goes to Porky as Kelan rubs at his temple.

KELAN

I'm aware of the miracle part of  
this, Tom. Asking the one person,  
who might have an explanation, for  
this movement.

Tom's head shakes in bafflement. Kelan turns to Tom with the  
attitude of offering *an unopened gift*. Tom takes in Kelan's  
energy... it's like sun in the eyes.

TOM

Best guess... the unimaginable  
amount of energy, needing to flow,  
for the transfer to take place.

Kelan waves for more.

TOM

Causes a minute shift, a side  
effect of the procedure...  
No significance to the outcome.

Kelan holds wide his arms as if to say *sorry for pushing*. Tom  
can't help his slightly pained smile.

KELAN

I can't believe it works.  
Are there any real side effects?  
Make the mouse smarter or lighter  
on its feet; anything. Can only  
hope for more from you.

TOM

I think... erasing any sign Porky  
ever had cancer, may be enough. No  
harm... no side effects.

Kelan slowly approaches. Tom looks on with suspicion.

TOM

Not been allowed to replicate the experiment as often as I'd like. Power consumption. Extremely prohibitive.

Tom finds himself stepping toward Kelan.

TOM

Costing about nine, ten thousand dollars, per experiment...

Kelan stops moving.

TOM

Electrical costs alone. Prearranged through the power company, the campus maintenance department...

Tom stops abruptly. Breathes.

TOM

Bringing me to why this miracle may just become a tantalizing possibility... Rather than an actual... dream come true.

Kelan takes a last step forward. Now face to face he reaches out and gives Tom an *everything's right in the world* hug.

KELAN

Don't ever doubt yourself, don't ever agree with the small minded...

As they separate, Kelan pinches, then rubs, Tom's cheek.

KELAN

Don't ever listen to me... Except for now.

Love is evident in this moment. Tom steps away looking torn.

KELAN

I understand infrastructure... things being limited, supply and demand.

Tom picks up and takes Porky to his cage. There's a simple DRAWING of the face of *Porky Pig* taped to the door.

KELAN

Tell me. What's the limit of your creation? If you had unlimited electrical supply.

TOM

Conceivably... no limit. Wish I could find out. Can't envision a future where electrical power is so abundant. Or inexpensive.

Tom starts to pace with unfocused eyes.

TOM

Ten thousand for a mouse... Half a million or more for you; any normal sized human being. I've come this far. Hard reality will be its undoing I'm afraid.

Tom SLAPS a piece of PAPER off the wall.

TOM

Trying to figure out a way...a person; *I*, walk away from this.

Tom slowly turns back to face Kelan, jaw set.

TOM

You seeing this means a lot to me; witnessed the miracle of it.

KELAN

It's hard to believe, something so... (loss for words)  
Could be invented only to taunt.

Kelan's expression illustrates his words...

KELAN

Even torture us with possibilities.  
Give me a few days to think about this. Don't do anything rash.

The memory card in the laptop cuts out, Lab fades away to...

INT. OTIS'S KITCHEN

Otis' look is reminiscent of Kelan's last expression as he replaces the memory card with the next.

Kitchen melts to reveal...



INT. TOM'S OFFICE - YEAR 2010 - NIGHT

A closet sized room. Tom looks tired. Five o'clock shadow.  
Voice like a very personal diary entry...

TOM  
Porky fell off the lab table.  
Left hind leg snapped...

Tom SNAPS the pencil in his hands, looks to the padded CAGE  
with Porky sedated inside, then stares blankly at the camera.

TOM  
No approval for another test.

Tom's head limply nods. A yawn.

TOM  
Can't believe. Actually feel sorry  
for a mouse. Yesterday was dying of  
cancer.

Phone RINGS. Tom answers.

TOM  
Dr. Maloof's office.

Tom reaches to turn off the camera, instead closes his eyes.

TOM (INTO THE PHONE)  
Kelan, you're telling me to meet  
for a special meeting tomorrow...  
You want me to study what?..

Tom throws his hand out and shuts off the camera.

We see a WHITE FLASH as the camera is shut off.

INT. ADVA'S LAB BUILDING - MORNING

CAMERA BACK ON. Tom and Kelan march side by side down a  
hallway, facing the camera operated by an unseen assistant.

Tom is jittery. Kelan is as serious as a heart attack.

TOM  
Can't believe what they've done  
with the place.

KELAN

I may be able to introduce a gift  
to change your life... could change  
all of our lives. You've heard of  
Dr. Adva Asa... Her research?

Tom, not in the mood, stops dead. Turns away jeering...

TOM

Heard she's a near child. Who's  
research, never been made public.

Kelan grabs Tom's shoulder and Tom seems to *hit a wall*...

TOM

Turn the camera off. Let's go!

Tom turns to leave. Kelan snatches Tom's wrist with force.

KELAN

Trust me at all...  
do I pull people off important  
research projects?

Kelan pushes Tom at arms length.

KELAN

I need you to trust me. Need you to  
follow my lead. Just listen to Adva  
a few precious minutes. She's doing  
this as a big favor to me. And it  
took some coaxing. To allow you  
into her lab. Seriously need you to  
be on your best behavior, for my  
sake.

Kelan nabs Tom's arm.

KELAN

Not a small thing.

TOM

Heard she was pretty short.

Tom and Kelan LAUGH. Kelan stops and shakes his head.

Tom regains his balance. (Kelan's sincerity is like gravity)

They walk back down the hall in electric silence as the  
camera moves back in front to film them.

TOM

You know Adva's last name, *Asa*,  
means doctor in Hebrew?

KELAN

Please stay focused. No comments.  
(to camera man)  
Shut it off until we're inside.

We see a WHITE FLASH as the camera is shut off.

INT. ADVA'S LAB - CONTINUOUS

CAMERA ON. Tom sulks alone in the center of the almost empty room with the WOODEN PUZZLE BOX clipped to his belt.

Tom scans the stark space with only one desk. Unsure what's going on. Baffled by the room's quiet emptiness.

Kelan enters. Tom adjusts the WOODEN PUZZLE BOX with a self satisfied smile. Kelan moves to reveal...

Adva, 22 but looks 90 (shocking to see) almost white hair, short, thin, uses crutches that clasp her upper arms, hunched over but still exudes an impressive aura.

Tom locks eyes on Adva for the first time. Mouth drops open, nothing comes out. Clumsily wrestles with the puzzle box.

Adva passes to sit at her desk. Looks to Tom still fumbling. Tom finds Adva eyes and is empty for words.

Adva's eyes land on Kelan.

KELAN

(falls to nervous humor)  
Asked him not to speak... follows  
directions as you can see.

Room is silent like a held breath or *life's reset button*.

KELAN

(calm and businesslike)  
Adva... could you please describe.  
What it is we came to see?

Tom's eyes search for where else to stand. Gives up.

Adva presses a button on her desk phone.

ADVA

Daniel, the Electroplier. Please.

Adva takes a strained breath. Looks daggers to her computer.

Kelan slides up next to Adva. They whisper unheard. Suddenly Adva's VOICE RISES, agony mixed with the flash of a knife...

ADVA

...was crystal clear with you that if anyone else but you came to me with this request. I would have slapped the unfortunate. And showed the door. I cannot witness this mistake.

Adva points to the door like snapping a whip.

ADVA

Take it and go. Be back by 1:30 or I will hunt you both down.

Adva points to Kelan with faltering energy.

ADVA

Return it alone.  
If you have any question...  
(exhausted)  
No questions...

Door opens. DANIEL(looks 70) Adva's lab assistant enters. Sets a gray metal box on the desk, ensures Adva's the only one close enough to touch it. Turns and leaves.

Adva affectionately pats Kelan's hand. Slides him the box. Kelan takes the box to the door. Looks an invitation over his shoulder at Tom.

We see a WHITE FLASH as the camera is shut off.

INT. HALL - MOMENTS LATER

CAMERA SUDDENLY POPS ON.

TOM

(tensions discharge)  
...in Gods' green earth is going on here? Should be a person on hand just to slap her. Every minute or so. Why didn't you tell me about her condition? Can't have slipped your mind... unless you bumped your head -- Hard earlier.

KELAN

(calm assurance)  
That's obvious. Privacy is a priority for her.

Tom snaps a look to Kelan's eyes.

TOM  
I'm not talkin' to her...

Tom finds the camera on. (If looks can kill)

TO WHITE as the camera is shut off.

INT. TOM'S BASEMENT SHOP - YEAR 2160 - DAY

Tom carves a wooden chair leg with an ancient chisel.  
No enjoyment. Intense concentration. Sweat runs into eyes.

Tom suddenly breaks out in a sing-songy voice...

TOM  
Adva is coming... the goose is  
getting fat, who put the penny in  
the old man's hat.

Tom breathes out heavily, almost a swear and mumbles...

TOM  
How can I see her after all these  
years? I managed to keep this from  
happening. Been very inventive,  
pathetic and abusive in order to  
keep this from happening.

Tom stops everything. Eyes are still. No breath.

TOM  
I was in the home stretch. Race  
nearly done.

He rubs sweat from his eyes. Slowly sets the tool down.

TOM  
A lifetime; more. Afraid to see  
her, look at her again. She's going  
to find me out. She'll give me  
that cold stare; sends shivers up  
most peoples' spines....

Face shows despair. Sorrow. An unanswered need.

TOM  
Never even thanked her... have to  
stop this. Isn't right.  
(then confession)  
How can you... miss someone you've  
never been allowed to know?

INT. TOM'S LAB - YEAR 2010 - DAY

FADE IN FROM WHITE. Tom walks over to the computer console. Kelan installs the Electroplier under the table.

KELAN

OK, what will we use to test this?

TOM

No permission to do another test.  
It's not like anyone explained what  
we were going to be up to today...

Tom lobs a paper clip at Kelan. Misses.

TOM (CONT'D)

...in order for me to be...  
Prepared.

KELAN

Already spoke with Dean Evens...  
Approved another test. This  
morning.

TOM

Have to work on that guy for months  
to get an approval.

Tom walks up to Kelan as Kelan works himself to his feet.

KELAN

So. What do you have to test on?

TOM

Nothing, you happen to carry small  
diseased rodents with you?

Kelan points to Porky in his cage.

TOM

He's cancer free. Remember.  
(tartly sarcastic)  
Maybe we can fix his leg.

KELAN

Use him for now. Main point is to  
see how Adva's device works with  
yours. If it will work at all.

TOM

So far you haven't told me. Or  
given me a single hint. As to what  
it's designed to do.

Tom lifts Porky with care. Places Porky on the device.

TOM  
Usually sedate him...

Kelan follows Tom behind the glass shield.

KELAN  
She described the device as a  
"Tesla Coil" on steroids.  
A micro-mini version... Many  
modifications...

He gives Tom's shoulder a friendly tap.

KELAN  
Amplifies. Boosts power to the  
point... Nearly no power is finally  
consumed.

Tom is beyond skeptical. Tempted to laugh.

Kelan not joking. Exudes confidence. Flatly states...

KELAN  
Major cost benefits.

TOM  
If this thing works. How is it the  
entire country doesn't know?

KELAN  
Was only a means to an end...  
Not looking to create an energy  
producing device on its own.

Tom pushes past Kelan to check something and escape his gaze.

KELAN  
She needed excessive power. Like  
you do. In order to continue her  
work. Almost doesn't care she  
produced something so...  
Astounding.

Tom bumps Kelan coming back.

KELAN  
Doesn't want people to know.  
Excitement over it. Might  
jeopardize her main goal.

Tom points to the equipment, almost clips Kelan's nose.

TOM

So... The gizmo's attached to the electrical feed. Routed back into the main electrical line. Hope you two know what you're doing.

Kelan rubs his nose. Tom reluctantly adds...

TOM

Won't harm my equipment?

KELAN

Push the button. We will see.

Kelan crosses his fingers. Tom swings in slow motion, as if to punch Kelan's jaw.

TOM

To the moon.

Tom pushes the button.

Porky runs. Hits the floor. CRACK, a nasty sound.

Tom and Kelan look at each other. Move quickly to check. Tom carefully picks Porky up to examine.

TOM

Looks like his leg is perfect.  
Neck... broken.  
(looks at Kelan)  
Need to put him down.

Tom and Kelan stare at Porky. Stunned and saddened. Until...

KELAN

Hold on. Check the energy readings.

Tom quickly looks up. They hurry to the computer.

Tom checks the first reading. Shakes his head sadly.

TOM

Energy readings are the same for consumption on the Rasp...

KELAN

The Rasp?

TOM

I call it... The Gene Rasp.

Kelan *plays* with the name. Shakes *YES* to move on as Tom examines readouts.



TOM

Release of power into the Rasp...  
same as always...

Tom suddenly spins. Locks eyes with Kelan.

TOM

Actual power drain. Cost after  
overflow back to the system was  
re-acquired.

Kelan lets a smile loose. Tom just blinks.

TOM

Almost... zip?

Tom turns bewildered eyes back to the readout.

TOM

This went from a ten thousand  
dollar test... To a cost of  
around... Ten cents.

KELAN

You have your second miracle. Give  
Porky the adjustment he deserves.

Tom quickly places Porky back on the RASP. Returns to Kelan  
behind the glass. Reaches for the button...

Kelan nabs Tom's arm, stopping him.

KELAN

Maybe Porky needs... a parachute?

Tom's puzzlement fades as he runs to Porky, improvises a  
cardboard box enclosure that hides Porky from view.

Tom returns. Gives Kelan a high sign and pushes the button!

SMACK. Porky impacts the box. We hear him SCAMPER around.

Tom CHEERS. Kelan gives Tom a smile of admiration as he turns  
and walks to the back and out of view.

Tom picks Porky up... he runs up Tom's arm.

Tom paces again as Porky climbs his shoulders.

KELAN (O.S.)

How long, to make a version of the  
Gene Rasp, large enough for a human  
being?

Kelan walks into view wiping his hands. Smiles at Porky.

TOM

Already have... The large parts are here in the basement, the rest at home. Need to get them. Set it up.

Kelan reaches out. Porky climbs onto his hand.

TOM

But... long way from human trials. Not started any preparations. Paperwork process alone is monumental.

