

FADE FACTOR

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EXT: SIDEWALK NEWSSTAND DAY.

A mysterious looking man in a long black coat is walking by a sidewalk newsstand. He stops in his tracks when he sees a display of magazines. He picks up a copy of one and stares at the cover. It's Time Magazine's "Man of The Year" edition, featuring a stark drawing of a faceless man sitting at a computer on a table. He picks up all copies and places them on the counter, asking the clerk if he has any more. The clerk brings out another stack. He pays the man, carries the armload of magazines to a near trash barrel, takes off the top, tosses the magazines in one by one. He pulls out a lighter and sets fire to one, spreading out the remaining copies into the roaring fire. A curious crowd gathers.

INT: BACKYARD TREE HOUSE DAY.

ELLEN & KEVIN RAYNOR are playing a game at a table. Kevin is sitting with his back to the doorway and ELLEN sits across the table from him. He hands her a pocket calculator.

KEVIN

Here, you take this. Our minds can do math faster than any calculator. The answer's in there as soon as you hear the problem. The trick is to notice the answer when it pops into your head. Put a big number in.

She does as he says.

KEVIN (cont'd)

What is it?

ELLEN

Twelve-hundred, thirty-six.

KEVIN

Multiply it by another one.

She enters a second number.

KEVIN (cont'd)

What is it?

ELLEN

Four-hundred, eighty-five.

KEVIN

Okay, twelve-thirty-six times four-eighty-five. Twelve thirty-six times four-eighty-five. Five ninety nine, four sixty. (599460)

ELLEN

That's amazing! Is that a trick?

Before he can answer, she puts a finger to her mouth to motion Kevin to be quiet. She sees something outside, through a small crack in the tree house wall. She mouths the word: Dad, then gets up, and crawls out the window. Their father, DANIEL RAYNOR, pops in behind Kevin.

DANIEL

Boo!

Kevin jumps in mock surprise.

DANIEL (cont'd)

Gotcha!

Dad gives Kevin a playful hug, tickling him, and just as he notices ELLEN is not with him, she jumps through the doorway and onto Daniel's back. She had climbed around the outside to surprise him. The three wrestle around on the tree house floor.

DISSOLVE TO:

EXT: RAYNOR BACK YARD DAY.

We see the tree house above, rocking back and forth, leaves falling from the tree, and hear screams of delight.

INT: TEDDY'S BASEMENT NIGHT

Overriding sound of what could pass for music. EDWARD (TEDDY) BEHR, 16, doing a lame but loud Jimi Hendrix riff on guitar, and best friend JEFF HECHT, 17, mangling the drum beat. Large monitors show audio being recorded and a vintage reel-to-reel tape recorder is seen, running in the background. Teddy stops playing abruptly to guide his pupil.

TEDDY

Look, I know you're new to this, so let's try something. Just do this.

He takes a drumstick from Jeff and pounds out a simple rhythm: boom, boom, boom. Jeff follows his lead. He hands Jeff the other stick and goes back to his guitar.

TEDDY (cont'd)  
You have to crawl before you run.

The racket resumes with the new, simplified beat. Teddy barks out another drumming tip.

TEDDY (cont'd)  
Oh, by the way, try to space the  
beats evenly if you could.

The rhythm resumes and the song continues under the next scene.

EXT: TEDDY'S GARAGE NIGHT.

Teddy is working alone at a heavy work bench. On the bench, a large vise holds a short piece of pipe with a cap on each end. Teddy rests his left hand on the vise while he tightens one of the caps with a pipe wrench in his other hand. Suddenly, on a significant beat of the music, the device EXPLODES, sending Teddy flying into the wall behind him. He is knocked unconscious, his left hand bleeding.

INT: TEDDY'S BASEMENT DAY.

Teddy, in pajamas, is sitting on the couch, looking a little weak. His left arm is elevated and his entire hand is in a huge cast. Off to the side sits his tape recorder. Jeff sits sideways at the other end of the couch. Teddy holds a toy microphone that distorts and echoes his voice. He perks up as he speaks in his fake announcer voice.

TEDDY (cont'd)  
Here ya go, Big City! You wanna talk  
fresh? This one's still on the reel,  
in fact, we have the drummer right  
here in our studio.

He pushes the mic towards Jeff, who flips him off.

TEDDY (CONTINUING)  
And uh, we may hear from him a little  
later in the show, but now, the debut  
single, and unfortunately their last.  
You'll swear it's Jimi, but it's  
s(not)!

As he announces the ad-libbed band name, he hits a switch on the tape recorder, playing the song he and Jeff recorded just two nights earlier.

JEFF

You're an idiot! You could have blown yourself up.

TEDDY

Hey, it was just a few match heads and stuff inside a pipe. You saw it. How would I know it could do that? Man you should have seen it!

Hey, (mockingly) how about an exclusive? Say, on your dad and Mrs. Nero?

He pushes the mic towards Jeff. Jeff throws it across the room, smashing it against the wall as Teddy reels in mock fright.

TEDDY (cont'd)

Hey, okay, I'll take that as a no comment!

INT: AUNT AMY'S LIVING ROOM DAY.

As Kevin, Ellen and their dad enter, their aunt, AMY BROCK, 45, gives them a warm welcome. Dad is carrying a large trench coat, obviously concealing something. He hands it to Amy.

AMY

Here, let me take that coat.

DANIEL

Thanks. Careful, it's heavy.

AMY

It always is. You kids make yourselves at home. Dinner's just about ready.

INT: AUNT AMY'S SPARE BEDROOM NIGHT.

She is tucking ELLEN and Kevin in for the night.

AMY (cont'd)

You two get a good night's sleep. Your dad will be back tomorrow afternoon, then we'll go out on the boat.

ELLEN

Alright, I wanna steer! We can go to the island!

KEVIN

What does Dad do out of town?

AMY

I'm not sure exactly. He's a researcher. A scientist. So it's important stuff. I do know that.

KEVIN

I wanna be a scientist. It sounds exciting!

INT: GOVERNMENT RESEARCH LAB AIRLOCK DAY.

The buzzer at the door sounds and security guard, TOM HUDSON, in a steel cage, checks his monitor before pressing a button to let Daniel into the airlock. Daniel walks in, key-card in hand. He swipes the card in a locker, opens the door, nonchalantly undressing.

DANIEL

Hi Tom.

TOM HUDSON

Hi Danny, ready to hit it again?

Daniel removes everything, including his glasses, and carefully puts them away and closes the locker door. He then stands, naked, on a riser in front of Tom's window.

DANIEL

Yea, Tom. Another day, another dollar.

TOM HUDSON

Wanna turn around for me? Hey, how about those Hawks?

Tom watches closely as Daniel turns around. Mirrors on the walls let him see from all angles. Tom checks a monitor to get the x-ray view.

DANIEL

Fraid I'm not much of a fan, Tom. I thought you knew that.

TOM

Yeah I know. Just checking. Looks good.

He presses another button. A click is heard and Daniel swipes his card in another reader. The door opens and Daniel exits the airlock.

INT: LAB CLEAN ROOM DAY.

Daniel, still naked, enters another room. He takes a fresh uniform down from a rack on the wall and dresses. He swipes his card in another reader, opening a small locker. He takes out another pair of glasses and a communication device, and closes the door. He checks the mirror on the wall as he dons a lab coat, clips the device on the coat, swipes the card in yet another reader and the door opens. He exits the room with a slight wave to Tom via the surveillance camera on the wall. He mutters under his breath.

DANIEL

Asshole.

INT: GOVERNMENT LAB MAIN ROOM DAY.

Daniel enters an enormous, brightly lit room. It's bustling with activity. The room is outfitted with equipment racks, windowed booths and computers. He attempts to make it past his boss open office door to get to his own office, but he doesn't make it. GUS MORGAN, 50, yells at him.

GUS (O.S.)

Daniel! That you? Come on in!

INT: GUS OFFICE DAY.

Daniel enters. Gus, is sitting behind his government issue desk.

DANIEL

Look, Gus, I know what you're going to say. We're stuck at 60%.

GUS

You saw the tracker?

DANIEL

I don't have to. I told you, these viewers are still new. They have six months experience. Six months! That's it! And they're at 60% already. That's a damn good hit rate.

GUS

I know, you just need more time.  
Look. Focus! Remote viewing.  
Nothing else.

DANIEL

But there's so much more.

GUS

There is no more. You just don't get it. The boys want remote viewing. They're hung up on this idea of peeking on their enemies without their knowing it. I don't know, kind of an obsession with them. That's all they're really interested in. Other than that they don't have much use for us. Either we can deliver the goods or we can't. They see results or yank our funding. Kind of simple really.

Now you can dilly-dally around if you want on your own time but when you're on MY clock you're working for me. So let's see those results. Cheat if you have to!

DANIEL

No way! No drugs. That's where I draw the line.

GUS

You draw all the little lines you want. I'm not the one you need to con. You put on a nice show for the board and we get to keep doing what we're doing. Got it?

INT: SCHOOL CAFETERIA DAY.

Jeff and Teddy (high school age). Jeff is staring across the room at a girl. She has reddish long hair, is talking with friends, her back to Teddy and Jeff.

TEDDY

Earth to Jeff. Earth to Jeff.

JEFF

Yeah.

TEDDY

You know, you could go over and introduce yourself ask her her name, take her to a movie. Or you could just stare at her like a stalker every time you see her.

JEFF

You're so dense! You don't understand.

TEDDY

Okay, I'm just saying

JEFF

Well, don't!

EXT: BOAT DAY.

It's a beautiful, warm day. ELLEN is at the wheel of the family cabin cruiser and Daniel and Amy are relaxing on the deck. Kevin, nose in a book, is up on the bow.

ELLEN

Almost there, DAD!

DANIEL (SHOUTS TO FAITH)

Steady as she goes!

(TO AMY) Thanks for all the help.

AMY

Hey, what are sis-in-laws for?

DANIEL

You've made her passing so much easier on us all. Sometimes I forget you lost your sister.

AMY

Carol would have wanted me to help □  
They're like the kids I never had.  
Besides, I need to stay busy.  
Retirement doesn't sit well with me.  
I like this surrogate mom thing.

He puts his hand on hers and rises to help ELLEN. They drop anchor in the middle of a small cove, then launch the dingy. Amy stays behind as ELLEN and Kevin board. ELLEN starts the outboard; Daniel grabs a large backpack and boards the dingy. They take off for the nearby island, exchanging waves with Amy.

EXT: GOAT ISLAND DAY.

Daniel puts his backpack on as the three drag the dingy up onto the beach. Kevin and ELLEN head one direction and Daniel heads another.

DANIEL  
You guys'll be in your regular spot?

KEVIN  
Yeah, Dad. Have a nice hike!