KELAN

Grab the camera. Let's document setting up the equipment. Get it in here.

Kelan abruptly spins to see the wall clock: 1:15.

Kelan bursts into action rushing to the Electroplier. Tom grabs Porky. The Electroplier goes in its' case.

KELAN

We've things to do.

Kelan turns to go. Tom walks to the camera. VIDEO CLIP ENDS. Lab disappears replaced by...

INT. OTIS' KITCHEN

Otis studiously writes notes. Stylus marks directly on the table. He's totally entranced by this grand discovery.

EXT. VISION CORP. BUILDING GROUNDS - ESTABLISHING SHOT - DAY

We see a panoramic view of a collection of large buildings surrounded by park-like grounds with trees, ponds and fountains. No vehicles or infrastructure.

EXT. GROUNDS - CONTINUOUS

As the view lowers we see John at the picnic table eating and filling out an old-school paper form.

FEMININE VOICE (AMPLIFIED VOICE)

Excuse me Sir. Otis is on the line.

John is interrupted by his personal communication device.

JOHN

Otis.

OTIS (AMPLIFIED VOICE)

How much more brilliant have you made yourself?

JOHN

Feel like I'm coming up in the world. A good suggestion.

OTIS (AMPLIFIED VOICE)

Might have a few things we can use. Do me a favor. Get any contact files for Dr. Maloof? Want to try one more time.

JOHN

Heard he really sent us three fast balls. A strike out.

OTIS (AMPLIFIED VOICE)

Always do certain follow through. Please send it to me and. See you in the morning. Glad this is working out.

JOHN

See-ya.

INT. OTIS' KITCHEN - DAY

Otis removes the memory card. Drinks a thick shake with an unusual gray-brown color. Inserts next card. Pushes play.

The kitchen changes to a floating, hand held camera view of Tom's Bungalow Court...

EXT. BUNGALOW COURT - YEAR 2010 - DAY

Seven small houses on a large property. One of the houses has an automatic door. A ramp in front. Door swings open.

Tom films DENNIS(60) mustache, close cut balding hair, severely disabled using a motorized wheelchair, exit the door and approach Tom.

(Dennis always speaks slowly and can be almost impossible to understand if you don't know him. His dialog is subtitled)

TOM

Hey Dennis. Heading out?

Tom crouches bringing our view to Dennis' eye level.

DENNIS

Tom. How are you doing?

TOM

One of the best days ever. You doing well?

DENNIS

Headed to see the doctor.  
Hey you're one of those...  
Maybe this counts?

Tom hesitates, working out Dennis' words.

TOM

Well if this were tag. I guess I'd be it. Normal check-up?

DENNIS

Doctor thinks it's stones.  
Are not sure what to do.

Dennis looks around at himself in the chair, indicates his condition makes everything difficult.

TOM

Can't put you in the tank. Zap the stones... Is that right?

Dennis smiles. Slowly shakes his head *YES*.

Motorized chair suddenly moves by mistake. Tom quickly backs out of the way.

DENNIS

Why you filming this?

Tom shuts off the camera. WHITE FLASH.

INT. TOM'S BUNGALOW - LATER

Tom sets the camera down and steps into view.

TOM

My cobblers' workshop. Glad you could join me.

Tom looks into the camera with mischief in the eyes.

TOM

In this pile is the most amazing  
creation of all time.

Tom turns away. Sifts through the pile. Spins around with a long white sock victoriously displayed. Holds to his nose.

TOM

Spring fresh.

Tom throws the sock back over his shoulder with a flourish. Turns around. Grabs assorted items. Makes a pile. Looks back sniffing at a new item. Makes a smelly face. Holds the item a distance away. Carefully sets it in the pile.

TOM

They say neatness counts but I'm  
here to say if it can't be thrown  
in a pile, survive. Wasn't built  
sturdy enough in the first place.

Tom exits the room. Returns with heavy duty trash bags. Places one item in a bag.

Turns and shuts off the camera. WHITE FLASH.

INT./ EXT. TOM'S OLD TRUCK - LATER

A newer version of "Singing in the Rain" (or something similar) PLAYS on the radio as the camera is switched on to a disorienting view of the dashboard. View tilts up and out through the windshield.

STREETS look glassy from a short heavy rain as the camera adjusts and sunlight flairs.

Tom's truck travels behind three cars and a pickup.

TOM (O.S.)

God. Hope the camera gets this.

Water bursts off the vehicle's TIRES. Warm light refracts immaculately STUNNING RAINBOWS in the mist behind each tire.

TOM (O.S.)

Never seen anything like this.  
Look like they're riding on  
rainbows.

Music plays a little louder as the vehicles ride on top of rainbows. Gives us a feeling of being joyously alive.

TOM (O.S.)  
What a day.

Shuts off the camera. WHITE FLASH.

INT. TOM'S LAB - LATER

Tom walks away from the camera to work at removing the small version of the RASP, and the TABLE it sat on, from the lab.

Music plays LOUDLY. No talking. Tom begins to assemble the LARGER GENE RASP. Trash bags of equipment are brought in and unloaded.

OTIS (O.S.)  
Double speed.

SONG becomes chipmunks as the scene speeds up.

OTIS (O.S.)  
Sound Off.

Tom and an ASSISTANT lug in four nine foot tall WOODEN POLES, adorned with lovingly created and intricately themed carvings. The iconic TOTEM POLES change the room's mood from hygienic to strangely alive, forest like, as they set them on end in a rectangular configuration.

INT. TOM'S LAB - LATER

Tom and the Assistant return carrying a heavy butcher block slab of wood.

They fit the slab into slots cut out of the totem poles to create a platform/bed positioned four feet off the floor.

Tom attaches assorted equipment to the base of each totem pole and the underside of the slab. He admiringly inspects his work as Kelan enters.

OTIS (O.S.)  
Sound. Speed.

The scene freezes a moment and starts at regular speed with MUSIC at a reasonable volume.

Kelan is visibly struck by both the beauty and unexpected weight of the instillation. He slowly crosses himself.

Tom watches Kelan approach and hesitantly touch the poles.

SILENCE. Kelan is startled as the music is switched off.

KELAN

Leave for a bit. Look what you go  
and do.

Kelan seems unanchored by the room and something else.

TOM

What happened?

Kelan gives no reaction.

TOM

Kelan. What did Adva say.

Tom seems to lose his own footing.

TOM

What did you tell her? Where are  
we? (Kelan stays silent)  
It can't be that bad.

KELAN

Tom... She would not talk to me.  
Somehow made up her mind...  
Returned before 1:30. Wouldn't look  
at me... Said nothing.

Kelan steps a short distance away from Tom, feels farther.

KELAN

She only took the box... Never  
looking up. I, had to leave...

Tom suddenly turns with purpose and leaves the room. Kelan  
slowly walks out himself. The room is a void.

OTIS (O.S.)

Triple speed.

Room stays empty until the video ends -- suddenly bringing us  
back to Otis sitting in his...

INT. KITCHEN

Otis holds an empty glass. Last scene lingers like gray fog.

The voice of Otis breaks in...

OTIS' ANSWER MACHINE (AMPLIFIED VOICE)

A call is waiting from Dorothy  
Lange.

Otis' reaction intensifies the vacant feel.

OTIS

Dorothy...

Dorothy talks fast. Out of breath. Excited...

DOROTHY (AMPLIFIED VOICE)

Sorry to bother you at home. Can get hold of you later if it's a bad time.

Otis stands. Hands in his pockets. Eyes crisp.

OTIS

It's good to hear from you. Don't think we've talked in my home before.

DOROTHY (AMPLIFIED VOICE)

Wanted to tell you something... has happened. Make sure to get word directly from me.

Otis' words are more question than statement...

OTIS

Hope everything's well...

DOROTHY (AMPLIFIED VOICE)

Taking a leave. For a... Indeterminate length of time. Still be available if needed. *For the project.* Only a call away...

OTIS

(breaks in)

So... everything's not well? This is... Real surprise.

Otis slowly, unconsciously, sits.

DOROTHY (AMPLIFIED VOICE)

Sorry for the strangeness... Be perfectly fine.

Otis is unconvinced. Concerned. Dorothy sounds flat...

DOROTHY (AMPLIFIED VOICE)

Have had a bit of, *good* news. Want to tell you about it... I'm afraid... Conversation will've to wait for another time.

Dorothy pauses. We hear a suitcase latch POP open.



DOROTHY (AMPLIFIED VOICE)  
 Was so glad to see you again  
 yesterday. I know...

She stops short. Then rambles...

DOROTHY (AMPLIFIED VOICE)  
 Love you, hopefully see you soon.

Otis stands startled by *Love You*, tries to reply...

OTIS  
 What's...

CLICK. Call suddenly ends. Otis' world now changed.

OTIS  
 Love you too...

Otis just sits for a moment. Exits the kitchen into the...

INT. LIVING ROOM

Otis stands in the corner, words wistful...

OTIS  
 Visuals -- active.

A line forms on the floor opposite Otis, diagonally bisecting the room. Tiny bubbles of light escape from the line and float to the ceiling in ever increasing numbers. A wall of effervescent sparkling light forms.

OTIS  
 Dorothy file. Go.

Light-wall appears to solidify. Deepens like an infinite floor falling way. Snaps forward as a 3D screen displaying...

A LONG HALLWAY. A PROJECTED-OTIS, in foreground, shakes a COLLEAGUE'S hand. Turns away to find Dorothy, in background, walks toward him, converses with her SECRETARY. NO SOUND.

As Dorothy sees the PROJECTED-Otis, a slow smile.

PROJECTED-Otis turns to watch a now unseen Dorothy walk away. A mutual spark.

OTIS  
 Dorothy. First touch.

The light-wall scene fragments, waves playing across water.

View deepens like an infinite floor falling away. Snaps forward to show...

Company mixer in a large venue. Dorothy reaches out and touches PROJECTED-Otis on the shoulder, an invitation. SOUND from the newest documentary plays at the event...

NEWS ANCHORMAN (AMPLIFIED VOICE)  
There seems to be a wall... a  
maximum *two hundred year* limit...

PROJECTED-Otis shows a reluctance.

NEWS ANCHORMAN (AMPLIFIED VOICE CONT'D)  
... of good health.

PROJECTED-Otis turns. Looks to the unseen documentary.

NEWS ANCHORMAN (AMPLIFIED VOICE)  
Persons now only appearing to be in  
their sixties... *Expiring*.

PROJECTED-Otis reflects the mood of death-row inmate, or at least a prisoner with a life sentence. Dorothy takes in PROJECTED-Otis' reaction.

NEWS ANCHORMAN (AMPLIFIED VOICE CONT'D)  
There's more to age than meets...

OTIS (O.S.)  
Dorothy. Next.

View deepens like an infinite floor falling away. Snaps forward to show...

PROJECTED-Otis stares at Dorothy at a meeting.

OTIS (O.S.)  
Next.

Visual floor falls away. Snaps forward to show...

Dorothy, full of life, walks up to PROJECTED-Otis.

DOROTHY (PROJECTION)  
Was headed to lunch...

PROJECTED-Otis reacts with happy surprise. Mood fades into hard reality. Dorothy takes in both reactions.

DOROTHY (PROJECTION)  
Like to join?

Dorothy sees it coming. Forces calm.

OTIS (PROJECTION)  
Just finished. Headed back.

PROJECTED-Otis smiles with pain creased lips. Dorothy turns.

OTIS (PROJECTION)  
(hushed)  
Time's like a thief...

Dorothy looks at her new shoes. Smooths her skirt. They part with a reluctant understanding.

OTIS (O.S.)  
Next. Show the picture.

Infinite floor falls away moving toward the LIGHT-WALL as the view deepens. FEELS like falling into the void. Passing through to the other side of Otis' living room.

Turning 180 we see the bubble-wall is now half light-wall, half two-way mirror. We see Otis in the corner of his living room and simultaneously, Dorothy stands with the PROJECTED-Otis at the retirement party.

FLASH OF WHITE LIGHT (CAMERA FLASH). FREEZE FRAME. Smiles caught on film to become a much loved candid SNAP SHOT.

In the living room, Otis slowly shakes his head.

OTIS  
If we were closer to the beginning  
then the end... Visual off.

The light-wall disperses like smoke. Otis exits to the...

INT. KITCHEN

OTIS  
Messages.

Otis closes his eyes. Rubs them.

TEXT is displayed on the wall of the kitchen:

"3 VOICE, 1 TEXT"

OTIS (O.S.)  
Text.

TEXT:

" J. WILKS

CONTACT: DR. TOM MALOOF

1. HOME - VOICE MALOOF WOODLAND STREAM 0010001

2. TEXT DRTOMMALOOFSTICKSTOSTONESADDBONES "

Otis appears to have aged as he reads. Replies...

OTIS

Text address. Text send. Personal.  
Heading Open.

Otis looks trapped by a thought. A decision...

OTIS

Display Vision Corp. logo. Break.  
Dr. Maloof. Please respond... Prior  
Contact... Dorothy Lange. I have  
items of personal interest.  
Possibly lost items...  
Need to meet with you.

The spoken words type out on the wall.

OTIS

This is personal and I'm in need of  
a fast response. My Journalist Code  
is Alpha Two Green.

We see Otis from another angle.

OTIS

I repeat this is a personal matter  
between you and me. I know this is  
very unusual. My Text Address is  
embedded and secure. End Text.  
Attach reference item...

Otis checks the video file reference number.

OTIS (CONT'D)

... File 11F. Send.

Otis removes the memory card. Gives *it* a respectful look.  
Inserts a new card. Pushes play. Kitchen dissolves to...

INT. TOM'S LAB YEAR 2010 - DAY

Tom and Kelan lean against the wall, calm but oddly still. Tom makes a move toward the door and is surprised as it opens. Adva enters on her crutches.

TOM

Would you like a chair?

Adva swings a crutch to close the door. Backs herself against the door with all her weight, appears very uncomfortable.

ADVA

I know how this must look...  
Is easier on me than a chair.

TOM

Thank you.

ADVA

Stop the thank yous. I'm here.  
Convince me.

For the first time her youth is seen behind this exterior. Kelan gives Tom a questioning look.

Tom gives Kelan a nod.

KELAN

What would he have to do to  
convince you? We both explained  
what has been happening here...  
Do you have a suggestion?

ADVA

I think that there is only one way.

She simply waits. Tom starts to fidget.

ADVA

Test it.

Adva's eyes drop to the floor. Her eyes rise back up to latch onto Kelan and then Tom, in slow motion contemplation.

She shuffles over to the Rasp. Gazes at the carving on one of the poles. Traces a section.

ADVA

You have to test it...  
On me...

She SLAMS a crutch against the rasp.

ADVA (CONT'D)

Now!

Both Tom and Kelan stand up straighter, stare at Adva.

ADVA'S HANDS

on the slab. A desirous caress.

CLOSE ON A TEAR

escaping and falling from her eye.

A TEAR blooms on impact with the surface of the slab.

Adva turns to Tom. Mouths... *PLEASE*. Time stops for a moment, her life is running out.

Adva armors herself as fire leaves her eyes. Turns, stumbles to and opens the door.

ADVA

Told you. Would not convince me.

TOM

steps toward Adva.

ADVA'S FACE

battling her iron constitution with a young woman's overriding desire. Her straining eyes turn to...

TOM'S HAND

touches her shoulder.

She turns to find Tom's spirit breathing empathy. Adva becomes frozen. Tears fall as if from a statue.

Tom's arms encircle her. Almost strokes her hair. She pulls away slowly as...

TOM'S HAND

pushes the door closed. Words hold an unexpected intimacy...

TOM

Can you lay down on your back?

Kelan, a stunned observer up until now, walks to Tom. Grabs his arm. Pulls Tom to the back of the room. They whisper out of ear shot until...

KELAN

Just slow down, you're risking...

More whispers. Then silence as they move toward Adva who's wedged herself against the door. Adva catches Tom's eye...

ADVA

I can do anything. For a reason.

TOM

Not used the larger version.

Tom steps closer as the words come to him...

TOM

I'll run it empty first to check it out. Verify energy levels.

Adva shifts her weight as pain contorts her face.

TOM

Then if you still want to see.

Tom glances at Kelan. Words like a piercing certainty...

TOM

I'll help you onto the platform.

Kelan stumbles a bit.

TOM

You will see.

Adva looks to Kelan. To TOM for a long beat. Mutely exits.

Door closes and Tom appears taller.

TOM

What do you know about her condition? Seen nothing like it.

Suddenly the door reopens.

Adva steps back in. Her energy shines out like *Joan-of-Arc in gleaming armor*, her voice radiant...

ADVA

I wish to see.

The room feels locked in a vacuum of uncertainty and promise as Adva exits, leaving an altered reality in her wake.

Kelan looks away, gears spin, forces re-connection to now...

KELAN

I know what she's told me. No previously documented cases... main effect comes from a genetic variation. Rapid aging...

He slowly unfolds each finger from his clenched fist, counting off...

KELAN (CONT'D)

... Curvature of the spine. Bone degeneration. Failing eye sight...

His arms swing out and part as he states...

KELAN (CONT'D)

... loss of muscle elasticity. For starters.

Waves both hands in the air.

KELAN

She's not said... I contacted a friend... told me she should not be alive... Not live much longer.

(then)

Unless something changes.

INT. TOM'S LAB YEAR 2010 - LATER

Tom elbows the slab with his head cupped in his hands as Kelan grinds one fist into the other. Gives a pleading look.

KELAN

This' still not a good enough reason to do such a foolish thing... Proceed with this test. Today. With Adva as the subject?

As Kelan looks on, Tom stares up at the pole, at the carved relief, then walks over to the computer console.

INT. TOM'S LAB YEAR 2010 - LATER

Kelan circles the totem poles as if daydreaming.

TOM (O.S.)

You know... I have a very hard time sleeping. One of the ways I used this empty time at night... was to carve these...



Kelan's eyes wash over the carvings.

TOM (O.S.)  
I can't explain why Porky's leg...  
Neck... Was healed.

Kelan walks to the lab door. Presses his nose to the small window looking out, mind searching, eyes vacant.

TOM (O.S.)  
The goal was a... cancer eraser.  
Works in ways I'd never envisioned.

INT. TOM'S LAB YEAR 2010 - LATER

Kelan stands at the slab facing away from Tom, expecting a really important answer to a question. Tom stops typing at the computer. Looks crisply over to Kelan, voice thick...

TOM  
I have no idea if Adva's condition  
will get better or be cured by the  
Rasp... But I do know. It will not  
cause more harm.

Kelan turns and locks his gaze on Tom.

TOM  
You asked me to trust you today.

Tom stops short and scratches a thought out of his head.

TOM  
Don't want to give her false  
hope... Maybe this is better than  
no hope at all...  
I'm willing to let her try.

Tom hits a button on the computer like an exclamation.

TOM  
I know... (it's a significant risk)  
You still want me to refuse her?

INT. TOM'S LAB YEAR 2010 - LATER

Slab separates Kelan and Tom. Both intensely focused.

TOM  
She's made the terms. She looked me  
right in the eye...

KELAN

You're positive she cannot be harmed? How?

TOM

You're the one who taught me to have faith in people.

KELAN

You need to know...

Tom studies his hands as Kelan spills out fatherly dread...

KELAN

I'm responsible for the two of you meeting. One day in your life. Do not make a mistake. A turning point, the biggest of your life... And hers.

KNOCK on the door. Daniel the lab assistant enters...

Places a larger version of the Electroplier encased in its metal box on the floor. Turns with a tear in his eye. Exits without a word.

Kelan looks with surprise to Tom and walks to the box.

OTIS (O.S.)

Double Time.

FAST MOVING SERIES -- NO SOUND

-- Kelan carefully installs the new Electroplier to the slab.

-- Tom works at the computer with a laser vision purpose.

-- Tom pulls his keys out, sets them on the new Gene Rasp. Resolutely returns to the computer.

-- Kelan slides from below the slab and stands.

-- Tom turns, a bit out of breath, as he starts to talk.

OTIS (O.S.)

Speed.

The scene freezes and then runs at normal speed.

TOM

...to test the settings and function.

KELAN

How many tests? Before you risk her life.

TOM

Don't worry about that...  
It'll be me, before she goes.

KELAN

This is turning into some kind of a circus.

TOM

Well enjoy the show.

Kelan's body language is like a slow dance as he assimilates the news and reunites with Tom behind the shield.

Tom glares at the computer. Breathes. Pushes the button.

INT. TOM'S LAB YEAR 2010 - LATER

Tom reenters the room through a rear door and places a large platter of BEEF RIBS on the slab.

Kelan holds up a SMALL HORSESHOE that glints in the light.

KELAN

Mind if I add this?  
May be a little magnetic...  
*Cause any problems?*

Tom works on the computer oblivious. No answer. Kelan turns to Tom... Tom sees the movement and shakes *YES*.

KELAN

It's a problem?

TOM

No. Go ahead.

Kelan lifts the ribs and hides the horse shoe underneath then rejoins Tom behind the shield. Tom eyes Kelan as he brusquely pushes the button.

RIBS barely move, but the MAGNETIC HORSE SHOE is now located a distance away on the left edge of the slab.

Tom takes this in with a comical frown, a questioning look.

Kelan's focused expression transforms into a big smile.

TOM  
This part of the circus?

Kelan smiles even wider. Tom wide eyed.

TOM  
What?

INT. TOM'S LAB - LATER

Kelan and Tom sit on the slab together. Legs swing.

KELAN  
Had an intuition. That movement  
remember? The question about  
spacial displacement. This is *more*  
then just a trick of the eye.

Tom rattles his head... Kelan rubs his hands together with a  
happy glint in his eye.

KELAN  
Now what?

INT. TOM'S LAB - LATER

Tom removes everything except his boxers. Lays down on the  
right side of the slab close to the edge and turns to Kelan.

TOM  
I need you to...

Tom hesitates, then lands it...

TOM  
Push the button.

Kelan almost gets something out. Stops with an incensed pivot  
from heal to toe. Walks over, his face stoney.

KELAN  
Your Sure?

Tom's entire being broadcasts his tender appeal...

TOM  
Please.

Kelan walks behind the shield. Delicately touches the  
button's red surface. His eyes lock on Tom's.

Tom gives a silent thumbs up.

Kelan looks to the ceiling. Closes his eyes in hesitation that becomes prayer.

KELAN'S FINGER

pushes the BUTTON as if launching a warhead.

TOM

shifts in an eye blink to the left side of the slab, still facing Kelan.

TOM'S EYES

radiate his appreciation, confidence and that hint of relief at being unscathed.

INT. TOM'S LAB YEAR 2010 - MOMENTS LATER

Tom pulls his shirt on as he walks to the computer and hunches to scan the readouts. WHISTLES loudly.

KELAN

Look like you've seen a ghost.

TOM

Readings must be wrong.

Tom runs his hand through his hair, pulls a bit.

TOM

Instead of electrical cost  
dropping... (beat)  
Now. Making an impossible surplus.

Tom squints and rubs at his temples in disbelief.

TOM

Have-ta look at this later.

OTIS (O.S.)

Double speed.

At high speed, Kelan goes out the rear door.

Tom checks the wiring under the slab. Returns to the computer. Suddenly, Tom turns to the front door.

OTIS (O.S.)

Speed.

The scene freezes then moves at normal speed.

Adva looks frail but determined as she enters. She wears a white shift with a white robe as a cover. Tom shows his surprise as he approaches and Adva's voice wavers...

ADVA  
Changed into something more like a  
hospital gown. OK?

TOM  
Perfect.

Tom follows Adva to the Rasp. Kelan reenters.

Adva sets down her crutches, looks very fragile, may be seventy pounds soaking wet. She hands Kelan her robe.

Tom puts his head under Adva's arm. Slowly, carefully lifts. Places her on her side, fetal position, centered on the slab.

Adva releases a small SOUND of discomfort as Kelan places the ROBE under her head.

Tom hunches facing her. His eyes look away unfocused.

TOM  
Not sure what, if anything, will  
happen here. Believe...

Tom's eyes suddenly lock on.

TOM (CONT'D)  
... it's safe... But want to limit  
your expectations.

Adva's breathing is ragged as she musters a cool attitude.

ADVA  
Don't worry. I know what I'm  
accepting here.

Tom wants to say more and looks at her with recognition; they're attuned. Adva shifts the mood...

ADVA  
Hope it doesn't make my gown  
disappear... And all we're left  
with is, a freezing naked skeleton.

Tom smiles like a thank you. Adva takes command...

ADVA  
Just get to it...  
I'm freezing.

Adva breathes out hard. Tom inspects electrical connections under the Rasp one last time.

We see the WIRE in close-up as Tom's HAND moves along, just misses contact with a TINY EMPTY GLASS BULB concealed and barely visible beneath the Electroplier.

Kelan approaches Adva. Smooths her hair like a loved child.

Tom finishes his inspection beneath the slab.

TOM  
Re-checking the installation of the  
Electroplier...

As Kelan returns to the console, Tom whispers to Adva...

TOM (CONT'D)  
... shouldn't feel like anything at  
all... It's very quick.

Sweat glistens on Adva's face. Reply unexpectedly comical...

ADVA  
If I can feel you plugging that  
thing in... You're surely using the  
wrong outlet.

All four LAUGH, Otis included, as Tom moves over to the console. He turns on QUIET MUSIC, a song with the feel of "Somewhere Over The Rainbow".

TOM  
Here we go.

ALARMS SCREAM! Adva instantaneously shifts slightly left.

Tom and Kelan frantically search for the problem. Adva remains deadly still, eyes open and fixed.

We see a HAND pass by the Electroplier's tiny secret GLASS BULB and now holds a fraction of a drop of clear LIQUID.

Kelan yells over the din...

KELAN  
Anything?

Tom hits the reset button on the wall.

TOM  
I got it!

ALARM shuts off to an eerie silence.

Tom and then Kelan go to Adva. We hear her wheezing breaths gradually relax into quiet sobs.

Tom and Kelan work through the shock, look Adva over but wait for her to move. Adva breaks the tense quiet...

ADVA  
What-a amazing feeling.

The scene freezes as Otis' answering machine interrupts...

OTIS' ANSWER MACHINE (AMPLIFIED VOICE)  
Urgent. Text Reply. Continue?

OTIS (O.S.)  
(totally thrown)  
Stop feed. Continue, text spoken.

The lab fades and we find Otis sitting in the...

INT. KITCHEN

Text message is displayed on the wall.

OTIS' ANSWER MACHINE (AMPLIFIED VOICE)  
Verbal Reply Requested.  
Mr. Frost please get back to me  
A.S.A.P.. How did you find this?  
Are you offering return of items,  
or is this something else all  
together? Contact me soon, Tom.

Otis is visibly off-kilter as he organizes his thoughts.

OTIS  
Reply, voice recorded. Record.  
(breath, clears throat)  
Dr. Maloof, please do not be  
alarmed. This is not an extortion  
play. I would like to return some  
items you must've misplaced. I'm  
available this evening to meet  
you... Anywhere you'll be  
comfortable. Respectfully Otis  
Frost. End recording.

Otis latches hungry eyes on the table and WOODEN PUZZLE BOX.  
Presses play on the laptop. Kitchen fades out replaced by...

INT. TOM'S LAB YEAR 2010 - CONTINUOUS

Adva does not move, is calm. Tom and Kelan expectantly wait.



KELAN

Tom. What happened with the alarm?

TOM

Moisture sensor. Just a drop could cause havoc. Found nothing, everything looks fine. Alarm off.

Tom lightly touches Adva's fist. Her hand relaxes.

TOM

Adva... How're you?

Adva slowly, cautiously moves the hand with purpose.

ADVA

A minute to figure this out.

Adva tries out arm, ankle, knee, neck. Works to a seated position.

Tom and Kelan move to help. Adva puts up a hand, *wants no help*. Kelan continues to reach out and helps Adva against her wishes and she concedes.

Adva appears 90 but looks healthier. More stable. Less bent. A slow swing of a leg, back and forth like a pendulum. A very deep breath, lets it out slowly.