DANIEL  
See you in about an hour!

INT: CAR ON RURAL MOUNTAIN ROAD NIGHT.

Daniel Raynor is driving along the curvy road. Headlights approach quickly from the rear. He is being tailgated. Driving a little too fast, he rounds a blind corner to see a large van straddling both lanes ahead. A man stands to the left of the van, waving his hands. Daniel swerves to the right and runs off the road. It's a sheer drop-off. The guardrail has already been smashed and offers no resistance.

EXT: SAME MOUNTAIN ROAD DAY.

Several police vehicles, a black government car and two tow trucks, one black, are on the scene. Gus Morgan, accompanied by a no-nonsense government official, confronts SHERIFF'S DEPUTY BOWMAN, who is bent down eyeing the guardrail.

GUS  
Bowman?

Gus and his friend present their IDs. Deputy Bowman stands, faces him.

GUS (cont'd)  
We'll take it from here.

The car will be at the impound lot.  
You can pick it up there.

He glances at the government official, then back to Deputy Bowman.

GUS (cont'd)  
This vehicle is Government property.  
This is a government case. Your  
investigation ends here. Understand?

EXT: AMY'S HOUSE DAY.

Amy, Kevin and ELLEN, dressed in black, approach the front door. Amy reaches for her keys and notices the door is ajar. She pushes the door open and looks on in horror.

INT: AMY'S LIVING ROOM DAY.

Furniture is upturned. Lamps are broken. Plants are dumped out onto the carpet. The place is trashed.

INT: CONFERENCE ROOM DAY.

Gus opens the door to the nondescript government room. The room is mostly unfurnished, save for a table and a couple of chairs. Amy enters. They both sit. Amy gets right to the point.

AMY

Didn't find what you wanted, did you?

GUS

What do you mean?

AMY

Let's get on with this. I'm going to ask you one question and I want a straight answer. If you can't answer it to my satisfaction we're wasting our time.

GUS

Okay.

AMY

Did you have anything to do with Daniel's accident?

GUS

Look. Daniel Raynor was our most brilliant researcher. He had our trust and our admiration. Sure, he was under heavy security, not only for our protection, but for his. But he was entrusted with the success of this whole project. He was getting very close to a major breakthrough. His death set the program back at least ten years.

AMY (GETTING UP TO LEAVE)

Nice talking to you.

GUS  
Wait! Sit down. Please.

Look, all I can tell you is this:  
Our government, our government, had  
absolutely no involvement with Daniel  
Raynor's death. I swear!

AMY  
Okay, let's say I believe you. Now  
what? Where do you go from here?

GUS  
What do you mean?

AMY (STANDS UP)  
You need me and you don't even know  
it yet. Give me a call when you get  
a clue.

INT: HECHT LIVING ROOM DAY.

Jeff's father ARNOLD HECHT and neighbor lady, JUNE NERO,  
enter, laughing. They're playfully tickling and giggling as  
they make their way to Arnold's bedroom. They close the door  
behind them.

INT: JEFF'S BEDROOM DAY.

Jeff is awakened by the commotion, laughter and sounds of a  
bed squeaking, in the adjacent bedroom. Slowly, tears fill  
his eyes. He pulls the pillow over his head.

INT: TELEPHONE COMPANY SWITCH ROOM DAY.

The room is alive with the din of clocking relays and  
telephone sounds. Teddy's father BILL BEHR is showing his  
son around his workplace. Teddy is fascinated and wants to  
know what everything does. They stop by an equipment rack  
and Bill slides a large piece of equipment out so Teddy can  
see the inner workings.

TEDDY  
I thought you could only put one  
phone call on one telephone line.

BILL  
Not anymore. That would take a lot  
of wire. Nowadays we can put lots of  
conversations on one pair of wires by  
multiplexing.

TEDDY

How?

BILL

Well, each conversation is mixed with a tone, modulated. Each call gets its own, different tone. At the other end we use a demodulation to separate them back out again. Kind of like radio stations, on different channels.

TEDDY

That's amazing!

EXT: CITY PARK DAY.

Amy is sitting on a park bench. Gus approaches. She looks up. He motions for her to follow.

GUS

We'd better keep moving. Can't be too careful.

AMY

I knew you'd call.

GUS

Okay, so Daniel sabotaged the project.

AMY

Bullshit! Don't give me that sabotaged crap! He was a patriot, and he was killed for it! If anything it was self-defense. He outsmarted you, that's all. So he left a few details out of the log. So what?

GUS

So, all that research goes down the drain. Lost. Great. Some patriot. We pay him and he screws his own government by breaking the law.

AMY

You knew he had a photographic memory, didn't you?

GUS

So?

AMY

So what if he memorized all his research every day and copied it down when he got home. And what if he'd been saving all of that research in a safe place? Years worth of study □ on not just remote reviewing but a lot more.

GUS

Okay, I'm listening.

AMY

Before you get any ideas, they're hidden away where nobody will ever find them, even if you kill me. And I'm the only one who knows where they are. And don't try to blackmail me. I'm an ex-cop. And I have cancer. Terminal. I might have a year. Maybe two. So I have nothing to lose. Don't even think about fucking with me.

GUS

So what do you want?

EXT: CITY PARK DAY.

Some time has passed. Gus and Amy are in another part of the same park.

GUS (cont'd)

I could support the idea. I know people who would underwrite the project. College for two, research facilities. It's peanuts to them. They'd have to see a return on their money, but if what you're saying is true and what Daniel was alluding to has any basis in fact, I think I can convince them to do it.

Except for one thing.

INT: AMY'S LIVING ROOM DAY.

ELLEN and Amy are talking. The TV is on, but they aren't watching.

ELLEN

It won't be the same. Not seeing him. Not seeing that face. His smile.

AMY

The important thing is your father's research. He believed in it so much. It was more important to him than life itself. I'm so proud of you. Let's walk and talk.

They go outside, leaving the TV on. It's a news program. TV audio is heard.

REPORTER

We have just learned that the search for Kevin Raynor, 18-year-old son of the late research scientist, Daniel Raynor, has been called off.

EXT: MOUNTAIN RESORT PARKING LOT DAY.

A NEWS REPORTER stands with a mountain in the background. She speaks into a microphone as a camera crew and hikers watch and rescue workers put their equipment away. On screen is a recent picture of Kevin, handsome boyish good looks.

REPORTER (cont'd)

The younger Raynor had been reported had been reported missing, and presumed dead. He was a member of a team hiking expedition on rugged Mt. Herschel when he became separated from the group on Sunday.

The Herschel trail is among the most dangerous on the mountain, with steep cliffs and deep ravines. The search for Raynor was called off at 8 PM tonight after an extensive 5-day manhunt. Raynor is survived by his sister, ELLEN, and aunt, Amy Brock. His father, Daniel was killed in a one-car accident 5 years ago near Scott's Pass, just a mile from where his son was last seen.

INT: JULIUS RECTOR'S OFFICE DAY.

JULIUS RECTOR and Ellen are going through a large stack of resumes. They make an odd couple, she a trim, attractive brunette, and he, looking seven years her senior with a rather lump, irregular looking face. Ellen, holding two folders in her hand, gives one to Julius. He studies it carefully.

ELLEN

Here's our audio guy. He's totally self-trained but his work with subliminal messages is nothing short of genius. He's been published more than anyone else in the field. He builds a lot of his own equipment from the ground up and he's excited about the project.

JULIUS

Yes, I read of his work in Scientific American. Good call. Okay, who else?

ELLEN

For project coordinator there's Jeff Hecht. All the right credentials, spotless reputation, he's a computer wizard and is one of the most respected people in the field. He's perfect.

JULIUS

So I see. Can we get him?

ELLEN

We've got em ... both. AND here's the clincher: They know each other. When I told them they'd be working together they couldn't believe it! Hecht even called me back to make sure it wasn't a crank call!

INT: JEFF'S LIVING ROOM DAY.

Jeff is awakened at 7:00 by an alarm. He gets up, groggily stumbles to the computer, turns it on, pours a cup from the automatic coffee maker and settles in to check his email.

Computer screen shows a long email from his mother:

"Hi Jeff, I hope you're doing well. Guess who I heard from! Your father! He's living in Florida, and he's planning a trip out this way..."

Jeff hits the delete button without reading the rest of the email.

INT: HECHT FAMILY KITCHEN DAY.

Jeff's mom, Marge Hecht, 37, dressed for work, puts a breakfast in front of her son. Jeff starts picking at the food.

JEFF

But, why does he have his own room?

MARGE

Well, because of his snoring, and he likes to smoke, and he keeps odd hours, being a sales man. Why?

INT: JEFF'S LIVING ROOM DAY.

Jeff checks the next email. It's from Teddy:

"Hey Pal! So we'll be working together! We've got a lot of catching up to do. See ya there! I hear they'll have a bitchin' buffet ... Better get there early!"

Jeff laughs, takes another drink of coffee.

INT: RECTOR BRAIN RESEARCH INSTITUTE DAY.

Jeff Hecht and the other new recruits filter into the plush main gathering area for a welcoming party. The atmosphere is warm and casual. The feeling is upbeat, creative, and energetic. A photographer is roaming the room taking pictures. Jeff and Teddy see each other, shake hands, then spontaneously hug.

JEFF

Teddy!

TEDDY

Hey, together again. How cool is that?

JEFF

So catch me up, how'd you get here?

TEDDY

The short version? Okay, after the radio station I got a job making subliminal tapes. It was so lame. Get this: we'd have a guy whisper into a microphone things like, "You are worthy of success."

(MORE)

TEDDY (cont'd)

You are smart, and people like you. You feel full and have no desire for that doughnut. "The thought of smoking makes you sick." Things like that. Then we'd just mix that in with ocean wave sounds, but mix it down so low you could hardly hear the guy, then turn him down a little bit more. And the weird thing is it kinda worked.

Then I remembered some stuff my Dad had told me about how the phone company could get multiple calls on one line. I wondered if subliminal messages could be handled the same way, and whether the subconscious mind was smart enough to still hear them. Turns out it worked! Just dumb luck. And here I am!

Hey, are those pigs in a blanket?

While Teddy steers them towards the buffet table, Jeff follows, but is distracted by something across the room. Julius and Ellen Rector have just entered. Jeff freezes.

TEDDY (cont'd)

Beep Beep! Hey buddy, your seat-belt's dragging on the ground!

JEFF

Huh?

TEDDY

That, my friend, is the fresh young wife of Julius Rector. And as you can see, rather nasty looking.

Jeff smacks Teddy, almost spilling his drink and plate of snacks. Teddy reels playfully, not dropping a crumb.

JEFF

I know who it is, you idiot.

Julius and Ellen make their way through the crowd, working the room like a couple of well polished politicians, smiling, chatting and shaking hands with all they see. They either love being around people or know how to fake it. She's conservatively dressed, and he is in an expensive 3-piece business suit. They approach Jeff and Teddy. Rector extends his hand to Jeff and smiles warmly.

JULIUS  
 Jeff Hecht, I'm Julius Rector. Very  
 pleased to meet you.

JEFF  
 And me too. You know my name.

JULIUS  
 I know everyone's name. It's kind of  
 a thing with me. It's not hard  
 really. And you must be Edward Behr.

TEDDY (MOUTH FULL OF FOOD)  
 Yes, they call me Teddy. When your  
 name is Behr, I guess it's  
 inevitable.

JULIUS  
 Then Teddy it is. And this is Ellen.  
 Ellen, Teddy Behr and Jeff Hecht.

TEDDY  
 Pleased to meet 'cha!

Ellen shakes Teddy's hand, and then Jeff's. He looks a  
 little stunned.

ELLEN  
 Hi Jeff.

JEFF  
 My pleasure. Good on the phone. I  
 mean, we spoke before ... on the  
 phone.

ELLEN  
 Yes, we did. Good to meet you face  
 to face.

JULIUS  
 Well, I'd better get ready for the  
 orientation. See you both then, 10:00  
 sharp!

Teddy, still chewing, waves to Julius, then to Jeff and  
 Ellen, then heads back to the buffet, leaving Jeff and Ellen  
 to talk.

ELLEN  
 So, you'll be coordinating the sleep  
 experiments.

JEFF

I am so excited. When can I see the lab?

The photographer gets their attention. Ellen moves a bit closer to Jeff. They face him, smile, and he snaps their picture.

ELLEN

I'll show you around right after orientation. Julius likes to do his magic show for all new recruits. That's what I call it. This is the biggest crowd we've ever had. It's a pretty exciting day, seeing all these new faces.

Well, see you in a little bit.  
Welcome aboard!

She shakes his hand again. As she turns to leave, Jeff looks down at his hand, then at Ellen's departure.

INT: LARGE LECTURE HALL DAY.

The 150 or so new recruits are scattered throughout the room. At the front is a long table for demonstrations, a podium, a small wastebasket, and a large video screen and blackboard behind a shallow stage. Jeff and Teddy are sitting together near the front center of the hall, reminiscing. Other new hires, mostly fresh out of college, are fidgeting and talking. Some seem impatient. The clock reads 10:10. Teddy shows Jeff his program.

JEFF

Look, it even says right here  
Orientation starts promptly at 10am.  
They were pretty specific about that.

TEDDY

Hey, it all pays the same. So, I  
thought you only liked redheads.

JEFF

I know who you're talking about, and  
it wasn't red. It was auburn!

TEDDY

Oh Yea .. aw-burn! Sorry.

Clock now says 10:12. A slightly hunched over older man, apparently a janitor, approaches and inspects the wastebasket as if to see if it needs emptying. Nobody seems to notice. He casually walks around behind the podium, then rises slowly to his full height. It's Julius Rector! The crowd quiets immediately. All eyes fix on him.

JULIUS

Can anybody tell me what just happened?

A SMARTASS from the back of the room, mutters something under his breath.

JULIUS (cont'd)

What was that? Please repeat that, so we can all hear. You're not in class. You're a team member. Please, it's okay.

SMARTASS (MEEKLY)

You were late.

JULIUS

Not true. I was not late. I was early.

He starts to move to the center of the seating gallery, pointing to a chair.

JULIUS (CONTINUING)

I was sitting right down here. Didn't you see me? Here. Here's my stuff.

He picks up a small notebook and pen from the table.

JULIUS (CONTINUING)

In fact, I left these here.

He takes the items back to the podium with him as he talks.

JULIUS (CONTINUING)

This has been a demonstration of what we do here at RBR. You have all seen me. I made a point to shake the hands of each and every one of you, introduce myself while looking you square in the eyes. So you all know me. But when you came to this lecture, nobody recognized me. Nobody noticed. Like I was transparent.

As he speaks, the video screen shows a replay of the scene, showing a wide shot of the auditorium with him sitting in his place, then getting up and walking hunched over towards the podium.

JULIUS (CONTINUING)

Even when I came up to the front of the room, you didn't see me, until I wanted you to.

The lights gradually dim, almost imperceptibly. He walks around the room as he speaks, and an animated presentation illustrates his points on the video screen.

JULIUS (CONTINUING) (cont'd)

You have all heard that we only use a fraction, 10%, of the capacity of our brains, but why? Why don't we use more? Because we don't need to.

Screen shows 3 keys, marked Knowledge, Need and Practice.

JULIUS (CONTINUING) (cont'd)

There are 3 keys to unlocking our full mental capacity: (1) Knowing it's there, (2) The need to use that capacity, and (3) Using it every day: Practice. Need is the most important key.

The Need key enlarges and the others fade away.

JULIUS (CONTINUING) (cont'd)

Evolution is driven by need. A limb or organ that has not been used for generations will eventually shrink and disappear altogether. Consider organs like tonsils and appendix. What are they for? We remove them routinely, and people still live pretty good lives. Who knows what they may have done, how they could have served ancient man. Could they have helped fight disease? Might they have aided nonverbal communication? Could Neanderthal Man have smelled a predator coming from a mile away? Look at the little toe. It seems to be shrinking. Maybe it's next in line for elimination.

Series of shots of toes, some of them wiggling, gets a few giggles out of the crowd. As the lights gradually come back up, a few of them gasp as they realize Rector has changed clothes, out of the janitor clothes and into his suit, without them noticing.

JULIUS (CONTINUING) (cont'd)

The smarter man gets, the less brain he needs. At some point, early man reached a crossroad. He could have turned right, or left.

Had he turned right, he would keep the coat of fur to keep him warm, continue chasing animals on foot, and maybe even gotten faster. Had he turned right he could have developed his powers of ESP and clairvoyance. The brain could have grown more powerful.

Instead he turned left. He became inventive. He invented blankets and clothes and discovered fire to keep him warm. The fur went away. He invented spears, and later, guns, so he no longer had to chase down animals on foot. Now even a pig can outrun us. He invents radio, satellites and cellular technology, and most of us don't even think ESP works. He invents the computer so he won't need to do calculations anymore. I could go on and on, but I sense you think I already have.

Welcome to RMR. We're reminders. We remind people of the incredible minds they have. We remind those minds of their inner abilities. This is what I would like you to focus on. Consider the possibilities, and then turn them into realities.

INT: RMR SLEEP LAB DAY.

Ellen leads Jeff and Teddy into the lab for their first look. They are obviously pleased.

Teddy goes straight to the audio booth, a soundproof room with a large double-pane window looking into the sleep lab. Teddy pushes the heavy door to enter the booth.

TEDDY

Wow, this is well done. I like the way the room floats on shock absorbers, the way it should. Total isolation, beautiful!

His voice drops off to nothing as the heavy door closes behind him.

JEFF

Kid in a candy store.

ELLEN

And you?

JEFF

I'm not as into hardware and toys as Teddy, but I do appreciate having the tools and the staff so I can do my work. So that's the sleep chamber?

Jeff points to an adjoining room, visible through a one-way mirror.

ELLEN

Yes, one of them. There are 3 here, with infrared cameras so you can monitor the sleepers in darkness. Those are the monitors. There's also a remote chamber at G Lab in case we need proximity isolation.

JEFF

G Lab?

ELLEN

Yes, It's a separate, secret, high security facility. It's hidden, for absolute separation. I don't even know where G Lab is, except that it is exactly 30 miles from this room.

Suddenly there's a loud SIREN followed by an ominous, official sounding announcement.

TEDDY (ON INTERCOM)

Attention! This is not a test. Leave the building immediately! We are under attack!

(MORE)

TEDDY (ON INTERCOM) (cont'd)  
 This announcement will not be  
 repeated. I repeat, this message  
 will not be repeated!

JEFF  
 Knock it off meatball, you scared the  
 shit out of us!

TEDDY (ON INTERCOM)  
 Sorry. Just testing the system. It  
 works.

ELLEN  
 Is he always like this?

JEFF  
 Afraid so.

TEDDY (ON INTERCOM)  
 I heard that!

She pushes a button on the counter and talks to Teddy.

ELLEN  
 Teddy, front and center.

Teddy enters, sits by Jeff while Ellen takes a couple of  
 thick presentation folders out of a desk drawer and hands  
 one to each of them. They listen intently, especially Jeff.

ELLEN (CONTINUES)  
 Here, hang onto these. Read 'em when  
 you have time but don't take 'em out  
 of this room. They document all of  
 our research to this point. As you  
 know, my father, Daniel, began this  
 project while a researcher for the  
 government. Julius and I picked up  
 from where he left off, and we've  
 made pretty good progress, as you'll  
 see.

There's someone I want you to meet.

Ellen stands and leads the pair out into the halls of RMR.

INT: RMR HALLWAY DAY.

ELLEN (CONTINUES) (cont'd)  
 99% of the new recruits here at RMR  
 have education and/or psychology  
 backgrounds.

(MORE)

ELLEN (CONTINUES) (cont'd)  
They are either involved with developing the curriculum or teaching it training the people who will actually administer the RMR program to our clients. Later we'll bring in marketing and sales.

What the three of us are here for is to tackle the two major challenges we face today at RMR. One, get the training time down from two weeks to three days, and two, eliminate fading, what I call the Fade Factor.

This program is powerful stuff. A client can expect at least a 200% increase in memory retention, vastly increased mental acuity and calculation skills and even acute intuition! A client will actually be able to make better decisions by being able to sense future consequences of his day-to-day decisions.

They approach a door with a sign that says □Physical Condition. Ellen swipes her key card in the lock and they enter.

ELLEN  
And here is the gym.

INT: RMR GYM DAY.

A large workout area with treadmills, exercise bikes and weight machines. There are a few people in gym clothes in various stages of their workout routine. They approach KATHY, a fit 25-year-old, sweating as she pedals a stationary bike.

ELLEN (cont'd)  
This is Kathy. She increased her mental acuity by 200% by standard measurement upon finishing her 14-day training program. She's been on the maintenance program for 6 months now. Read any good books lately, Kathy?

KATHY (BREATHING HARD)  
I just finished "The Bean Trees by Barbara Kingsolver".

ELLEN  
Okay, what's the first paragraph on  
page?

She motions to Teddy to say a number.

TEDDY  
71.

ELLEN  
Page 71.

KATHY  
She rubbed her neck and turned her  
face to the sun again. Lou Ann's  
face was small and rounded in a  
pretty way like ...

JEFF  
Amazing.