TOM

Feeling any pain?

ADVA

Can breathe. Strong breath...  
For the first time in, years.  
Sat up. Mostly on my own. Move my  
legs with no pain.

Adva visibly wakes up as her world view contorts.

ADVA

I - CAN - SWING - MY - LEGS.  
Want to try to stand.

KELAN

Hold on a minute. What's going on?  
You look. The same. Tom... Explain.

Tom shoots Kelan a look and turns back to Adva.

TOM

You look to feel better.  
Kelan's talking about your general  
appearance... Don't worry about it  
right now...

ADVA

I never worry about that.

TOM

Good. Want to take a few steps? See  
how it goes.

Tom and Kelan step forward to help. Adva accepts and slides  
off the slab. Finds she's unable to hold her weight and  
collapses into both men's arms as she grabs the slab.

Adva gets her feet with a voice of reined-in euphoria...

ADVA

These legs normally feel like  
they've been crushed. Healed back  
the wrong way, almost totally  
useless. Now they feel half asleep,  
need to wake up. I'm imagining it.  
Am I taller?

Adva looks to Kelan who shakes his head unknowingly.

Adva's eyes lock on Tom as he works to keep a forced calm.

TOM

For starters. I'd say you are.

Tom holds up his hand. Looks a question. Adva agrees with a  
nod. With great care Tom runs his hand down Adva's spine.

TOM

Your spine seems to have  
straightened. Lung capacity, with  
your ability to breathe in deeply,  
would indicate scarring in the  
lungs has been, improved.

Adva's face goes slack as her eyes widen.

ADVA

Just realized. Can focus on your  
face.

Tom holds open Adva's eye and a tear escapes.

Adva brightens into a slow building crescendo...

ADVA

Eye sight improved, a great deal.  
As well my hearing. Joints are  
still a bit stiff. They do not  
hurt. That miserable pain...  
All but gone.

Adva looks to Kelan and swallows back laughter. A shining smile illuminates Adva's face. (*Hearts leap at the sight*)

ADVA

Said I don't... Look any different?

KELAN'S FACE ignites with love.

A sincere relief and gratitude grows on Adva's aged face; her voice intense but rings like a bell...

ADVA

Might still be dying of old age...  
Least wont feel it.

OTIS' ANSWER MACHINE (AMPLIFIED VOICE)

Dr. Maloof.

Otis' answering machine interrupts. Scene freezes. We suddenly see....

OTIS' EYES

awash in the scenes colors, holds back bright tears. We hear Otis SWALLOW hard. He slams his eyes shut. Wipes them.

Words tightly controlled, a heroic switch in concentration...

OTIS

Hello. Dr. Maloof.

TOM (AMPLIFIED VOICE)

Mr. Frost... Can I call you Otis.

OTIS' FACE

shows a quiet excitement, unexpectedly star-struck.

OTIS

If I can call you Tom. Glad to be speaking with you.

TOM (AMPLIFIED VOICE)

I'll make this short and sweet.  
Come to my home this evening?

INT. VISION CORP CAFETERIA - SAME

John walks with a tray of food and turns with surprise at recognizing the voice of a FEMALE ASSOCIATE, 21 and angelic, talking to a COWORKER.

FEMALE ASSOCIATE  
Word about Miss Lange? Unexplained  
emergency leave.

John is attracted to the girl and struck by the news.

FEMALE ASSOCIATE  
Rumor around. Energene. Thrown  
about a bit. Must've lost an  
insanely wealthy uncle. Somethin'.

She turns in time to see John wide eyed and tuned in.

INT. OTIS' KITCHEN - SAME

Otis sits at the table, pushes play...

INT. TOM'S LAB - YEAR 2010 - NIGHT

Tom looks tired and a bit worried as he switches on a tripod mounted camera. He turns to find his neighbor Dennis, obviously in pain, roll in on his powered wheelchair.

VICK, 18 with dreadlocks and Dennis' attendant, follows.

Tom hurries around as Dennis makes guttural sounds of piercing discomfort.

Tom and Vick kneel beside Dennis. Tom acts calm.

TOM  
It's a simple procedure.  
(looks to Vick)  
Need any help getting Dennis on the  
table? Between the totem poles.

VICK  
No. Just show me exactly where you  
need him. And me.

Tom ushers Vick over showing him the correct spot.

Vick lifts Dennis out of the wheelchair and gently lays Dennis on his stomach; he appears so small, breathes shallowly. Looks like a ball of clothes on the slab.

Tom kneels. Dennis tries a smile on his pain-drawn face.

TOM

Dennis, I'm ready to go. This  
should erase the gallstones at the  
push of a button, pain a memory.

Tom motions to Vick who follows behind the shield.

VICK

You sure this is... OK? Not goin'  
to get in any trouble?

Tom just pushes the BUTTON.

In a flash, Dennis changes from a strange ball of clothes to  
a small man, normal in appearance. (*Real magic*)

No one breathes. The pure amazement in Dennis' words is only  
outshined by flawlessly clear pronunciation...

DENNIS

Oh my God.

Dennis slowly sits himself up and immediately puts his head  
in his hands. Begins to cry at this release from jarring  
pain, and more importantly, a lifetime of anatomical bondage.

Tom and Vick are both dumbstruck. Unmoving. Finally giddy.

OTIS (O.S.)

Next Clip.

The scene freezes and fades to white...

INT. DENNIS' LIVING ROOM - YEAR 2010 - MORNING

Tom sits behind the camera filming. Dennis looks sixty. But  
beyond that he has been transformed. He examines his hands.  
Wiggles his fingers. Appears in perfect health, *healed from  
Multiple Sclerosis as well as erasing the gallstones.*

TOM (O.S.)

Dennis it's been about five hours  
since your office visit.  
Tell me how you're feeling...  
If you're in any pain?

Dennis looks up from his hands. Gives a hesitant head shake  
as he forms his emotion torn words...

DENNIS

Feel like I'm dreaming... I often  
dream I can walk... I'm whole.

His eyes cast up and dart about, tears escape.

DENNIS

Tom. You've given me a mile. All I  
asked for was an inch.

Tom clears his constricted throat as Dennis smiles.

DENNIS

Have-ta redefine exactly how long a  
mile is now.

Dennis slowly explores his newly healed body like a hundred  
year old riding a bicycle for the first time. Rolls his  
shoulders. Works his jaw. Wiggles his tongue.

DENNIS

Really don't know what to say. Sent  
Vick over to borrow an extra  
strength pain reliever.  
Now, sitting here like this.

Dennis stops, seriously concerned but tries to cover his  
alarm with a sense of whimsy...

DENNIS

Goin' ta have-ta watch what I say.  
I'll be understood.

Dennis looks at his hands again, overwhelmed.

OTIS (O.S.)

Next Clip.

The scene freezes and fades to white...

INT. TOM'S LAB - YEAR 2010 - DAY

SERIES OF CLIPS of different experiments that highlight a  
physical shift right and left as well as emotional shifts.  
Otis speeds through looking for important action.

-- First Clip -- Tom tapes a MAGNET to an EGG and places the  
egg on the Rasp.

OTIS (O.S.)

Next Clip.

-- NEXT CLIP -- Tom cleans SMASHED EGG off the wall.

OTIS (O.S.)

Next clip.

-- NEXT -- On the right side of the screen, Tom works underneath the slab on his back. A sandwich in one hand and a wire tester in the other.

Daniel, Adva's lab assistant, works on something in the background as Tom rolls out from under the slab. Looks to Daniel. Question on his face.

Daniel feels Tom's tired eyes on him and turns.

TOM

Kelan tells me you know Adva.  
Probably better than anyone.

Tom sits up. Daniel scrutinizes him. Tom looks away.

TOM

She ever say anything... About me?

Daniel turns back to his work, gaze unchanged. When the answer doesn't come, Tom bites his sandwich.

OTIS (O.S.)

Ne...

Otis pauses mid word at Daniel's gravely Israeli accent...

DANIEL

Is it an answer you need? Or is the  
question enough?

Tom suddenly stops mid-chew.

OTIS (O.S.)

Next.

-- NEXT -- Tom puts Porky in an elaborate safety set up using bubble wrap. Attaches a very small stick-on magnet to the bubble wrap. Places Porky on the Rasp. Porky looks uneasy.

Tom pushes the button.

Porky shifts from right of screen to left. Sitting a foot from his original location. Perfectly safe.

OTIS (O.S.)

Next clip.

-- NEXT -- Adva stands to the left side of the slab. Kelan stands in the open door facing her.

Adva's words sound let down rather than upset...

ADVA  
He asks for help and he's not even  
here...

Kelan looks on knowingly. Adva's jaw tightens and looks away.

OTIS (O.S.)  
Next Clip.

-- NEXT -- Tom(left of slab) tapes a TURTLE inside a football  
HELMET. Tapes a small modified GPS DEVICE onto the helmet.

Daniel presses the button.

The helmet shifts left to right with no harm to the turtle.

Tom jumps into the air in celebration but lands disappointed.

TOM  
She missed it again.

OTIS (O.S.)  
Next Clip.

-- NEXT -- Tom works at console at right -- Adva works at a  
bench set up left. A strange distance separates them, a  
powerful vibe in the room.

Adva glances at Tom and turns away.

Tom glances at Adva, turns away shaking his head.

Tom suddenly SNEEZES. Opens his eyes to find...

Adva staring from across the room. They're both caught.

OTIS (O.S.)  
Well... Next Clip.

-- NEXT -- Kelan on left and Tom on right as they work on an  
inflatable LIFE VEST attached to a SMALL PIG.

KELAN  
Can I ask you something?

Tom looks up.

KELAN  
Would a persons' whole world view  
crumble? If it changed from  
alone... to being...



Tom quickly walks away as Kelan slowly pats the pig's head.

OTIS' FACE

surrounded by swirling color from the video, shows a thought as it plays within his eyes.

OTIS

Next.

-- NEXT -- Adva(left) and Tom(right) work on the Gene Rasp, now in an enormous collection of pieces. Their patience tested in silence, separated by more than distance.

OTIS (O.S.)

Next.

-- NEXT -- Tom stands before Kelan and Adva.

A GRAPH BOARD shows a representation of the SIZE OF AN ANIMAL and the amount of ENERGY PRODUCED by the use of the Rasp in concert with the Electroplier. The energy produced climbs at an astronomical rate as the size of the animal increases.

Tom is very involved in the explanation. Kelan looks earnestly fascinated. Adva looks genuinely happy. (A *FIRST*)

KELAN

...Electroplier produces more energy than the Gene Rasp needs to operate. *How much* more?

Tom exaggeratedly acts like a pompous professor.

TOM

It's right here on the graph. Electrical cost for the Rasp with Porky is 9.12 cents as opposed to the cost of \$9,397.12 when the Rasp was run without the Electroplier.

KELAN

Can see that. You serious about the other end of the graph?

Tom moves the pointer over to a CAT represented on the graph.

TOM

Well as we see here...

Kelan interrupts by walking up and pointing at the other end.

KELAN

This end.

Tom points to the HUMAN represented at far end of the graph.

TOM

Yes, Yes. The largest subject. A Human Being. Electroplier creates a substantial surplus. A positive value Of \$11,113.44. Dependent on current rates. Of course.

Kelan looks pale. Adva happily interjects...

ADVA

GOD. What a beautiful mess.

Tom looks to Adva with unconcealed affection. It's a special moment for Tom and we hear awe in Otis' voice...

OTIS (O.S.)

Next.

-- NEXT -- Tom, at the right side console and Daniel, at the left side bench, quietly work. Daniel suddenly speaks...

DANIEL

She has another project...

TOM

Wow. I guess she's just fickle...

DANIEL

Not familiar, but if it means dedicated? You'd be right.

INT. TOM'S LAB - DAY

We find Kelan and Tom caught up in an argument.

TOM

You've lost your mind. I can't be a party to that.

Tom paces. Kelan shakes a newspaper for emphasis.

KELAN

Told me over and over. Everything is completely safe. Think it's time to take the next logical step.

Tom is uncomfortable, looks trapped instead of angry.

TOM

Original purpose. To cure cancer.  
Now we're responsible for the  
entire medical? Transportation?  
Electrical infrastructure, for an  
entire town? All but destroyed.

Kelan loosely follows Tom as he paces. Kelan's physical presence pushes Tom as much as his words...

KELAN

Don't you want to help with this  
crisis? You'll not need to be  
present.

Tom looks hunted.

KELAN

I'll do all the organization and  
oversee construction. Only need to  
help work out answers to anything I  
cannot figure out on my own.

Tom walks faster, almost a jog. Kelan slows down to a stop.

KELAN

This is the right thing to do...  
an incredible opportunity to prove  
what I've been saying all along.  
(warming)  
This can change the world for the  
better. We have an obligation...  
We know what's possible here.

Tom changes direction, gets tired.

KELAN

Ultimately improve the life of  
every person on the planet.  
It can improve the *planet itself*.

Kelan is surprised by his own words, appears baffled.

KELAN

You did not hesitate to help Adva  
or your friend Dennis. What's  
different now?

Tom stops just feet from Kelan, arguments fall from his face.

KELAN

Is it only because you're not  
looking into each of these peoples'  
eyes. That you can say no?

(MORE)

KELAN (CONT'D)

Let's take the chance. We can save this town, for starters. What do you say?

Tom looks stunned by a realization.

TOM

No one else could have made me feel like this... By the way.

Kelan CLAPS his hands in excitement. Tom's lips reluctantly grow into a smile.

TOM

Let's see what we can do.

OTIS(O.S.)

Double Speed.

The scenes speed up and a number of scenes that don't catch Otis' attention blur by.

OTIS'S ANSWERING MACHINE (AMPLIFIED)

Call From John?

The recording ends and we find ourselves back in...

INT. KITCHEN/HOUSE

OTIS

Hello, John. Something come up?

JOHN (AMPLIFIED VOICE)

Hi there. Some information I thought you might... need to hear.

Otis cuts off John's frisky mood with a business-like reply.

OTIS

Before you get into that, tell me, have you put anything together yet? By any chance.

We hear John falter as Otis simply takes over.