ELLEN  
I think we get the point, Kathy. And  
what do you have to do to maintain  
this level of performance?

KATHY  
This. A half hour on the bike or  
treadmill, running 5 miles and  
weights, plus the vitamins and I can  
only eat what's on the RBR diet.  
That's the hardest part.

TEDDY  
Every day?

KATHY  
Every day. Plus an hour study session  
a day.

JEFF  
And if you don't?

KATHY  
If I cheat, just a little, I notice a  
real decline in just a few days.

ELLEN  
Thanks, we'll let you go.

She leads Jeff and Teddy over to a large wall chart.

ELLEN (cont'd)

This shows the whole story for a typical client. Here's the beginning score, before training. Notice as the days of training go by, the score climbs at a rapid rate, reaching a peak at about 200% by the end of the 14 days. Then with no maintenance, it gradually falls, back to the original 100% by about eight days.

The other lines on the chart represent various alternate levels of maintenance: exercise only, diet only, study only, exercise and diet only, diet and study only, and so on. As you can see, nothing but the full program works to keep the client on the growth path. That's the Fade Factor.

INT: RBR HALLWAY DAY.

Ellen continues as they walk down the hall back to the sleep lab.

ELLEN (cont'd)

So those are our challenges: Get the training program down to 3 days and deal with the Fade Factor and make it painless.

TEDDY

A daily audio program they could listen to a few minutes, a couple of times a day.

ELLEN

That's what I'm thinking. Successful marketing depends on it. It's got to be simple to use or the general public won't go for it. So can we do it?

TEDDY

It's what I do! And maybe after a while they won't need the audio reminder at all.

ELLEN

I'd like to think so, but Julius believes it would take 2 or 3 generations before the effect would be permanent. Evolution takes a long time.

INT: SLEEP LAB DAY.

Jeff, Teddy and Ellen enter, talking excitedly about the challenges ahead.

ELLEN (cont'd)

Jeff, you set up the experiments and monitor the results and Teddy, you work on the audio program.

TEDDY (EXCITED)

When can we start?

ELLEN

Today if you want. It wasn't supposed to be a work day, but if I don't turn you loose on this now I think you're going to burst!

TEDDY

Yeah team! We are the Anti Fade Brigade!

ELLEN

That's the spirit!

Ellen leaves. Teddy puts his feet up on the counter, while Jeff starts setting up his computer.

TEDDY

Can you believe this? It's a dream come true.

JEFF

They seem to have thought of everything.

TEDDY

Yeah, we don't even have to worry about power failures, with all the sparks flyin' between you two!

JEFF

Oh yeah? Spark this!

Jeff slaps Teddy's feet off the counter, sending them slamming hard to the floor. Teddy spins in his chair and lets out a howl.

INT: RBR SLEEP LAB, SLEEP CHAMBER DAY.

A female subject in her 20s is lying on her side on a small hospital bed. There are wires attached to her scalp, neck and wrists. She's apparently sound asleep in the partially darkened room.

INT: RBR SLEEP LAB MAIN ROOM DAY.

Jeff monitors the subject's vital signs from the adjacent sleep lab control room. They show up as a colorful display on Jeff's computer. Her image is visible on a nearby monitor, colors distorted due to the low light condition. Ellen looks over his shoulder, writing notes on a clipboard. Jeff talks to Teddy over the intercom.

JEFF (cont'd)

Okay, subject's in REM. Start the program.

TEDDY

Starting program 1.3, level minus 40 and fading. Minus 1, zero.

JEFF

Okay, give it 30 minutes. Take a break.

Teddy starts speaking from his booth in his soft late-night DJ voice over the intercom.

TEDDY (ON INTERCOM)

Hi, thanks for joining us tonight. We've had a request for Jeff and Ellen, working hard over at the RBR Sleep Lab. Keep up the good work down there. Happy dreams.

He starts the music. It's Ravel's Bolero, the love theme from the movie '10'. Jeff and Ellen give him two laser looks through the window. Teddy fades the music down and changes the subject.

TEDDY (ON INTERCOM) (cont'd)

Okay, I have a question. How come we have to have lab rats to test this program. Why not test it on me? I want to be smart too.

ELLEN

Other than the occasional lapses in judgment, you are smart. And you know we can't risk distorting your observations. I'm the only one on the team who's gone through it so far but let's keep the two of you outside for now. Believe me, you don't want to go through the current program. It's like going back to school and staying there. It's a lot of work. Remember Kathy? Besides, Julius would freak!

TEDDY

Yeah, well he doesn't need it. He's a genius!

At that moment, Julius enters the sleep lab, oblivious to their conversation.

JULIUS

So how's the first program working?

ELLEN

Very well. We've increased retention by 3% already. Looks like we're on the right track.

JULIUS

Excellent! If things keep going this well, it could put us months ahead of schedule. Keep me posted.

EXT: CITY PARK DAY.

Jeff and Ellen are strolling while Jeff lunches on a hot dog.

JEFF

I just don't know if we should be here together like this.

ELLEN

Like what?

JEFF

You know, like this, in the park.

ELLEN

We're not alone. Look, there's a guy! And over there, it's a woman. There's even a baby! There are people crawling all over this place!

(MORE)

ELLEN (cont'd)

We're walking in the park. What's wrong with that?

Look. If it's Julius you're worried about, he could care less if you and I spend time together. He's totally consumed in one thing: his research. But if you'd rather not

JEFF

No, it's okay.

INT: RBR SLEEP LAB DAY.

Two monitors show two sleep subjects in the booths, a man and a woman. They're both apparently asleep, the man snoring slightly. Jeff is showing Ellen something on his computer screen. Teddy is in the main room with them, sitting on the counter.

JEFF (cont'd)

Here's what we have in a nutshell. Last night we had Janet and David in adjacent rooms. We were using program 2.2 with the special trigger tone Teddy added.

TEDDY

It's a pulsed tone. Kind of opens the door to the subconscious just a crack. Since it's different for everyone we were going through the combinations, 12 hertz with David in chamber 2.

JEFF

We then fed the same program to Janet. Figured we'd do the sweep on both at once. And something happened with the brain wave signatures. They became identical! I'm talking exactly alike. Janet's exactly matched David's.

TEDDY

Yeah, it's like somebody flipped a switch, the weirdest thing!

ELLEN

Are you sure? But they're signatures. No two are alike.

JEFF

We checked and double-checked. That's only the half of it. Today we got two fresh subjects: Mike and Stephanie, and the same thing happened! So we decided to push it. Thought there might be some local interference. We sent Marsha to G Lab. She should be asleep by now.

ELLEN

So you're saying that somehow there's communication between the two sleepers if they're on the same pulse frequency?

JEFF

Well, before we jump to conclusions, let's see if proximity has any effect. Theoretically, communication between two minds would be independent of proximity. It wouldn't be like radio waves but more of an instantaneous knowing.

ELLEN

Let's find out.

Teddy takes his cue and moves into his audio booth. They watch Marsha on a monitor labeled "G Lab Sleep Booth".

JEFF

Looks like Marsha is out□. She's in beta. Ready to roll. Teddy, let's try it with Andrew first. He's in booth 1. Let's use 12 Hertz again. Start feeding.

TEDDY (O.S. ON INTERCOM)

Feeding booth 1, up to standard level, 12 Hertz.

ELLEN

Brain-wave distortion normal.

JEFF

OK, we have Marsha on the monitor from G Lab. Feed the same program, from a different source, to G Lab.

TEDDY (O.S. ON INTERCOM)

Feeding G Lab, up to standard level, 12 Hertz.

ELLEN

They match!

JEFF

Yeah, look at that. All of the sudden something happens and bingo! They're identical! Teddy, cut the feed to Andrew for a second.

TEDDY (O.S. ON INTERCOM)

Cutting feed to booth 1.

JEFF

See? They drop out of sync. Both back to normal signatures. Back on, Teddy.

TEDDY (O.S. ON INTERCOM)

Feed resuming to booth 1.

ELLEN

They match, again. No doubt about it.

Teddy runs in from his booth to get a better look. The three are silent for a few seconds, letting the reality of what they're seeing sink in.

TEDDY

We did it. We did it!

ELLEN

This is off track but we might be onto something. Something revolutionary.

TEDDY

Consistent, accurate communication, during sleep, between two subjects. 100% repeatable. For the first time ever in a laboratory!

JEFF

Without the subjects even knowing about it.

TEDDY

Yeah! Or consenting to it.

JEFF

You're right, Ellen. This is off track. We need to just sit on this for a while. It's too hot to handle. It's so new. We don't even know what's happening or why.

(MORE)

JEFF (cont'd)

And if this is real, it opens a whole new can of worms.

ELLEN

I totally agree, on principle, but it's not that easy. Everything has to go on the log. No exceptions. There's no way to hide it anyway. All the computers are networked and all activity is logged automatically. Lets just log it and leave it and see what happens.

INT: CONFERENCE ROOM, JAPAN DAY.

A handful of perfectly dressed executives are seated around a gleaming black marble conference table high above the Tokyo skyline. At the head of the table is a powerful looking Japanese CEO. This is obviously a high level meeting. He is surrounded by representatives from many different countries, as shown by their diverse faces and complexions. Each of them is surrounded by small piles of documents, laptop computers, cell phones, palm devises and one or two assistants. One of the executives stands out because he is by himself. He is calm with a confident smile, with no notes, no computer and no assistant, but takes part in the lively discussion. By his subtle facial expressions and half smiles, it is apparent the man at the head of the table is impressed by someone able to do complex business with no assistance.

ANNOUNCER (O.S.)

Pack light, and still pack a wallop at the conference table. Your secret weapon is spelled R-B-R. It will change your life, in just three days.

INT: JULIUS AND ELLEN RECTOR'S FAMILY ROOM NIGHT.

Julius stands by a large TV monitor, surrounded by a group of RBR employees. He and Ellen are hosting a dinner party.

JULIUS

I thought you'd like to be among the first to see our new TV commercial. Thanks to your hard work, and a little luck, we are very close to making our 3-day training program a reality. Within the week we will be ready to offer not only that, but a simple program to maintain performance with as little as 40 minutes a day of passive listening.

(MORE)

JULIUS (cont'd)

This is truly an achievement of global proportions. And more than that we are seeing what I believe is a totally new era. The end of the computer age and the beginning of the age of the human mind. Let me propose a toast.

(HE RAISES HIS GLASS) To you. To all of you! Thank you and keep up the good work.

The guests clink glasses and break off into small groups to chat. Ellen joins Jeff.

JEFF

I like this. I wouldn't have expected it, but I like it.

Ellen and Jeff clink glasses. She kind of leans towards him on the couch, making Jeff a little nervous. Julius is right in the room.