OTIS

Do me a favor. Send me what you've got. Be something interesting to talk about tomorrow.

Otis grins, eyes twinkle. A tone switch to playful...

OTIS  
Go ahead. Tell me the current  
gossip about Dorothy.

JOHN (AMPLIFIED VOICE)  
Damn! How in hell did ya do that?

OTIS  
Why else would you call an old man.

Otis puts his hand to his mouth. John is unable to hear Otis laughing to himself and SWEARS under his breath.

JOHN (AMPLIFIED VOICE)  
Yeah Yeah. Send you a copy of work  
so far... Talk to...

OTIS  
Hold It. Go on...

Otis smiles, enjoys himself.

OTIS (CONT'D)  
... might be important.

JOHN (AMPLIFIED VOICE)  
I've more important things...

OTIS  
All right. Had my fun. Dorothy  
called me a few hours ago. Told me  
the news. Better?

John catches on quick and LAUGHS.

JOHN (AMPLIFIED VOICE)  
Pretty good. Ya already knew about  
her leaving. Is the other part  
true? About Energene?

Otis is sideswiped by this and his discomfort taints things.

OTIS  
I'd think people could allow her...  
her privacy. She deserves it.  
Send me that copy. Bye. Call Over.

Otis sits and ruminates. His eyes burn. We can see the  
internal dialogue: *None-a my business... She could've said.  
What makes me think she owes me any explanation.*

Otis walks over and leans on the counter; wants something?

OTIS  
Order. Green apple.

Otis grabs the APPLE as it emerges from the counter. Works too hard washing it. Stops. Bites into the apple.

His instruction to the house system is scratchy and demanding...

OTIS  
Order. Duplicate all viewed memory files to high density cube. Group with highlight breaks, indexed and un-compressed. Security name...  
Tom Cube.

Otis works a difficult decision into being resigned. He talks to himself, words like a puzzle...

OTIS  
Never thought I'd meet Dr. Maloof.  
When life's long enough, should start to expect the unexpected...  
(almost bites the apple)  
Can see this meeting taking two minutes or two hours...

INT. BATHROOM - MOMENTS LATER

Otis puts the apple down. Picks up the sheet of MEMORY CARDS from the box on the floor as he adds an instruction...

OTIS  
Additions to follow.

Otis stands in a very unusual shower with the appearance of no enclosure. Fine water particles bounce off of things unseen and fly back. The water recycles before it touches the ground.

Otis drops his head down in thought and re-imagines a conversation between Kelan and Tom...

KELAN'S IMAGINED FACE

slowly coalesces, being constructed from drops of water.

KELAN(IMAGINED)  
Can I ask you something?

Otis looks up with hope for an answer in the mist.

KELAN(IMAGINED)

Would a persons' whole world view  
crumble? If it changed from alone,  
to being... *Loved?*

Otis punches the IMAGINED FACE. It explodes and disappears.  
Otis looks like he took the blow as he shuts the water...

OTIS

Off.

The water shuts off and in three seconds the shower and Otis  
are completely dry.

Otis' eyes look brittle as he puts on a robe.

INT. TOM'S GARDEN - SAME

TOM'S FACE

glistens with water as it rises into view in the center of  
his garden. He just finishes a shower.

He runs his hands through his hair as his eyes glaze over,  
words strained...

TOM

She'll finally see this place.

Tom looks out at the beauty of his garden. Throws a towel  
over his shoulders. Hesitates.

TOM

Only hurt. As much as I let it...

His expression says: *Who's kidding who, I want to see her.*

INT. OTIS' HOUSE - SAME

Otis walks down the hall toward the...

INT. KITCHEN

He looks at the table with the laptop and the sheet of memory  
cards. Sees the single memory card with the RED SEAL.

Otis sits with his expression set. Something in his eyes  
shows a struggle with his own desire. We hear an odd SOUND  
(*Was the red seal removed?*)

Hear another sound of a Card *CLICKING* home as it's inserted?

INT. EDITING ROOM - SAME

John watches the wall/screen with legs up on the board.

The hologram window on the back wall shows a beautiful rice field in China. FARMERS plant rice in this pristine paradise.

The wall/screen displays the town of "Licking Missouri".

Our angle changes. Move in on the screen to enter...

EXT. LICKING MISSOURI - YEAR 2012 - DAY

Old home movie shot from a biplane as it flies over the town in 1990, before the devastation.

Reporter MAX GREEN, a middle aged Walter Cronkite with a bend toward earthy intimacy, narrates...

MAX (V.O.)

This piece of film was loaned to our station by a local farmer. Shot from his crop duster around 1990. Licking Missouri was considered a wonderful place to grow up in. Raise a family.

A biplane flies over vibrant farmland, town just seen in the background. A high-speed, low altitude barnstorming.

MAX (V.O.)

A small town. Population of less than twelve hundred souls.

VIDEO shot after the tornado from a helicopter. Town almost completely gone. True devastation.

MAX (V.O.)

The tornado did its best to level the town. Amazingly there were only five fatalities as a direct result of this disaster.

From the helicopter: the high school gym, Library, City Hall. What's left of the town like history written in dust.

MAX (V.O.)

The High School Gym was one of only three buildings left standing following the tornado.

View jumps through a series of helicopter time-lapse shots as the town is rebuilt.



MAX (V.O.)  
The town has been reborn.

INT. OTIS' KITCHEN - SAME

OTIS' FACE

expectation grows.

Room dissolves away and is replaced by...

EXT. LICKING MISSOURI - 2012 - EARLY MORNING

Kelan sits on a revitalized old park bench, faces the rebuilt church. Kelan smiles and watches a crane lift the final stained glass window into place as Tom films him.

TOM (O.S.)  
How much longer till it's finished?

Kelan brightly faces the camera.

KELAN  
End of day today...

TOM (O.S.)  
The whole town?

KELAN  
Church of coarse.

Kelan stands, walks away and is followed by Tom with the camera. Kelan looks back.

KELAN (CONT'D)  
By the end of the week, most major construction. But transportation is, On line.

Kelan walks into a park and up to a U-shaped fountain bordering a set of FOUR PILLARS.

Kelan stops and takes the camera from Tom.

Tom turns back from one of the TOTEM-LIKE PILLARS with a smile of recognition.

KELAN (O.S.)  
Thought it only fitting.

Tom traces a familiar carving on the pole.

TOM  
Different in cement.

Kelan approaches the opposite pillar. His hand reaches out and presses a recessed BUTTON which causes a device like a tiny laptop computer to unfold from the pillar.

Tom moves over and touches the laptop. Screen lights up.

We watch as Kelan's hand types in a code.

Tom looks right at the camera. Turns and as he passes the two pillars and DISAPPEARS INTO THIN AIR!

Kelan points the camera back to the church. Side door opens.

Out walks Tom. And he waves with excitement.

OTIS (O.S.)  
Next Clip.

EXT. LICKING - NEWS REEL - DAY

*(The next number of scenes shift in and out between Tom's RECORDINGS and the NEWS REELS watched by John)*

Max walks into view and down main street dressed in a vintage pin-stripe suit from the 1920's.

MAX  
Licking Missouri is the first town on the planet to use the Rocker Transportation system with LTBL INC as the power supply company.

Max reaches under his coat. Grabs a red suspender. SNAPS it.

MAX  
Bringing with it the unbelievable added benefit of potentially, perfect health.

FLASH FORWARD WITHIN THE VIDEO

SERIES OF SHOTS AROUND TOWN shows the Rocker modified and utilized in almost any configuration with parts hidden in existing designs.

-- a set of artificial trees that mask the threshold.

-- a large old fashioned wooden phone booth.

-- a heavy deep doorway in a building.

-- a gazebo on a neighborhood street.

-- an old train caboose.

MAX (V.O.)

Here are a few of the actual Rocker  
devises.

People use very well hidden touch screen keyboards to pick destinations. Walk over a threshold and instantly disappear as they leave. Reappear on arrival.

MAX (V.O.)

So far the entire project has been  
a perfect success on all fronts.  
Business genius Dr. Kelan Quinn,  
among others...

Max walks along.

MAX (CONT'D)

... have united forces. Completely  
rebuilding the town.

INT. LICKING POWER STORAGE STATION - RECORDING - DAY

Kelan and Tom wear different clothes and an unseen Lab Tech films them walk the impressively constructed station.

Kelan moves with class and grace. He looks at home with the accomplishment but not prideful.

KELAN

Excess power's stored here.  
Overflow benefits the nearest town.

They pass a few WORKERS.

Tom acknowledges each Worker in passing. Looks both impressed and fascinated by the place.

TOM

Kelan. This is...

Tom stops his statement of amazement. Smiles at his friend.

A FEMALE EMPLOYEE stops to shake Kelan's hand which brings Kelan and Tom's moment to a close.

BOOM! A large heavy exterior door is thrown open.

Light floods in and cuts a swath between Tom and Kelan.

A well dressed EXECUTIVE runs in through the door and over to Kelan. We can't hear the short whispered exchange until...

FEMALE EMPLOYEE

God no.

KELAN

That's impossible...

TOM

Did every imaginable test.

Kelan and Tom hurry with the Executive to the exit.

The Female Employee just stands there. Eyes melt in shock.

OTIS (O.S.)

Next.

EXT. LICKING MISSOURI - NEWS REEL - MORNING

Max wears a different suit and a haggard look on his face as he stands in a gazebo at the center of a traffic circle.

MAX

Two life altering days ago. A stunning turn of events brought this town's grand experiment to a grinding, painful, shocking end.

Becomes obvious the place is like a ghost town.

MAX

A disappearance. Quite possibly. Death. Of a child. The unborn infant of Mr. and Mrs. Roy Sands.

A PHOTOGRAPH of ROY and his pregnant WIFE fills the screen. Then FADES OUT and back to Max.

MAX

Who could have predicted this loss? We're told, many thousands of pregnant women have used the new system... No ill effects.

A SHORT CLIP of a few PREGNANT WOMEN as they're interviewed. NO SOUND. Dreamlike.

Max points out the empty street, it has a desolate vibe.

MAX

Life in this town has come to a standstill. A polarizing effect on the rest of the country.

SHORT CLIP of PROTESTERS in front of the White House holding SIGNS that read: *My Baby for a Light Bulb. God Has His Own Energy. Beam Me Up - SATAN. LIFE NOT LIGHT. Murder ME NOT. Genesis not Genetics. Doctor TRY To Heal Thyself.*

Max stands in front of a brick wall. As he speaks the wall flashes with strobing shots of the individual protest signs.

MAX

Right to Life groups. Have come out in force, intent on...

Max SMACKS a hard fist into his palm.

MAX (CONT'D)

...shutting down LTBL INC and other parties thought to be responsible.

A SHORT CLIP: an impressive flight over the White House.

MAX (V.O.)

The President is urging restraint. Give the doctors, scientists time to find out what has actually taken place here... In Licking Missouri.

EXT. THE WHITE HOUSE - ESTABLISHING - DAY

The building in all its glory.

INT. WHITE HOUSE OVAL OFFICE - NEWS REEL - DAY

The PRESIDENT, with an earnest expression on his face, addresses the nation.

THE PRESIDENT

The turmoil, for this family has been epic in scope. The Country. All too predictable.

A JUMP FORWARD WITHIN THE VIDEO

THE PRESIDENT

Can only hope and pray, this type of hysteria will become more and more a thing of the past, in a brighter future...

ANOTHER JUMP FORWARD

THE PRESIDENT  
 Been conclusively proven, the  
 Rocker device did not harm the  
 unborn child in any...

ANOTHER JUMP

THE PRESIDENT  
 Erased the remains of an already  
 deceased fetus. Full term delivery,  
 the Sands' child would have been  
 stillborn...

ANOTHER JUMP

THE PRESIDENT  
 Informed, an alteration to the  
 device has been made. This will  
 never happen in the future. Rioting  
 and other disturbances seen  
 throughout the Country, should  
 become a thing of the past.

SLOW TRANSITION TO A WIDE SHOT

THE PRESIDENT  
 May we all find within ourselves  
 the courage. Allowing ourselves  
 open minds. In the face of  
 diversity. Divisiveness...

EXT. STEPS OF A TALL BUILDING -DAY

FADE IN on Max as he stands on impressive stone steps.  
 Then a fade out to ...

EXT. LARGE MULTISTORY BUILDING - NEWS REEL - DAY

Kelan stands and speaks to reporters on the same STONE STEPS  
 exactly as Max stood. Tone is taut and electric...

KELAN  
 First. Want to tell the Sands  
 family. We are all ashamed. Deeply  
 sorry for causing you such...  
 distress...

Kelan takes a moment.

KELAN

My personal guarantee. This will never happen to another family. My hope is that you will allow me to visit you in the future. Talk to you in person.

Kelan exudes an absolute clarity of being.

KELAN

I thank God we've found the answer to this mystery. Finding a way to modify the Rucker. Making this impossible...

Suddenly a WOMAN hidden in the crowd SCREAMS out an unintelligible avalanche of words.

The crowd parts as her helter-skelter appearance shocks.

KELAN

Sorry... We cannot understand you.

JANE PITTS(40) thin with wild eyes and hysterically shrieking voice, is finally understood...

JANE

You should be sorry!

Jane slings a HEAVY ITEM from her purse. Her HAND shakes as she points...

Kelan stands stunned.

The crowd panics.

BOLT CUTTER in Jane's hand.

POLICE approach her.

WHOOSH! BAM! Clouds of smoke!

Fire rains in the distance. Small projectiles fall as the...

EXPLOSION blooms in background a block away.

NEWS PERSONALITY(V.O.)

The woman. Named Jane Pitts. Was found to be mentally ill.

Jane is pushed into a police car. She SCREAMS and thrashes as best she can with her hands cuffed behind her back.

NEWS PERSONALITY(V.O.)  
 In treatment. Indefinitely.  
 Doubtless, the rest of her life.

Jane smashes her face against the glass.

A SERIES OF SNAPSHOTS AND CLIPS FILLS THE SENSES:

- The DEBRIS FIELD where the Lab building had stood.
- FIRE FIGHTERS hosing the fire.
- NEWS CREWS trolling.