JEFF (cont'd)

Maybe you'd better mingle with your other guests. I don't want to hog you all to myself.

ELLEN

Trying to get rid of me. I can take a hint.

JEFF

Well, you know.

ELLEN

Yes, dear, I know.

She smiles and goes to chat with the other guests. Jeff sees his chance to take a bathroom break.

INT: BATHROOM NIGHT.

Jeff washes his hands, dries, opens the door, pulling it shut quietly behind him, leaving the light on.

INT: BEDROOM NIGHT.

Jeff is in a man's bedroom. It's outfitted in dark wood tones, diplomas hanging on the wall, a large bookshelf.

POV moves to behind the books on the shelf as we see Jeff's face, scanning the row. There are other shapes on the shelf besides books, seen in silhouette.

INT: ANOTHER BEDROOM NIGHT.

This room is obviously a woman's. Pretty pastel colors, tiny flowers on the wallpaper, cheerful. He looks at the few pictures on the dresser, then goes to the bed, picks the pillow up and presses it gently to his face for a moment. He notices a framed picture on the nightstand by the bed. He quickly but carefully replaces the pillow, then picks up the picture, shock to see it's of him and Ellen! It's the picture shot at the RBR welcoming buffet. They look like a couple.

INT: BATHROOM NIGHT.

Jeff opens the door, enters, stops for a moment, opens the medicine cabinet and looks in. Then he leaves, shutting the light off behind him.

INT: RECTOR'S DEN NIGHT.

Ellen's showing Jeff around. He notices a rather large wedding picture of Julius and Ellen. It's a blowup of a newspaper story of their wedding.

ELLEN (cont'd)

We call it Beauty and the Beast. Ever wonder why he looks that way?

She motions towards three framed pictures, side by side on the wall. Julius is in the center, Jeff doesn't recognize the other two, but they look related to him.

JEFF

Who are they?

ELLEN

It's Julius and his brothers.

JEFF

Oh?

ELLEN

Well, not really. It's an illusion. Watch.

She pick up a small mirror with no frame, puts it up to the picture of Julius, lining it up vertically with the center of the picture and reflecting the left hand side of Julius's face.

ELLEN (cont'd)

The guy on the left is actually the left side of Julius's face.

She's right. The pictures match perfectly. She then turns the mirror around showing him the other side of the illusion.

ELLEN (cont'd)

And this is just the right side of his face.

JEFF

That's too bizarre! He's like two people.

ELLEN

Julius heard once that everyone's face looks like a different person on one side than on the other. He figured he could use that to his advantage if he ever needed a disguise. Said it was like having two faces. He's always had this fascination for magic and illusion. Remember the show he put on at orientation? He loves fooling people's minds.

INT: BEHR FAMILY TV ROOM DAY.

Teddy and Jeff are knocking down a few beers and having a man-to-man chat.

TEDDY

Sorry I missed that. So, they do sleep in separate rooms. That's just not right. And you, all alone.

JEFF

What do you make of that picture of the two of us, right by her bed!

TEDDY

Look man, it's just a picture. It's not like you two are carrying on or anything, are you?

JEFF

Of course not! You know me better than that. And you and your wise-ass remarks.

TEDDY

Why sweat it. You like her. She likes you, that's all. And she's not getting any attention at home. She probably stands to lose a bundle if she leaves him.

JEFF

Oh come on. I saw their place. It's nice, but it's no mansion. I think she's just the type who will stay married to the death no matter how miserable she is.

TEDDY

Well, if you want my advice, and I know you don't, just go for it. Face it. You're hooked on her, aren't you. Hooked like a big, fat sucker!

JEFF

I'd slap you silly if I □

TEDDY

If you didn't know I was right?

JEFF

You don't know how lucky you are to have Carol.

TEDDY

That's where you're wrong, buddy. I thank sweet Jesus for her and the girls every day of my life, and beg him to never take them away from me. The first time I saw her I knew I was a goner. I didn't have a chance with her, but I asked her out anyway. If she hadn't said yes, I'd be nothing but a pathetic lonely loser like, well, you know. All I can say, my friend, is life's too short. If you let this one go, you'll go to your grave wishing you hadn't.

INT: JEFF'S APARTMENT DAY. (Dream)

The doorbell rings. Jeff answers the door. It's Ellen, looking lovely in a flowered sundress.

JEFF

Hey, it's you. Come on in.

ELLEN  
I was in the neighborhood.

Ellen enters. Jeff shuts the door behind her.

JEFF  
Wow, a sundress! Looks nice. Can I,  
uh, touch it?

ELLEN  
I guess so. Are your hands clean?

Jeff reaches out and gently touches the material. He moves closer and he sees her earrings. They're unusual, shaped like tiny compact disks. They embrace. Their eyes close. Their lips meet for the first time. Suddenly there's a loud knock at the door and it opens! It's Julius!!

INT: JEFF'S APARTMENT NIGHT.

Jeff snaps awake. He's lying on the couch. He sits up quickly, shaking his head.

INT: JULIUS RECTOR'S OFFICE DAY.

Julius is on the phone.

JULIUS  
Please, not now. That wasn't the deal! We're so close! What the Hell are you doing? Okay, but please, just 30 days! What's the rush?

EXT: TEDDY BEHR'S BACKYARD NIGHT.

It's the 4th of July. Teddy is lighting massive fireworks. Jeff is there, Teddy's wife, Carol, and their two girls. Teddy lights sparklers for the kids.

TEDDY  
Have you ever noticed how he never introduces her as his wife? It's never, "Hi, this is my wife, Ellen." It's always, "Hi, I'm Julius Rector and this is Ellen."

JEFF  
Hey, enough about them. How are you doing?

TEDDY

I'm okay, nothing lasts forever. It's like an old Army buddy used to say, "All's well that ends". It was a cool job, but I already have other offers. Something about working at RBR, you get a reputation. I think I'll take a couple of months off, take the kids to Disneyland, just vegetate for a while. The thing that pisses me off is the way he did it.

JEFF

Rector?

TEDDY

Yeah, it's like he never let anybody go before. He said something about it being for my own good. He seemed really apologetic, like it was somebody else's decision. You wouldn't have expected him to call me into his office and tell me to my face. You just don't do that. You let someone else do that. Why not Ellen, she's my direct superior.

JEFF

It just doesn't make sense. It's like he got you to design the maintenance program, it worked like a champ and now it's his. And that ESP thing. Who knows what that could lead to in the right hands, or the wrong hands! If those two things alone can't buy you job security I don't know what can. What reason did he give?

TEDDY

None. But hey, what's done is done. I got a good severance package. No use holding a grudge. We've got some celebrating to do.

Teddy breaks into his mock announcer voice, addressing the crowd.

TEDDY (LOUDLY)

Time to unveil the theme of this year's Behr Family 4th Fireworks Spectacular!

Jeff helps as Teddy pulls a blue tarp off of a large, detailed model of RBR headquarters sitting on a picnic table. Beside it sits a 4-foot rocket with a doll a very good likeness of Julius Rector strapped to it.

They carry the model gingerly to the middle of the large yard where a concrete launch pad awaits. They place the model in the center of a circular pad and Teddy runs wires back to a controller by the barbecue area. He plugs the wires in and the building lights realistically from the inside. Teddy leads the group in the ceremonial countdown.

GROUP (IN UNISON)

10-9-8-7-6-5-4-3-2-1

TEDDY

Zero!!

The building model explodes with incredible pyrotechnics, completely obliterating the structure in a cloud of smoke. After it clears, Teddy sweeps the debris aside and gets the rocket. Gently placing it on the pad, he again runs a wire back to the picnic table where the group is gathered. A few of Teddy's neighbors have come by out of curiosity. A couple more are seen poking their heads over the fence. Teddy leads the group in another countdown.

GROUP

10-9-8-7-6-5-4-3-2-1

TEDDY

And we're really sorry but .. Blast Off!!

There's a slight delay before the rocket fires. The Rector doll's head falls off. Then the rocket shoots straight up and completely out of site to enthusiastic cheers.

Teddy makes another announcement:

TEDDY (cont'd)

And Julius Rector, the first man to orbit the earth without a spacesuit, is off on his historic journey. But wait! He's left his precious head behind. It was apparently too heavy and it snapped off his neck. Oh look, it's reaching its full potential!

As he speaks, the head glows eerily. He pushes a button and the doll's head explodes with a large bang. The crowd cheers!

INT: SLEEP LAB DAY.

Jeff is working alone at his computer. A test subject is hard at work, sleeping, in the adjoining chamber. Jeff looks towards the audio studio where his best friend, Teddy, used to work. There's a new guy in the room, Ray, checking out the equipment, opening drawers, looking through all the files. Rector enters the audio booth and has a short conversation with Ray. At one point Rector motions towards Jeff. He then enters Jeff's sleep lab.

JULIUS

Hi, Jeff. How are you and Ray getting alone?

JEFF

Fine.

JULIUS

I know this isn't easy for you. Ray's very qualified. Just give him a chance. Ellen and I have to fly to Washington. We'll be back in a few days.

He hands Jeff a card.

JULIUS (cont'd)

Here's where we'll be staying. Don't hesitate to call if you need anything.

As soon as Julius is gone Jeff tosses the card in the trash.

INT: BEHR TV ROOM NIGHT.

Jeff and Teddy are talking, snacking and drinking beer. The TV is on CNN with the sound muted.

TEDDY

Ray Hines. I've heard of him. Nothing against him personally. He's probably the number two audio guy in the business.

JEFF

Yeah, well, I'd rather have number ones back. But it'll be okay. At least he doesn't interrupt our work with that dumb-ass crap.

Teddy kicks his slipper off in Jeff's general direction. Jeff grabs it out of the air and tosses it back in Teddy's face. Then Teddy sees something on the TV screen. He grabs the remote and turns the sound up.

TV announcer's voice is heard with APPROPRIATE LIVE SHOTS and archival footage.

TV ANNOUNCER (V.O.)

Julius Rector first became known to most of the public when he made these dramatic statements from the headquarters of his Rector Brain Research Institute just one year ago today.

Rector is shown onscreen, sitting at his desk in his office.

JULIUS

I'd be the first to admit that computers are amazing tools for mankind. I've used them myself. But they're only tools, and should never have replaced our own memories and math skills. As we become more reliant on any outside mechanisms we become less reliant on our own inner resources. Use it or lose it, and look around you. We are losing it. And here at RBR we are the first in the world to move towards stopping the leak.

We are entering a new decade, and the age of the computer is drawing to a close.

ANNCR

Rector's RBR Institute now has over 8000 clients, most of them happily paying \$10,000 a head for it's 3-day course on brain development.

Screen shows archival footage of interview clips: Ellen DeGeneres, Jimmy Fallon and David Letterman.