NEWS PERSONALITY(V.O.)  
 Main research building. Home of the  
 Rocker. LTBL Inc. and the Gene  
 Rasp. All destroyed.

- White lab coated PEOPLE search the smoldering wasteland.
- RAPID SHOTS of Tom in different situations.

NEWS PERSONALITY (V.O.)  
 In a surprising twist to this  
 already volatile event. Instead of  
 rebuilding, Doctors Maloof...

- Focus in on a PHOTO of Kelan, Tom and Adva with Adva almost completely obscured and out of focus, ghostly view.

NEWS PERSONALITY (V.O.)(CONT'D)  
 ... Asa and Quinn have decided to  
 relocate. But in totally different,  
 and for two...

- PHOTOGRAPH slowly dissolves to white. (A foreshadowing of the trio's separation)

NEWS PERSONALITY (V.O.)(CONT'D)  
 ... *distant* places.

- FILM CLIP: SIGN in front of a huge castle-like compound insulated within a forested area of Europe "LTBL INC."
- FILM CLIP: Tom entering a small lab building in town with "Gene Rasp LABS" on the sign out front.
- CLIP: Kelan at a "Habitat For Humanity" building sight.

EXT. DESTROYED LAB SITE - NEWS REEL - GRAY EARLY MORNING

YELLOW HAZARD TAPE twists and flutters in the breeze.



The CAMERA MAN records his FEET and wet smoldering piles of destruction squish beneath them.

View PIVOTS UP to survey the area and finds...

Kelan, a good distance away, appears to be talking to himself as he lightly kicks at some smoking debris.

Camera ZOOMS IN and we just catch a few reverent words...

KELAN

Tell this with a sigh...  
ages and ages hence:  
Roads diverge in a wood...

View seems to slouch as from a new weight and ZOOMS OUT.

Kelan's sober visage falls away. FADE TO WHITE.

INT. OTIS' STORAGE ROOM - DAY

Otis gazes at his movie viewer and laptop, back on the shelf, with warm nostalgia. Replaces their dust covers.

INT. OTIS' BEDROOM - DAY

Otis grabs his coat from the bed and passes by the night stand on his way out of the room.

We see the much loved candid SNAP SHOT of Dorothy and Otis that we have viewed in multiple earlier scenes.

INT. EDITING ROOM - LATER

A video of Max on the wall screen cuts out as John sits forward on hearing his sexy answering machine announce...

JOHN'S ANSWERING MACHINE (AMPLIFIED)

Receiving a call from Otis.

JOHN

Otis. What's up?

OTIS (AMPLIFIED VOICE)

Good evening John. Could you send me what you have so far?

JOHN

Still workin'.

Otis is silent; then sounds embarrassed/apologetic...

OTIS (AMPLIFIED VOICE)  
I have a meeting with Dr. Maloof in  
a few minutes...

John crosses his arms, tightly.

OTIS (AMPLIFIED VOICE CONT'D)  
... like to have it in case he  
wants to see... what we have.

John rocks back in the chair. Voice distant and tight...

JOHN  
Yes. I'll send that right to you.  
Thanks for the heads up. Nice to  
know you scored an interview with  
our subject.

OTIS

suddenly materializes in the center of room across from John.  
He appears determined but friendly.

OTIS  
Sorry I kept the information from  
you. Wanted the meet to be private,  
following his wishes.

John sits forward. He and his voice begin to thaw...

JOHN  
Can't believe you made this happen.

John stands, his excitement builds...

JOHN  
A preliminary meeting, setting up  
parameters for an actual interview?

John takes a step toward Otis.

OTIS  
Need to get going. Tell you about  
it tomorrow.

John sees the urgency. Moves to the board. Presses buttons.

A BLACK CUBE emerges.

John hands the CUBE to Otis. Otis turns to leave.

JOHN  
If you can. Ask him a question for  
me.

Otis turns back.

JOHN

Whatever happened to Jane Pitts?  
Seems to disappear in the records.

OTIS

Who are we talking about?

JOHN

Jane Pitts... The woman who caused  
the explosion. Destroyed his lab.

OTIS

Be surprised to fit something like  
that in.

JOHN

Just thought... He might remember.

Otis turns away again.

JOHN

Good luck.

OTIS

May need it.

Otis exits through the door.

EXT. TOM'S LOG HOME - SUNSET

OTIS

suddenly appears on the porch. Faces out on Antarctica's  
gorgeous sunset. The beautiful light and terrain seems to  
infect him with awe and surprise.

Otis turns to the front door. KNOCKS.

Door opens. Tom waves Otis inside.

Tom turns to face the sunset. His searching eyes shut as the  
last of the fragile light paints his skin and fades.

INT. TOM'S LOG HOME

Tom closes and turns from the door.

Otis calmly waits just steps away but his stance is stiff,  
hands in pockets. The momentary silent stand off ends when...

Tom offers his hand.

Tom leads Otis to sit near the centerpiece of the room, a large stone fireplace. The fire warms the comfortable room.

TOM  
Well I suppose, a thank you, could start us off...

OTIS  
(interjects)  
I did want to take this opportunity to thank you.

Tom's eyes go wide as Otis falters.

TOM  
I meant, I wanted to thank you for contacting me with... This.

Surprised, both give an itch of a smile.

Otis finally restarts...

OTIS  
I recently visited Vision Corp.'s old storage warehouse. One box was *unusual...* (to say the least)  
Your personal recordings were so...

Otis brings up his right hand as if to shake again but instead Otis' open palm cradles the WOODEN PUZZLE BOX!

Tom is stunned but not recognizing.

Tom's expression slowly changes and like a child being handed a puppy at Christmas, he holds the box up close to his eyes.

OTIS  
Understand it's a puzzle box.

Tom needs to sit. Sets the box on a small table beside him. His hand lingers. Words as if spoken in a church...

TOM  
Literally forgot it ever existed.

Tom's eyes move to the fire as he pulls his hand away.

TOM  
You hungry?

Tom pops up and leaves the room. Otis follows to the...

INT. KITCHEN - LATER

Tom waves Otis to sit at the table. Busies himself with a new energy. Opens an old fashioned cooler built into the wall.

TOM

Your arrival was not too, shocking?

Tom brings out a platter of fruit and vegetables.

Otis admires everything.

Tom shakes his head with a new thought.

TOM

Excuse me, please.

Tom walks into the adjoining garden. Returns. Sets a small vase full of assorted wild flowers on the table.

Tom appears wide open and friendly as he takes a seat across from a smiling Otis.

OTIS

This is beautiful... your home...  
that garden, what I can see. This  
food. What a privilege.

TOM

Don't get a lot of visitors.

Tom admires his home.

TOM

Got special permission to build  
here. The garden, my workshop,  
favorite places on earth.

Tom looks at Otis. Otis to the food.

Tom tilts his head in permission and they fill plates.

OTIS

All from your garden?

TOM

Yes, don't want to be forced to  
leave home... just to eat.

They quietly enjoy the food.

INT. KITCHEN - LATER

Both LAUGH and stop at the same time. Eyes twinkle.

They eat again. Otis looks intrigued by a surprising thought...

OTIS

Just realized. Most of my life,  
been internally off balance...  
around most people.

Otis rubs his hands together. Steeples and rounds his finger into a crystal ball shape and gazes into the void.

OTIS

You've made me so comfortable.

Two strangers sit in profile, facing each other like a mirrored image, as they recognize this new connection.

INT. HOME OFFICE - LATER

Tom shows Otis his office. Otis walks over and looks into the over-sized HORN attached to a Edison Cylinder Player.

OTIS

Never seen one of those in person  
before... Does it play?

Tom turns the crank. MUSIC comes back to life and a 250 year old affirmation of ageless beauty fills the room.

Tom happily observes Otis' amazed reaction.

They seem to hold still to keep from dancing around the room as the music soars.

INT. TOM'S GROTTA - LATER

The picturesque indoor black bottomed swimming pool is set in a tropical grotto surrounded by plant life.

OTIS

Dark bottom... You could go skinny  
dipping... No one could see?

TOM

Unfortunately, wouldn't make any  
difference if they could.

Otis represses a smile. Both let a LAUGH go.

INT. ENCLOSED GARDEN - LATER

Beautiful artificial light dances with the plant life as Otis and Tom stroll along in discussion.

OTIS  
Can remember those two being the  
oddest couple.

Tom seems to agree but gnaws on something.

OTIS  
Had to guess... What do you think  
keeps people like that together?

TOM  
If I had any idea... Guess I  
would've tried it myself.

A towering rectangular object sits at the edge of the garden.

They walk. Stop before the enormous TRANSPARENT CRYSTAL.

OTIS  
A gift from who again?

Otis eats up this experience.

Tom walks behind the crystal and his image becomes distorted.

TOM  
Italian Government around 2050.  
Ready for the great unveiling?

Light blue haze projects through the crystal from top and bottom, reveals a laser created, life size statue of "David" by "Michelangelo" made from microscopic bubbles of light.

Tom moves next to an enamored Otis. They stare.

OTIS  
Lovely. How'd you get it here?

Tom looks amusingly uneasy as he turns to Otis.

TOM  
Too big for the Rucker. Never could  
figure out how to move anything  
much bigger than a horse in size.  
(then)  
A crane helicopter.

Tom looks back up. Otis WHISTLES. They LAUGH.

INT. BASEMENT STAIRS AND SHOP - MOMENTS LATER

OTIS

follows Tom down the steps.

TOM

Unless you're into this stuff. It's  
not all that interesting.

At the bottom, Tom steps out of Otis' way but something in  
the corner of the room catches Otis' eye...

The original full size Gene Rasp TOTEM POLES sit like a dusty  
archeological find.

Otis walks directly to the poles. Caresses them with both  
hands and eyes, reveling.

Surprised by Otis' almost worshipful act, Tom approaches.

TOM

What're you doing, what drew you  
over here?

OTIS

I know what these are. Watched your  
movies remember. Can't tell you how  
much I wanted to do this on first  
seeing them.

Tom touches them himself.

Looks over to Otis still entranced.

Otis suddenly pops off with a left field question...

OTIS

Still hard to get to sleep nights?

Otis turns to Tom with a reporter's ease. Smile of a friend.

Tom looks touched by the attention; won-over by the smile.

TOM

You know it feels like we've known  
each other a long time...  
Still have nights when sleep eludes  
me. Do you sleep well?

Otis acts the comic with his reply a certitude...

OTIS

LIKE A BABY.



INT. LIVING ROOM - LATER

Tom and Otis walk by the wooden PUZZLE BOX. Tom picks it up.

OTIS  
That's not the only thing I brought  
with me tonight.

Tom wiggles the box at Otis with a faint smile.

OTIS  
I'd like to see how that works.

Tom seriously considers. Waves Otis to sit.

TOM  
Called this a puzzle box... and in  
part it is, but it's more...

Tom's eyes burn a hole in the box.

OTIS  
Going to show me? I'd love to know  
what was up with that movement...

Otis acts out fiddling with something on his belt.

Tom is both visibly open and visibly lost.

OTIS (CONT'D)  
... when you first met Dr. Asa.

Otis holds up the BLACK CUBE.

OTIS  
Show me where to put this.  
Show you what I mean.

Tom warily takes the cube. Transfers the cube onto the  
fireplace mantel.

They re-take their seats.

TOM  
Play Cube. Reference...

Tom gives Otis a questioning look. Otis becomes excited.

OTIS  
Reference First Scene. Dr. Asa.

*(The fireplace works like a screen and dissolves, replaced by  
the scene from Adva's lab in 2010)*

Tom brightens with slow recognition but becomes shaken.

Shocked, Tom jumps up.

Otis flashes worry.

TOM  
Stop playback. Stop!

The fireplace reappears and Tom looks frozen to the floor.

OTIS  
That was kind-a dramatic.

Tom is pale, and uncomfortable in every way, until he sees Otis' spooked grin.

Tom breathes. Relaxes.

TOM  
This is a bit embarrassing. Tempted  
to plead the 5th.  
(mouth chews nothing)  
Okay. I'm going to explain this to  
you. *Need* you to know... Was really  
self involved.

Otis waits.

Tom holds up the PUZZLE BOX and moves his fingers over it. Voice like a child caught at the cookie jar...

TOM  
Was listening to a song.

Tom hands the BOX to Otis.

Otis' eyes widen. (*He alone can hear music, room is silent*)

TOM  
Adva's last name Asa, means Doctor  
in Hebrew, was listening to...

Otis smiles, recognizes the song.

Tom mumbles the words...

TOM  
"Doctor, doctor give me the news  
I've got a bad case... "

Otis mouths "of lov'in you".

Otis hands the BOX back.

TOM  
Now you know what it is.

OTIS  
It's an...  
(searches memory)  
*iPod?*

Tom almost looks insulted. Unwillingly shakes *YES*.

TOM  
It's a little more, complex.

OTIS  
Meant it's like an old iPod...  
Didn't mean to...

TOM  
In my own little world sometimes,  
one way to entertain myself.  
Not my proudest moment.

OTIS  
You were, in love with Dr. Asa?

Otis' expression is hard to read but Tom looks flabbergasted.

TOM  
No -- No -- I... the song refers to  
her last name. Means *Doctor*, as  
well as -- being a *Doctor*.

Otis CHUCKLES and waves Tom to sit and relax.

OTIS  
Pulling your chain.

Tom drops into the chair, spent. Otis switches gears...

OTIS  
Brings to mind an interesting  
question. Must have spent a lot  
of time together...

TOM  
Really spent very little time.

Tom removes his shoes as if in search for comfort.

TOM  
Even now we only speak from  
different corners of the world.  
Never made time for...  
How 'bout you, anyone in your life?

Otis rolls his head with a far off look, murmurs...

OTIS

Dr. Asa might know more, than I do.

Otis' eyes go wide with surprise at himself. Looks away.  
Tom sees this but decides not to comment.

Otis diverts over to a wall shelf.

Tom stands to see Otis touch a CARVING.

Otis asks permission with a look. Tom signals *OK*.

Otis bounces the carving in his hands.

OTIS

Thought it was wood, too light for  
that. What's it made of?