ANNCR (V.O.)

Rector even made the talk show circuit, appearing on most all of the major shows, and dozens of local shows across the country:

Cuts to clips from a local talk show. Host is seated behind a desk and Julius Rector to the left of her.

LOCAL SHOW HOST

This is amazing. Well, you who watch all the time know I usually come out of here with a stack of cards, and I'm always looking at them. But this is really weird. I feel kind of naked, but I don't need em! In fact, look at this:

Shot of host's dressing room with an assistant unplugging her computer.

HOST (OS)

This was really painful at the time, but I felt I was ready.

Audience gasps as the computer, monitor, keyboard and all, is hauled over to the window and tossed out, one piece at a time, smashing onto the pavement below.

HOST

That's power, man! Everything that was on the hard disk in that computer is now right up here.

Points to her head.

HOST (cont'd)

And we did it in just 3 days! Is that typical?

JULIUS

Yes it is. And anyone can do it.

HOST

And all I do to maintain this level of performance is listen to this follow-up CD for a few minutes twice a day.

Holds up a compact disk. What does it do? I don't hear anything when I listen to it. Just a faint rushing sound.

JULIUS

Well, to put it simply, it's a subliminal message, cloaked under natural ambiance or light music that reminds your brain that you have that capacity. Otherwise the effect would fade with time.

HOST

And how long do I have to listen to it?

JULIUS

For as long as you want to continue functioning as you are right now.

HOST

Well folks, that would be FOREVER!

ANNCR (O.S.)

He's even had an effect on the world of fashion:

Screen shows a TV commercial

EXT: CITY STREET DAY.

Montage of vintage images: Wall Street businessman in 50's suits and hats, as if in a museum display. Segues to 60's, 70's, 80's and 90's shots as appropriate.

ANNCR (O.S.) (CONTINUE)

Hat's went out in the 50s. Plaid suits died in the 60s. Bell-bottoms left us in the 70s. Glasses in the 80s. And briefcases became obsolete in the 90s, when you got smarter.

Scene from modern day Wall Street.

ANNCR (O.S.) (CONTINUES)

Now only Grandpa tinkers with a computer.

Today, you carry all that you need in your head□

Man in a business suit. He reaches into his pants pockets and pulls them out, turning them inside out. He then tears the white linings clean off.

ANNCR (O.S.) (cont'd)

Not on your person. Now, all you need is your ID and your tiny cell phone.

CUT TO

INT: DANCE FLOOR NIGHT.

Close-up of a tight fitting pair of jeans on a slim young woman. She's accompanied by a man, also in jeans.

Neither pair of pants have any pockets at all. Each has a tiny cell phone clipped to one hip, barely visible.

ANNCR (O.S.) (CONTINUES)  
Levis 2021--- For those who no longer carry stuff. If your jeans still have pockets --- what century are you from?

Available in dress and casual styles --- for the smooth, confident look that leaves your hands free ...

CUT TO

EXT: BUILDING STEPS DAY.

Man and woman walking down the steps holding hands. They turn towards each other embrace and kiss, running their fingers through each other's hair.

ANNCR (O.S.) (CONTINUES)  
... for more important things.

EXT: WHITE HOUSE LAWN DAY.

A crowd of reporters, spectators and official folks in a half circle around a presidential podium for a news conference. Inter cut as appropriate with Jeff and Teddy watching from Behr TV room.

ANNCR (V.O.)  
And now, to a scene from earlier today at the White House, where Julius Rector was the special guest of THE PRESIDENT, and a virtual Who's Who of foreign dignitaries.

ANNCR 2 (V.O.)  
Ladies and Gentlemen, the President of the United States of America!

PRESIDENT  
I want to thank our distinguished guests and members of the press for coming to this historic announcement.

JEFF (O.S.)  
Wow, this is bigger than I thought.

TEDDY (O.S.)  
I'll say. Hey, lookie there.

Ellen Rector is seen briefly in the crowd.

JEFF

It's Ellen.

TEDDY

Looking good, too.

PRESIDENT

So here he is, Julius Rector.

Julius, looking regal and confident, takes the podium, to a smattering of applause.

JULIUS

Much has happened since Rector Brain Research was formed, to study the potential of the human mind, and enormous strides have been made. I am happy to report that we have already reduced the use of desktop computers by an estimated 8% in the United States alone. Testimonials from nearly every industry pour into RBR headquarters every day, thanking us for liberating workers and managers from their attachment to outside computing and data retrieval systems. And great progress has been made toward making critical information available to all members of an organization, instantly, remotely, without regard to distance and without reliance on electronic devices.

Now we have come to another crossroad. We have the technology, and now we're sharing it with the world. As of today, RBR training and materials are hereby being offered with special incentives to foreign governments, schools and universities, and law enforcement. To facilitate this we are setting up training and distribution centers at key points around the globe, funded in part by a government grant. This technology belongs to the world, and it is our gift in the name of world peace.

Huge applause from those gathered at the White House Lawn.

JEFF

Turn it off.

Teddy hits the remote and the screen goes black.

JEFF (cont'd)

They're expanding! And we're paying for it! Government grant? Something's not right here.

INT: RBR DREAM LAB BOOTH DAY.

Jeff is working alone. Ray enters.

RAY

Jeff, I'm going to lunch. Be back in about an hour.

Jeff answers without looking up from his work.

JEFF

See you then.

INT: RBR DREAM LAB AUDIO BOOTH DAY.

Jeff has entered the audio booth. He's looking around, through a stack of CDs, labeled with felt tipped marker: "Follow-up ver 1.1, Follow-up ver 2.1", etc, all in the same handwriting (Teddy's), then he sees what he is looking for. It's in a different handwriting (Ray's): "Follow-up ver 4.0". Jeff takes the CD and puts the others back.

INT: RBR DREAM LAB DAY.

Jeff places the CD in his computer, fires up a recording program and puts a memory card in the other drive. Screen shows the program for copying to a memory card. Jeff presses a button called "Copy to memory card".

INT: RBR DREAM LAB AUDIO BOOTH DAY.

Jeff returns the original disk exactly where he found it.

INT: JEFF'S APARTMENT DAY.

Jeff puts the memory card he has made in his iPod, dons the headphones and goes to his computer to check his email. Suddenly he rips off the headphones and reaches for the phone, dialing Teddy's number.

JEFF (cont'd)

Hey, I'm at home. Get over here right away. Something's come up.

Jeff clicks the phone off, flops on the couch, pulling the headphones back on and closing his eyes.

EXT: CITY PARK DAY. (DREAM)

Jeff and Ellen are sitting at a picnic table. She sits sideways, straddling a bench, Jeff straddles the same bench, behind her. His arms are around her, his face in her hair. He gets a tap on the shoulder it's Julius. He is sitting beside Jeff.

INT: JEFF'S APARTMENT DAY.

Doorbell rings. Jeff jumps up, forgetting the iPod. It follows him, tethered by the headphone cord. Jeff rescues it, takes off the headphones and answers the door. It's Teddy.

TEDDY

I came as fast as I could.

JEFF

Okay, you gotta listen to this. I got a copy of the new maintenance CD Ray put together. I've been comparing it to the last one you designed and I could swear they're different. It's subtle, but they just feel different. Maybe it's just me.

TEDDY

This his? Let me hear.

Jeff hands the headphones to Teddy, then the iPod. Teddy puts them on, adjusts the controls and listens. Jeff waits impatiently while Teddy settles back on the couch, head back, eyes closed. After a few seconds, Teddy gives his evaluation.

TEDDY (cont'd)

Might be right. Can't tell by just listening, but it does sound different somehow. I wish I could see the spectrum analysis and run a complete check on it.

JEFF

Can you do that here?

TEDDY

Oh, no. Not even at home. Don't have the computing power. Wish we could get into the audio booth at RBR.

JEFF

Dream on.

TEDDY

There might be another way.

INT: SOUNDSMITH RECORDING STUDIO AUDIO BOOTH NIGHT.

Teddy and Jeff enter the studio of Teddy's former workplace, turning on the lights as they enter. Teddy powers up a computer. The soundproof studio is decked out with monitor speakers, a huge control board, computers and rack-mounted equipment.

JEFF

Not bad. Not bad at all.

TEDDY

Yeah, it's a new facility. They said I could have whatever I needed, so I went wild. Built some of the stuff myself. When I left RBR they begged me to come back for a little project. Just my luck.

Is Ellen back from Washington yet?

JEFF

Not yet. I can't wait either. This Ray guy's getting on my nerves.

TEDDY

In what way?

JEFF

Oh, he's just quiet. Boring.

TEDDY

No smart-ass wisecracks?

JEFF

Actually I like that part. Ready for the memory card?

TEDDY

Just about. Bring Ellen home to meet your mom yet?

JEFF

Oh sure! We're picking out rings and everything.

TEDDY

Guess I'll have to fight Rector to be best man. Okay, give me the memory card.

Jeff hands Teddy the memory card. Teddy puts it in the computer.

We'll give it a few seconds to rip, and see what secrets it holds. Still getting the dreams?

JEFF

Every night. Same ones most of the time. Me, Ellen, then Julius shows up. The way they look, the expressions on their faces, something about them. And there are always little differences in the details. They aren't quite identical. Weird.

Computer screen shows audio waveforms in various colors.

TEDDY

Look at that. The signature. The colors indicate the frequencies. The height indicates the level. Looks pretty normal, except this faint orange band here. It could be something. I'll run the statistical analysis.

The computer crunches numbers.

TEDDY (cont'd)

Think there's anything to 'em? Like somebody is trying to communicate?

JEFF

Could be, but you know how dreams are. They're all symbolic. Your brain tries to make sense out of what it's getting and it winds up being incorporated into the dream. You hear an outside noise, like someone snoring, and you wind up dreaming you're inside a whale or something.

Colored spectrum comes back to the computer screen. Teddy looks on in shock.

JEFF (cont'd)

What?

TEDDY

This is bad. This is really bad! Just what I was afraid of. The ESP trigger. They're using the ESP trigger! And it's being distributed to every single RBR grad in the world downloaded by the thousands every day.

JEFF

What's it mean?

TEDDY

My guess? It's to condition the listener, to turn on their ESP capability. To stimulate it somehow so that it can be accessed.

JEFF

But it wouldn't work. Everyone responds to a different wavelength. There are hundreds of combinations.

TEDDY

Yeah, but look at the massive distribution, and now it's worldwide. There must be thousands of CD's and at least as many MP3 downloads from the internet secure site. There could be millions of people in the loop in a very short time. If only one percent of them responded, it's theoretically possible to tap directly into their thoughts, memories, who knows what?

JEFF

Not without their consent though.

TEDDY

Who knows? It's so new!

JEFF

And they're targeting important people. Not only business leaders, but governments too! Remember the news conference? Rector referred to sending data without electronics, but I thought he was just being optimistic. The technology is at least 10 years down the road. What the hell's he doing? We don't know anything about it. It's too erratic.

(MORE)

JEFF (cont'd)

Everyone who listens to this on a daily basis is in danger of opening up that pathway, sending out sensitive information to .. to whoever.

TEDDY

And that could be literally anywhere. Proximity is totally irrelevant. This Rector's worse than I thought. You know what they say: "Knowledge is power." Well this could be more than just knowledge. Whoever is picking up the ESP signal could have just about absolute knowledge. And that could mean absolute power! He could be another Hitler for all we know.

He breaks out into his mock announcer voice:

TEDDY (CONTINUING)

And now, the supreme ruler of planet Earth, Julius Rector! Bow before him, humble subjects! Now, altogether bend over, and assume the position!

INT: SLEEP LAB DAY.

Ellen is back from her Washington trip. She and Jeff are working. Ray is in his sound booth.

ELLEN

I notice you have the privacy switch on. You never did that with Teddy here.

JEFF (MOTIONING TO RAY)

Well, he's not Teddy, is he?

ELLEN

Look, I don't like this anymore than you do. Teddy was a huge part of this project. He single-handedly pushed our progress ahead at least a year, maybe more.

I can't talk here. How about lunch?

JEFF

I have plans.

ELLEN

Oh.

JEFF

Unless you have some answers.

EXT: BOAT DAY.

Ellen and Jeff pull out of port, Ellen showing Jeff what to do to get the boat underway. They get out into open water where they can sit back and relax. Ellen pulls a couple of drinks and sandwiches out of a cooler as they sit and enjoy the view.

ELLEN

It belonged to my father. We've kept it all this time because it reminds me of him. He used to take my Aunt Amy, my brother, Kevin, and me out on it every chance he got. It was the only place he felt he could talk freely. He said to always assume they could be listening. We always had a radio or a TV on, 24-hours a day, just in case there was a listening device in the house. But out here, on the water, it's quiet. He could let us in on all kinds of things.

We'd sail out to Goat Island. Kevin and I would take the skiff and go exploring while Dad and Amy would talk. Those were good times.

Aunt Amy took care of us after Dad's death. She set us to school, encouraged us to be researchers, because she knew about our pact. Kevin and I vowed to carry on Dad's work devote the rest of our lives to finishing his research, no matter what happened.

JEFF

So when Kevin died, you carried on without him, met this guy somewhere along the way and got married?

ELLEN

Well, yeah. Something like that. Actually ..

JEFF (INTERRUPTING)  
That's okay! I don't need to hear about him. I've seen the story a hundred times. "Research team up in, and out of the laboratory." How romantic ..

ELLEN  
But ..

JEFF (INTERRUPTING AGAIN)  
Look, I don't know why you stay with him. You must have your reasons and that's all that matters. But I have to ask you something.

ELLEN  
Okay.

JEFF  
Did you know he's using the ESP trigger? It's in the new follow-up CD. Teddy and I found out about it.

ELLEN  
I shouldn't have gotten you involved in this. Please believe me. I was under orders from the top, and I don't mean Julius.

JEFF  
Then who?

ELLEN  
Look, you really want to help?

INT: BEHR TV ROOM DAY.

Jeff and Teddy are poring over a box of materials: books, pamphlets, CDs and videos.

TEDDY  
So she wants us to do this? Why? Especially you. I thought she didn't want anyone going under training who was working on the project. Doesn't want them to be influenced, affected.

JEFF  
She says it's the only way we can fix this mess, for both of us to undergo training, and she was very explicit about keeping it a secret.

TEDDY

It won't be easy, keeping this from Carol, but I'm game!

JEFF

I've got that covered. We're going on a little fishing trip!

He pulls a set of boat keys, on a floating key fob, from his pocket, and holds them up.

EXT: ELLEN'S BOAT DAY.

Teddy and Jeff are kicking back, apparently enjoying the sun, napping on deck chairs. Then the ALARM on Jeff's watch beeps softly. Jeff speaks, almost in a whisper, while his eyes remain closed.

JEFF (SOFTLY)

Come out slow. Not too fast. Don't open your eyes yet. Not for a few minutes.

TEDDY

This meditation is weird. You just stop everything. It's nice, but I don't feel any different.

JEFF

Guess we're doing it right.

After a short wakeup period, Teddy gets up slowly and reaches for a large tackle box.

JEFF (cont'd)

Hey, what are you doing?

TEDDY

We're supposed to be fishing aren't we? We'll have to come home with something besides just a tan, and an IQ of 200.

JEFF

We've got a week. Besides, we can buy fish!

TEDDY (MOCK ANNOUNCER VOICE)

Ladies and gentlemen, welcome to Sports Fishing with Jeff Hecht. He never comes home empty-handed. His secret? Joe's Fish Market! And American Express!

JEFF

I sure hope your sense of humor won't  
be wrecked by your newfound  
intellect. Here.

He tosses Teddy a thick book. Teddy winces as it lands  
heavily in his lap.

TEDDY

Hey! Easy! I might want to pass these  
prime genes on some day!

JEFF (OPENING HIS COPY OF THE BOOK)

Page 78.

EXT: CITY PARK DAY. (Dream)

Jeff and Ellen are walking along a busy path, being passed  
in both directions by people on bikes and inline skates.

ELLEN

You know what I feel like doing?

JEFF

What?

They come to a skate rental kiosk along the sidewalk. Jeff  
starts to protest, but Ellen steers him off the path towards  
it.

JEFF (cont'd)

But I don't..

ELLEN (HOLDING A FINGER TO HIS  
LIPS)

Wait. Trust me. You skate.

EXT: CITY PARK DAY. (Dream)

Jeff and Ellen are skating like professionals, hand in hand,  
passing all they see. Their clothes turn into superhero  
outfits. They do battle as they skate, side by side. Men in  
black suits come at them along the path. Jeff and Ellen use  
punches, kicks and blocking moves to knock them out of the  
way. Suddenly they are skating down a hallway. At the end is  
a door. They break through to a Frankenstein-type  
laboratory, where there are racks of human brains in gallon  
bottles. They turn over the racks, smashing the bottles,  
spilling the brains on the floor. Ellen sucks the brains up  
on a huge shop vac. She takes them out in a big bag and the  
two fly away, carrying the bag of brains between them.

They fly over a city, releasing the brains, to float softly down to be reunited with their owners. Jeff and Ellen embrace in flight and kiss.

INT: BOAT CABIN NIGHT.

Jeff's face is squashed up against a porthole window, mouth puckered as he wakes, realizing he's kissing the glass. He turns on the light. Teddy, in a nearby bunk, wakes abruptly.

TEDDY

Hey, what's up?

JEFF

Oh man, just a dream. Wow! So real!

TEDDY (GROGGILY)

Yeah, real. I'm going back to sleep.

One Week Later

INT: SLEEP LAB DAY.

Jeff enters. Ray is in the audio booth, sees Jeff, comes out of booth.

JEFF

Where's Ellen.

RAY

She's missing.

JEFF

What?

RAY

Been three days now. Nobody's seen her.

INT: JULIUS RECTOR'S OFFICE DAY.

Jeff is standing. Julius is sitting behind his desk.

JULIUS

Look, will you just sit down? If I knew where she was I wouldn't be here. Please. Sit.

Jeff sits.

JULIUS (cont'd)

This isn't easy to say, but..

JEFF

What?

JULIUS

We're going to have to suspend research, for a while .. at least until we know Ellen's okay.

JEFF

What are you saying?

JULIUS

I need to have you, not here, for a while. Call it an extension of your vacation. Another month or so. After that, we'll see.

JEFF

You're laying me off?

Julius hands Jeff a manila envelope. Jeff looks down at it.

INT: BEHR TV ROOM NIGHT.

Teddy is drinking a beer and Jeff, juice. The TV is on but the sound is turned down.

TEDDY

You sent the packages?

JEFF

Yeah, and emails, we'll see what happens.

TEDDY

What I don't get is, how come Julius hasn't reported her missing? I mean it would be all over the place.

Teddy motions to the muted TV picture.

JEFF

He knows where she is, that's why.

TEDDY

What makes you say that?

JEFF

I dunno just a feeling, I guess.

Are you still following the program?

TEDDY (LOOKING AT THE BEER IN HIS  
HAND)

Pretty much.

JEFF

Do me a favor. Follow it. To the  
letter. Promise me.

TEDDY

Why?

JEFF

Someone's trying to communicate with  
us. We need to be ready.

TEDDY

Okay, right after this beer. Cheers!

They toast, Jeff with his juice and Teddy with his beer  
bottle.

INT: COMPUTER STORE DAY.

Long lines at checkout counters. People with shopping carts  
stacked high with computers, monitors, etc, in boxes.  
CELESTE BANKS, a TV reporter, along with a camera operator,  
is doing a live report for the local station.

CELESTE (TO CAMERA)

As you can see, this computer  
warehouse store is absolutely packed  
with people. I have not even been  
able to get the store manager to slow  
down long enough to grant us an  
interview. And this is pretty much  
what you'll find at any computer  
store in the country. Too many  
customers and not enough stock. Matt.

INT: TV STUDIO, LOS ANGELES DAY.

Anchor, MATT DAILY, continues the story. Inter cut  
appropriate shots of Julius Rector, RBR, and Julius being  
placed into the back of a police car outside RBR  
headquarters.

MATT

Thank you, Celeste Banks. Why is it that just three days ago people were literally leaving perfectly good computers on the sidewalks, free for the taking, and today they would pay thousands of dollars to get them back? Mostly because of one man: Julius Rector, founder of the prestigious Rector Brain Research Institute. Yesterday, one of the most influential men on the planet. Today, behind bars facing charges of racketeering, embezzlement and endangering national security.

This is Rector's second run in with the law. In 1983 he was held overnight for burning over a hundred copies of Time Magazine's "Man of the Year Edition" apparently upset over their choice of the computer for their annual tribute.

INT: SEATTLE TV STUDIO DAY.

KAREN WILSON tells the story with appropriate file footage.

KAREN WILSON

Well, Matt, we revealed the truth behind the Institute. Tipped off by a barrage of emails, we conducted our own independent investigation, and it led us to this. What I am holding here is an RBR followup disk, issued to all the graduates of the RBR brain development program.

This CD is listened to a few minutes every morning and every night. This disk is what keeps the user's mind on track—so the effects of the training don't fade with time.

We learned through an anonymous document mailed to us that it does much more than that. What it also does is it activates the listener's so-called ESP part of the brain.