TOM

Was given to me by Adva. A copy of  
a carving I made...  
Face of Kelan Quinn's coffin.

Otis carefully places it back on the shelf.

TOM

Please, go ahead. Read it.

Otis reads silently. Looks up to see Tom has turned away.  
(*Are there tears?*)

Otis delicately returns the carving. Approaches Tom with an  
ITEM in his hand. Places the item in Tom's hand.

Tom looks in his hand...

SHEET OF MEMORY CARDS WITH ONE MEMORY CARD SEALED IN RED.  
*The red seal is still intact!*

Tom looks a question.

OTIS

Contents of these cards is already  
transferred to the cube I gave you.

Otis holds up a special BLACK CUBE with a sapphire red stone  
imbedded in it's center.

OTIS

Except the one, sealed in red.

INT. FRONT DOOR - MOMENTS LATER

Otis and Tom shake hands warmly.

Otis exits closing the door.

Tom reaches out and palms the closed door with one hand.

The RED SAPPHIRE STUDED CUBE seems forgotten in the other.

INT. TOM'S LIVING ROOM - LATER

Jumping flames in the FIREPLACE, the SAPPHIRE CUBE sits on top. We hear Tom take his seat.

TOM (O.S.)  
Play...

Fireplace becomes a screen.

INT. EDITING ROOM - LATE NIGHT

The wall/screen slides closer and fills most of the view...

Max, twenty years older, stands on an empty freeway with freeway signs now used as colorful billboards. KIDS ride bikes. Fly kites. There is a unique beauty of a new reality.

MAX  
Free, easy and unlimited  
transportation. Made us all  
reevaluate our priorities.

SERIES OF SHOTS: Freeway turned into a park. Cars crushed for disposal. Airplane transformed into a unique home.

MAX (V.O.)  
Cars. Trucks. Shipping. Planes.  
Roads. Everything associated...  
Brought into question...

THE VIDEO JUMPS FORWARD

MAX stands in front of an unusual building, a huge parking structure transformed into an incredible sculpture of an iconic jack-in-the-box...

The Head pops up!

MAX  
New talents emerge. Lemons to  
lemonade.

Smiling face on the jack-in-the-box.

MAX (V.O.)  
Another amazing side effect of this  
invention. Was the enormous...

SUDDENLY, a satellite view from above Africa, rapid descent  
above an expansive savanna.

Two ARMIES at opposite edges of the savanna slowly move  
toward each other, the size of fleas on a massive dog --  
Doom is looming...

ONE MILLION PEOPLE

transport-in with increasing velocity and begin to fill the  
space between the two armies.

MAX(V.O.)(CONT'D)  
... eruption of the most benign of  
humanitarian efforts.

A mass of People dressed in a rainbow of colors, a triumphant  
blockade of flesh. Voices RISE, SINGING.

MAX (V.O.)  
Adoption of an endless ocean of  
people in the Transportation Of  
Peace Movement. Also known as The  
TOP Movement... Single handedly.  
Using millions of hands. Defeating  
war in our time.

A very slow pull back from the editing room wall/screen  
exposes part of the editing room.

SERIES OF PHOTOS - MANKIND MADE NEW: Nations. Ethnicities.  
Habitat for Humanity. The TOP Movement.

MAX (V.O.)  
Grew with help from LTBL INC. and  
Dr. Maloof.

PHOTOS of LTBL INC. Headquarters and Dr. Maloof's lab.

MAX (V.O.)  
Providing incredibly specialized.  
Hand held Rocker devices.

CLIP: Quaintly dressed AMISH PEOPLE examine small hand held  
ROCKER DEVICES that resemble bulky first generation cell  
phones with tuning forks in place of an antennas.

CLIP: Kelan walks in a huge throng of PEOPLE on the savanna.

MAX (V.O.)  
Casualties within the movement...

RAPID GUNFIRE. Not a flinch in the group.

INT. TOM'S LIVING ROOM - SAME

Tom sits alone watching the unseen fireplace/screen. A haunting weight, few would understand, fills his eyes.

KELAN ON VIDEO (O.S.)  
I know you wanted to be here.

Tom's mood lifts as he sees and hears Kelan.

KELAN ON VIDEO (O.S.)  
So I'm recording this for you.

INT. EDITING ROOM

The view continues a slow pull back from the wall/screen and the editing board can now just be seen.

THE VIDEO shows a large framed photo of Kelan smiling.

PULL BACK to show the frame encircled by a flowered wreath.

PULL BACK to show many stands of wreaths. Flowers. Posters from the Top Movement.

PULL BACK to show the battleground filled with these commemorations; *the same savanna Kelan walked earlier.*

SUPER: "Dr. Kelan Quinn Departed on JULY 4, 2018"

MAX (V.O.)  
Casualties. But it ultimately won out... Guns into plowshares.

INT. TOM'S LIVING ROOM - SAME

The view moves away from Tom and forward into the fireplace/screen. Enters the scene...

EXT. BATTLEGROUND - RECORDING - MORNING

Kelan films himself standing alone on the sun dried savanna. PAN TO the vista as the day bursts forth.

VIEW ZOOMS to extreme distance to show the massive ARMY marching forward.

PAN 180 to show another ARMY.

Kelan turns the camera back on himself as, in the background behind him, large numbers of PEOPLE begin to pop into view...

A MILLION PEOPLE.

KELAN'S EYES shine like the sunrise.

INT. EDITING ROOM

From the wall/screen Max smiles down from the basket of a hot air balloon as the editing room view continues a slow pull back from the wall/screen.

John can just be seen watching.

MAX

Of course an amazing end to threat  
of global warming.

John hits a button causing the video to jump forward.

Max now walks a beautiful beach at sunset. Approaches the camera as the sun sets behind him.

CUT TO:

EXT. ON THE BEACH - SUNSET

Max. Surf. Spray. Beautiful light.

Max's face is older. Wiser. Satisfied. Lovingly thankful.

MAX

Change for the better...  
That would not cover it...

FADE TO BLACK.

INT. OTIS' KITCHEN - NEXT MORNING

Otis looks just out of bed as he butters two slices of toast. Adds grape jelly and fried bacon on his sandwich.

OTIS' ANSWERING MACHINE (AMPLIFIED)

Call from Tom Maloof.



Otis answers with a quick smile.

OTIS  
Hello Tom. Good morning.

TOM (AMPLIFIED VOICE)  
Just wanted to thank you again. For  
your visit last night...

Friendship shines through their voices. (Worlds altered)

FADE TO WHITE:

EXT. FORESTED AREA AROUND VISION CORP - DAY

A disembodied flight glides over forest and field, *similar to the feel of the opening shot*, and approaches Vision Corp.

Otis walks toward a picnic table where John waits.

EXT. PARK AREA AROUND VISION CORP - DAY

Otis and John sit opposite each other at the table.

JOHN  
Welcome back. Nice day off?

Otis looks somehow new, in a great mood.

OTIS  
One of my better days, as a matter  
of fact.

JOHN  
What did ya think of my footage?

Otis looks regretful, which dampens John's zest.

JOHN  
*He* know anything on Jane Pitts?

OTIS  
No chance to look it over.

John is not amused by the news.

Otis waves his hand up and down in a *calm down* motion.

John's expression says *Well*.

Otis looks to the new BLACK CUBE as he sets it on the table.

OTIS  
Miss Pitts... Is another story.

Otis slides the MYSTERY CUBE to John.

OTIS  
Won't explain it all now.

John couldn't look more on the hook.

OTIS  
In short. Jane was healed by the  
Rocker a few years after her...  
rewiring job.

Otis can't help but smile at John's thunderstruck expression.

OTIS  
Tom found out Jane was healed by  
the Rocker.  
(then)  
Assisted in her release. Kept the  
story out of the news.

John mouths... *OW MY GOD* as Otis relishes the tale.

OTIS  
The rest of Jane's life, she kept  
in contact with Tom. They became  
friends, remaining friends until  
her death.

JOHN  
Actually helped her?

Otis slowly shakes his head in affirmation.

OTIS  
Anyway, we have a new. Or should I  
say different, assignment.

Otis enjoys John's confusion. Looks again at the CUBE.

OTIS  
Our new focus is...  
Kelan Quinn.

FADE TO WHITE:

WITH THE SCREEN IN WHITE we overhear this conversation  
between a hesitant Adva and an energetic Tom...

ADVA (V.O.)  
Hello... Tom.

TOM (V.O.)  
 Adva. Wondering if we could meet  
*for breakfast on Monday?*

EXT. TAHITI - SUNRISE

Tom sits on the empty lanai. He takes in the effervescent sun as it rises and plays over the waves.

Looking past Tom, we catch small glimpses of a very beautiful YOUNG GIRL(maybe 18) as she moves in Tom's direction.

Tom hears something behind him, turns.

We cannot see her face as she stops to stand beside Tom.

Tom slowly recognizes, and gets to his feet.

TOM  
 Please sit.

Tom pulls out a chair.

From behind we watch the Young Girl move to sit. But she stops and climbs into Tom's arms.

TOM'S FACE

is a parade of mixed, but warm, emotions.

They share a long hug with her ear to his chest.

We finally see the Girl's face as worry and affection play in her eyes...

SHE'S ADVA! Reborn!

ADVA  
 Was not sure if...

Tom holds Adva tightly, protectively, to his chest.

ADVA  
 I'm glad... To see you.

TOM  
 You'll have to look up, to see me.

Adva lets Tom go. Sits with a flourish.

Tom looks at her in a kind of awe.

Their eyes meet, first time in 146 years, *Gravity changes.*

INT. TOM'S GARDEN AND HOME - LATER

Tom and Adva walk arm-in-arm through the garden.

Adva touches everything.

Like old friends, time passes but has no meaning.

Tom is very happy but appears tired, stumbles a little.  
ADVA quickly steadies him, as if the misstep was expected.

Adva hugs Tom's arm as they walk back to the...

INT. KITCHEN - MOMENTS LATER

As they sit at the table, Adva looks more serious.

Tom looks his oldest, a bit embarrassed.

TOM

Sorry about that. Must have tripped  
myself up back there.

ADVA

You didn't twist anything?

Tom seems intrigued by something, words droll...

TOM

Think I'll be fine.

Adva suddenly takes command...

ADVA

Good. How 'bout some lunch?  
This time I get to pick the place.

Tom gives a tired smile. Slowly shakes *YES*.

EXT. VERNAZZA ITALY - ESTABLISHING SHOT - SAME DAY

A fantastic vista of the romantic town, cliffs and sea.

EXT. CLIFF-SIDE CAFÉ FACING THE SEA - CONTINUOUS

The view ascends the cliff wall and stops at an indentation  
in the stone wall just big enough for a few outdoor tables.

Adva and Tom eat a colorful meal. Enjoy the view.

ADVA

Have a small villa here...  
Can visit after the meal.

Tom gives her a fatigued smile.

TOM

Sorry if it upsets your plans...  
Need to get home after lunch.  
Can come again another time.

Adva shrugs a little. Hands Tom a new DRINK.

As Tom drinks the difference in their ages seems to become more pronounced.

INT. TOM'S LIVING ROOM - EVENING

Tom inexplicably looks a lot stronger and more alert, even years younger, a major change.

Adva walks in as if in her element and hands Tom a coffee.

Tom watches thoughtfully as Adva sits across from him.

TOM

Thanks...

Tom hits Adva with a searching look, a strange smirk.

TOM (CONT'D)

... not givin' me a Mickey?

Adva flinches as Tom sets his cup down.

Adva becomes edgy, shifts uncomfortably.

Tom softens with a *change of tactics*.

TOM

How're you feeling? Yet to ask you  
about your transformation.

ADVA

Didn't think you had any interest  
in the Energene process...  
(suddenly hopeful)  
You hinting, interested now?

Tom's demeanor changes with a jarring change of subject...

TOM

Wait a minute. Something just occurred to me.

Adva is thrown off her game as Tom sits forward.

TOM

You do any business with Vision Corp. Or, do you happen to know Otis Frost?

ADVA

(shocked and evasive)  
What are you asking me?

TOM

Simple question.

ADVA

(clinical and coy)  
I don't discuss clients or their personal information. You don't expect me to answer that do you?

Tom's look says... *You do know, it's obvious.*

TOM

Don't really know what I'm asking. I met Mr. Frost, he made a, remark that stayed with me.  
(mixed emotions)  
Please tell me what you're hiding.

Adva's forced expression says... *I'm not hiding anything* as her face clouds with conflict.

ADVA

I suppose...

She changes with a forced smile. A flip of the head.

ADVA

Mr. Frost's co-worker at Vision Corp is my newest client, confidentially. But she must have had a talk with her *friend* Otis. Or we wouldn't be having this, *discussion.*

Adva waits. Tom ignores the bait in this *chess match.*

ADVA

Strongly suggested... even pushed her to talk to him. Felt so guilty.  
(MORE)

ADVA (CONT'D)  
So fretful about... Leaving him  
behind... So-to-speak.

Tom looks fascinated but sits back in his chair.

ADVA  
She still has a few weeks to go.

Adva stares into Tom's eyes.

TOM  
Thank you.

Tom's words strike out with an incriminating tone...

TOM  
Now I know Energene...

Adva sinks in her chair with a look of shame.

TOM (CONT'D)  
... is complicated. Uses an  
enormous device. A month or more to  
complete the process.

Tom is on a roll, voice grave...

TOM  
What've you done to me today?  
I feel... different... Just so you  
know, I'm not amused.

Adva jumps to her feet and flees the room.

INT. LIVING ROOM - LATER

Tom sits very composed in the same chair. Reads a book as  
Adva slowly re-enters.

Adva looks heavy in her body. Appears aged with stress.

She shoots Tom a pensive sideways glance. Sits.

ADVA  
Energene. I can't accept...

Adva's emotions come full surface, uniquely vulnerable.

ADVA (CONT'D)  
... you'll not take what I want...  
Need to give you.

Emotion radiates out to Tom. He takes in Adva's open heart.

Something changes on his face; *he's made decisions.*

TOM

Adva, I care about you. Would give you, almost anything.

(but)

I believe my life has run its natural course...

Adva sits very still. Begins to quietly weep.

TOM (CONT'D)

... been a good one. Longer than any normal lifespan before in history. It's enough.

I'm ready to go when it happens.

Adva's heart breaks, voice tormented...

ADVA

I can't let you...

INT. KITCHEN - LATER

Tom's eyes are riveted to...

ADVA

has cried herself out, looks almost serene as she describes a key moment from their past...

ADVA

Wasn't hard to keep from you.  
Remember the fire alarm...  
first time we used the Gene Rasp.

A SERIES OF FLASHBACK'S:

-- Adva lays on the Gene Rasp as Tom runs around to shut off the alarm.

-- The TINY GLASS BULB with the DROP OF FLUID inside (*ENERGENE*) hidden beneath the Electroplier.

ADVA (V.O.)

Never checked back on that. Fluid is created each time a person uses the Rocker...

-- A drop of *ENERGENE* is viewed under a microscope, it looks effervescent, alive.



ADVA (V.O.)

A fraction of a microgram per use.

-- Adva, old and crippled, holds a small TEST TUBE with an ounce of ENERGENE inside. Her look says... *Is it possible?*

ADVA (V.O.)

It took nine hundred thousand human transports through the Rocker System to collect enough Energene. To inhibit the primary expression of the genetic abnormality making me age, at that extreme rate.

BACK TO YOUNG ADVA

She's the picture of beauty. Tone ardent...

ADVA

Would've killed me... Takes even more to make it permanent. My complete preoccupation. To save myself.

A FLASHBACK: SMALL HANDS in surgical gloves insert a sealed GLASS VIAL into a secret compartment in a new Rocker.

ADVA (V.O.)

Secretly building into every Rocker the capacity, and programming to transport the Energene to a secure location. Assigned only by me.

BACK TO YOUNG ADVA

Adva lets her weighty secrets purge...

ADVA

Changed randomly. Total focus on my own survival, no one else's.

TOM

They talk about "survival of the fittest".

Adva's hope and guilt play tag on her face.

Tom radiates his loving acceptance; *nothing to forgive.*

TOM

You notice survival comes first, in that saying.

LATER IN THE CONVERSATION

TOM

So. Energene is like water?

ADVA

Yes, just a fluid. Gave you a single vial.

(guilty look)

The therapeutic dose, or complete treatment, consists of sixty vials. Without the complete treatment, the effect is only... Energizing.

STILL LATER IN THE CONVERSATION

Adva struggles to explain...

ADVA

... telling you it was all done to make it seem more...

Adva struggles to find words. Finally...

ADVA (CONT'D)

...complicated. There's only enough Energene a year to provide for a *very small number* of procedures.

Tom looks un-convinced. Adva gets a little hot.

ADVA

I needed to protect the knowledge, it being so transportable. Would've been under constant threat of...

Tom slowly shakes his head. Adva tries harder.

ADVA

My clients, don't even know a *fluid*, has anything to do with it.

Adva stops, and flips her tone 180 degrees.

ADVA

I'm sorry.

Tom doesn't catch the reversal...

TOM

Can't believe you were thinking about future thefts just minutes after your first time in the Rasp.

Tom catches up. Stops. Softens.

TOM  
Guess you had your reasons.

Adva sits back in silence, spent.

INT. LIVING ROOM - LATER

Adva crosses legs Indian style on the chair. Sits forward.  
Her hope shines past her insecurity.

ADVA  
Found the only possible combination  
of components, when put together,  
that resulted in the distillation  
of Energene relied completely on  
the Gene Rasp, the Rocker, for its  
success.

Tom sits comfortably and very tuned in.

ADVA  
Without the Rocker being used by  
millions of people, I'd have died.  
Would never have created enough  
Energene.

Adva stops with a pained look.

ADVA  
Kelan knew that.

TOM  
Adva -- I found the same thing with  
the Rasp.

Tom shifts forward, as if pulled in by Adva.

TOM  
I'm not talking about the power  
source alone...

Tom shakes his head. Warmly reaches out to Adva.

TOM (CONT'D)  
... I'd never have succeeded...

Tom hesitates, then points electrifyingly to Adva.

TOM (CONT'D)

... without you. The Rocker would never have existed.  
Without Kelan, opening his eyes.

Tom suddenly drops his hand as in defeat.

TOM

I'd never have seen what he *saw*.

Tom pushes back in his chair in a *reaction to Kelan's loss and Adva's proximity*.

TOM

Probably would've worked to minimize the movement.

Adva holds Tom with her eyes.

TOM

Took me many years to accept, without you and Kelan, I would've failed. Completely failed.

Tom finds himself reaching out. Takes Adva's hands.

TOM

Feel so ashamed I never gave you that credit. Thanked you for everything you did. Never thanked you for making my life's work...  
Work.

Adva slides out of her seat. Kneels in front of Tom, *the moment is magnetic*.

She pulls Tom closer. Holds his head in her hands.

Kisses Tom long and passionately, with the lightest touch.  
*True love!*

ADVA

I've always loved you.

INT. IN FRONT OF THE FIRE - LATER

Adva sits and spoons in front of Tom on the living room floor, rapped together in a blanket facing the fire. (*Are they clothed or naked? We see the romantic steam*)

ADVA

Didn't know a person could feel this calm.

Adva nestles into Tom's chest.

ADVA

This is what it must feel like, an  
out of body experience...

Tom's attention is complete.

ADVA (CONT'D)

... floating over yourself. Looking  
down, finally seeing who you really  
are for the first time.

TOM

I haven't gone anywhere. And that's  
just fine with me.

Tom gently rests his chin on top of Adva's head. His eyes  
lose their focus.

TOM

Kelan called me once. Told me *he*  
had an out of body experience.

*We watch from a soaring eagle's view: flying over a snowy  
mountain top.*

TOM (V.O.)

Said he flew over the top of the  
highest mountain he'd ever seen.

*We see a breathtakingly beautiful white MOUNTAIN GOAT laying  
on its side in the snow.*

TOM (V.O.)

At the summit. Saw a beautiful  
horned mountain goat. Laying on its  
side, sleeping. Or dead?

Tom and Adva snuggle closer from a sudden chill.

TOM

Reminded him of a Bible story.  
Believed the goat was a sacrifice,  
was suppose to be him.

Tom gives an odd smile tainted with guilt.

TOM

Told him he was sleep deprived.

Tom's eyes go sober and sweet.

TOM  
Was, two days before he died.

ADVA'S FACE

is transformed with a radiant hope.

TOM (O.S.)  
If you're seeing who you are, hope  
you see yourself as... *beautiful*.

Adva is deeply touched.

TOM (O.S.)  
And free, and loved...

Tom's chiseled face is alive and determined.

TOM  
And alive.

Adva and Tom look at peace.

Adva uncovers from the blanket and *they're still dressed*.

She turns, with surprising love and intimacy, to face Tom.

ADVA  
Would Kelan tell you to use  
Energene?

TOM  
Would've taken Energene himself,  
knew me well enough.  
He would have accepted my decision.

Adva's eyes fall.

TOM  
I see this's hard for you. As of  
today...

Tom squints his eyes closed... *He's torn*.

TOM (CONT'D)  
... it's tempting. I'd feel too  
much the glutton. Never had an out  
of body experience. Sounds kind-a  
nice. I'm not like Otis' friend  
Dorothy, even Otis for that matter.

Adva's face radiates great caring.

ADVA

Dorothy and Otis... She believes he could never get his head around the fact they're both in the twilight of life. So their chance, wasn't taken. Now look. They're in different directions.

We watch from above, looking down on Tom and Adva's heads.

ADVA

They'll soon look like us.  
If we were a couple...

TOM

In my heart...

View rotates and descends to view the couple from behind, silhouetted by the fire. (*United*)

TOM (CONT'D)

... always had hopes. Never loved and lost. This love's never ended. From the day you said... *Please.*

View moves in closer and passes through them to the fire...

Turns to show their faces reflecting both fire and love...

As everything slowly fades, Adva releases a single tear.

ADVA

From the day you... Let me see.

FADE TO BLACK.

INT. OTIS' KITCHEN - DAY

SUPER: "ONE YEAR LATER"

Otis wears a black suit. Sits at the table watching his wall screen playing scenes of a funeral...

ON THE NEWS

Adva walks. PEOPLE move out of her way.

She carries a superbly CARVED WOODEN BOX the size of shoe box in her hands.

WORDS APPEAR ON NEWS SCREEN: "Funeral Of Dr. Tom Maloof"

BACK TO OTIS

A KNOCK at Otis' front door. Otis shakes his head and slowly stands up.

INT./EXT. OTIS' FRONT DOOR - MOMENTS LATER

Door opens.

Adva stands in the doorway gazing at the WOODEN BOX in her hands. She's dressed in black with a twist of a sexy shorter length skirt.

Otis follows her gaze to the BOX.

ADVA

Hello Otis, didn't see you at the service.

Adva slowly looks up.

ADVA

Meant to say... I missed you, at the service.

Adva tries not to cry. Otis gives her time.

ADVA

Tom asked me. To personally hand this to you. And...

Adva is conflicted; *afraid to let go. Trust.*

ADVA

Didn't want to wait.

Otis reaches out his hand. (*He radiates a wish for her to enter*)

Adva tears up. Pulls away just slightly.

Adva gives Otis a small smile. Tears slip down her cheek.

Her eyes seem to apologize for her own misgivings and her fear of exposing her greatest secret.

OTIS

This last year. Tom and I became good friends. Loved you very much. I'm sure you know that.

Otis sees something change in Adva, get lighter.



OTIS

I'm so sorry for your loss.  
If there's anything I can do...

Adva reaches out her hand as her fear melts away. Touches Otis' outstretched hand as if to say... *I made my decision.*

Adva hands Otis the BOX.

ADVA

Just a moment before this. Still  
would've thought, you couldn't  
possibly deserve this.

Adva smiles beautifully at Otis. (*A release*)

ADVA

Now, I know Tom was right. You are  
a lot like Kelan...

Adva's expression changes from wistful to optimistic.

ADVA (CONT'D)

... and I hope to see you again.

DISSOLVE TO:

INT. KITCHEN - LATER

Otis, in jeans and a long sleeved shirt, sits at the kitchen table with the WOODEN BOX in his hands.

He opens it...

Suddenly a SONG, with an unusual beat like "The Boy in the Bubble" by Paul Simon, is triggered to play.

Otis removes a PAPER from the box.

With his other hand, Otis lifts out a SINGLE GLASS VIAL shaped like a very thin flask. It is embellished with an interior mirrored side.

We see it is one flask of many.

Otis reads the note on the PAPER to himself.

We see the paper which reads... *DRINK ME!*

The SONG SOARS... *"These are the days of miracle and wonder"*

The PAPER also reads... *Follow instructions and CALL HER!!!*

Otis gives a wonderful smile and an unheard laugh as he looks at the mirrored glass flask, sees his reflection...

We watch as Otis' reflection becomes clearer and starts to change into an EIGHTEEN YEAR OLD version of Otis...

MATCH CUT:

INT./EXT. LARGE TAHITIAN BEACH HUT - SUNSET

The MUSIC plays on.

A shirtless, handsome eighteen year old, OTIS, is seen in a LARGE MIRROR made up of the SIXTY MIRRORED GLASS FLASKS.  
(*The containers of Otis' Energene*)

Otis turns just in time to see a naked, beautiful, eighteen year old blond...

DOROTHY

GIGGLES as she runs by and out the door with the unexpected frivolity of love. Otis runs after her.

EXT. BEACH - MOMENTS LATER

Otis catches up with Dorothy in the waves and two beautiful NAKED BUTTS dive in and disappear in the sea. (*Like a rite of passage*)

The view turns to see a PHOTO hanging on the wall just inside the hut door in this final image...

It's the CANDID PHOTOGRAPH of Dorothy and Otis united in smiles, taken before they used Energene and last seen on Dorothy's desk and Otis' night stand.

*They've arrived!*

FADE OUT:

- THE END...

AS CLOSING CREDITS ROLL WE SEE A SERIES OF CLIPS:

-- Tom(15) smiles as he listens to a song on his wooden iPod.

-- Adva(6) doing cart-wheels and flips -- the very picture of vitality.

-- Adva(6) in the hospital. Tests run. Adva's Parents getting bad news. Adva with braces on her legs and hair turning gray.

-- Adva, looking worse and worse, in different schools. Being advanced to ever higher grade levels with older and older kids surrounding her.

-- Adva(12) is helped by her UNCLE DANIEL(18 but looks 40). In a series of shots, Adva and Daniel look older and older with Adva finally looking and acting older than Daniel.

-- Kelan meeting Adva(15) and Daniel in Israel.

-- Daniel and Adva get on a plane with a banner waving behind them... "USA OR BUST"

-- Jane with the BOLT CUTTERS. She cuts the return electrical feed to the Gene Rasp.

-- Tom helps Jane get out of the asylum. Tom gives Jane a job. Tom and Jane as friends. Jane(looks 65) lays in a hospital bed as Adva starts an IV next to her. Tom in Tahiti with the new Young Jane(18) as they eat a meal together.

-- Explosion of the Lab. PEOPLE pick through the mess. A REPORTER dresses in a white lab coat and searches the area. Places items in a BOX. Tom's WOODEN IPOD goes in the BOX. the MANILA ENVELOPE with the MEMORY CARDS is tossed into the BOX.

-- SAME REPORTER in the news room. Writes "Tom Maloof" on the side and sets the box down. PAN TO a large STACK OF SIMILAR BOXES as they're filled near by. STACK OF BOXES being rolled out on a cart. A hand grabs the "Tom Maloof" box and places it on top. Box moves from place to place.

-- TWO YOUNG REPORTERS argue over something... the RED SEALED MEMORY CARD. Reporter mouths... *said not to use it*, and points to a box in the corner. RED SEALED MEMORY CARD is tossed in a box -- BOX reads "Tom Maloof". Box moves again. BOX finally ends up in the back of Vision Corp's gargantuan WAREHOUSE. Otis finds the BOX.

-- *Kelan stands on the BATTLEFIELD comforting a GIRL(18).*

KELAN  
Everything will be Fine.