(MORE)

KAREN WILSON (cont'd)

In theory, someone trained in remote viewing techniques could tune in on the person's thoughts and effectively download everything they know.

MATT

Is there any way of confirming that, Karen, that that accusation is true?

KAREN WILSON

Not without more study, Matt, but just the possibility of it has started a major panic.

MATT

How many people have undergone the RBR training?

KAREN WILSON

At last report, Matt, we estimate around 20,000 people in the US alone. If we hadn't exposed this story we could very well have seen a major worldwide catastrophe.

MATT

Karen, what can someone who has undergone this training do to protect themselves?

KAREN WILSON

Well, as a precaution, what some experts are telling us is that you should get a computer, if you can find one, and start transferring your data to the computer while you still remember it. Then, once you have done that, stop listening to the daily followup CD. The effects of the training will fade with time and in a few months you will return to normal.

MATT

By "normal" you mean they will lose their enhanced memory and all the other benefits of the RBR program?

KAREN WILSON

Unfortunately, yes. It's something that may take a little getting used to, but it is the only safe thing to do.

MATT

Thank you, Karen Wilson in Seattle.  
Now in our studio, a man who probably  
couldn't be happier at this moment:  
Mr. Bill Gates.

INT: JEFF'S APARTMENT DAY. (Dream)

Jeff and Ellen are having a candle lit dinner. She on one side of his dining room table, he on the other. They are looking at each other between the flames of two tall white candles. Jeff doesn't seem to notice that Ellen is tied into her chair with rope, hands cuffed together. She still manages to eat with some effort.

ELLEN

Do you believe in dreams?

JEFF

Sure, I study them every day.

ELLEN

I mean, do you believe dreams could be more? Do you believe they can be used to communicate? To predict the future?

JEFF

I don't know about that. There's no evidence that I know of, sounds to me, like science fiction.

ELLEN

Bartlett pears?

She offers a spoonful to Jeff. Suddenly without warning, Julius appears, also at the table, holding a dog on his lap, petting it and speaking loudly, surprising Jeff.

JULIUS (TO DOG, THEN TO JEFF)

Nice, boy. You like black labs?

Jeff yells.

JULIUS

No, wait!

INT: JEFF'S APARTMENT DAY.

Jeff is lying on his couch, headphones on. He is jarred awake by a knock on the door. He jumps up, stumbles, the CD walkman follows, tethered by the headphone cord. The player falls on the floor, smashing to pieces.

Jeff, hardly noticing, runs to the door. It's Teddy. He runs in, talking a mile a minute as Jeff struggles to awaken.

TEDDY

I know where she is! Ellen! I saw it in the dream. She's at G Lab!

JEFF

I got that. I just had one too.

TEDDY

Somebody is holding her there. I also saw Julius. He kept calling me Darling, or Dorling.

JEFF

He's a part of this somehow.

TEDDY

This is so nuts! Can this be real?

JEFF

Guess so. Now what? Ellen is at G Lab. Julius has some kind of plan.

TEDDY

We've got to go!

JEFF

No way! We don't even know where it is! And if we did, how would we get in? Let's call the police.

TEDDY (LAUGHING)

Good one!

He picks up an imaginary phone, holding it to his ear.

TEDDY (ON IMAGINARY PHONE)

Hi, this is Jeff Hecht. You need to go to the RBR G Lab. No, I don't know where it is, but you've got to go there and rescue Ellen Rector. She's being held captive. How do I know? Well, a friend and I dreamed it. Hello? Hello? They hung up on me!

INT: JEFF'S CAR DAY.

Jeff and Teddy drive slowly by a large, unmarked building in a quiet residential neighborhood.

TEDDY

What did I tell you? Gawd it's nice to have this kind of, whatever you call it.

JEFF

That's got to be it. Makes me feel sharp.

This is got to be the place. Parking places for security, a few employee parking spots but no spots for visitors.

TEDDY

Makes you feel real welcome, don't it?

EXT: G LAB PARKING LOT DAY.

Jeff and Teddy approach a heavy glass security door. There is a visible camera above the door and a keypad lock to one side of it.

TEDDY (WHISPERS)

Just try to look nonchalant.

JEFF

48812

TEDDY

What?

JEFF

The code. 48812.

Teddy punches the code in the keypad. A loud lick is heard then he pushes the door. It opens! They exchange a quick glance and enter.

INT: G LAB AIRLOCK DAY.

They enter an airlock where a uniformed GUARD, sitting behind a security window confronts them. He motions towards a line on the floor in front of a black rectangular window.

GUARD

Stand up to the scanner please. Look straight ahead.

Teddy shrugs slightly, then toes the line and stares into the scanner. A tiny red light glows inside, scanning back and forth.

GUARD (cont'd)  
Dorling? Okay. Next.

Teddy, apparently cleared, steps aside, mouthing the word "Dorling?". Jeff stands up to the scanner, staring into it.

GUARD (cont'd)  
Bartlett, okay.

The inner door buzzes, then opens.

GUARD (IMPATIENT)  
Go ahead!

TEDDY  
Come on, Bartlett, what are you waiting for?

INT: RBR G LAB HALLWAY DAY.

They enter the brightly lit hallway, tentatively at first, then straighten up in mock confidence. The guard picks up a phone when they're not looking.

JEFF (WHISPERING)  
What the hell are we doing here?

TEDDY (UNDER HIS BREATH)  
I have no idea. But lets go on.

Jeff points to an adjacent hallway with an exit doorway at the end.

JEFF (WHISPERING)  
I'm feeling something. Like we should be getting out of here. Now.

Two guards are seen approaching in the distance. Jeff and Teddy walk quickly towards the door. Reaching it, they exit the building.

EXT: CITY STREET DAY.

Jeff and Teddy walk quickly to their car.

TEDDY  
What just happened?

JEFF  
A test. We weren't supposed to be there, yet, not for real anyway. But since we were, we were to perform a test.

TEDDY

Did we pass?

JEFF

Guess so. We're still alive.

TEDDY

We're going to do something really stupid, aren't we?

JEFF

Something significant. Something important. Something irrational. Yeah, something stupid.

INT: RETAIL STORE "THE SPY OUTLET" DAY.

Jeff and Teddy shop for gear. The store is loaded with listening devises, tiny camera, etc. Teddy seems to love it. Jeff is curious but tentative. They pause next to a display of video surveillance equipment as a STORE CLERK helps them.

TEDDY

Wow, look at the range on this thing:  
2 ½ miles!

STORE CLERK

And it's undetectable.

TEDDY

Digital pulse technology.

STORE CLERK

That's right. It senses when it's safe to transmit, in small bursts, every few seconds on random frequencies. Virtually invisible to present detection equipment. The receiver records directly to the hard drive up to 2 hours audio and high resolution video. It's brand new.

TEDDY

Just what we need. We'll take the whole package, camera, microphone, transmitters, receivers, recorder, battery packs, the works.

EXT: ELLEN'S BOAT DAY. (Dream)

Jeff and Ellen lounge on a beautiful sunny day in the middle of a large bay.

They're wearing swimsuits and there is a strange perfection about the whole scene. The color of the sky is brilliant blue and the water is extremely clear.

ELLEN  
Nice isn't it.

JEFF  
Beautiful. I love being here.

ELLEN  
I have something for you. Something you'll like.

She turns in her chair to face him. He sits up straight, curious.

ELLEN (cont'd)  
Take a minute to look around. Look at that sky, the mountains in the distance, the water. So perfect—so clear—almost like a dream. Like you are dreaming, right now. This is your dream. And you are free to explore—free to do anything you want.

Jeff looks puzzled at first, then, realizing what she has said, he gets a look of wonderment. He looks around, then stands, smiling, holding his hands out at his side. He starts moving his arms up and down, like wings. He jumps, then lifts off, floating above the boat deck. He continues to wave his arms, gaining altitude. He flies, high above the boat, doing aerobatics and screaming with delight as Ellen watches, amused. He dives down and as he hits the water the POV changes to Jeff's view of the wonders of the undersea world. The water is perfectly clear and the sea life brilliantly colorful. He looks up to see the bottom of the boat above, and Ellen leaning over the side to watch him. Jeff resurfaces quickly, flies up and approaches Ellen from above.

ELLEN (cont'd)  
Hey, big boy, you're a little excited, aren't you?

JEFF  
So you noticed.

POV changes again. We see Jeff spin around quickly so his back is to Ellen. She comes up behind him, putting her arms around him. He is slightly embarrassed.

JEFF (cont'd)

Hey!

ELLEN

What's wrong?

JEFF

Well, if we're dreaming this together, then you'll remember.

ELLEN (AMUSED)

This? No. That's not how it works. This is your dream, not mine. I am not Ellen. I am just your image of Ellen. Ellen may be dreaming about you too, right now, but she would be having her dream, with her imagination. That's the beauty of dreams. They're your own private world.

He turns to face her and they hug.

ELLEN

That's more like it.

INT: JEFF'S CAR NIGHT.

Jeff and Teddy are on the way to G Lab.

JEFF

Just give me one more reason. Just one, and I'll leave it alone.

TEDDY

One more reason? One more reason? We're on the way to G Lab with thousands of dollars worth of surveillance gear in the trunk and you need another reason?

JEFF

Humor me, will ya?

TEDDY

Okay. What if the world were to find out that one country, the U.S., had been secretly tapping into peoples' brains without their knowledge, sucking all the military secrets out of every nation on the globe. How unpopular do you think that would make us?

(MORE)

TEDDY (cont'd)

And if that doesn't make you wet your pants, consider this, Mr. Integrity: we made it all possible. You, and me.

JEFF

How do you figure? We may have invented the bomb, but we're not the ones who misused it.

TEDDY

I know you better than that, man. Do you really think you could live with yourself knowing you had a chance to stop this dead in its tracks and didn't? We can't know what Gus and his friends are up to but it's not good. All we have to do is risk our necks a little bit, get as much solid evidence as we can, destroy one little computer lab, rescue Ellen and fix this whole mess.

JEFF

We're going to jail. You know that.

EXT: RESIDENTIAL STREET NIGHT.

Teddy and Jeff pull up to a secluded spot a few blocks from G Lab. Jeff locks the doors and opens the trunk. The two reach in and don flesh-colored gloves. Teddy picks up a pair of glasses, puts them on and routes a tiny wire to a hidden box under his shirt. He then switches on the TV monitor and portable receiver in the trunk. The screen comes to life, flashing the pictures from the camera in the glasses. Teddy takes the glasses off and points them towards his face, smiling at his picture on the screen. Jeff slaps him on the back of the head.

JEFF (cont'd)

Come on, Brando, we only have 2 hours recording time.

Teddy gives Jeff a mocking look, puts the glasses back on and reaches into the trunk for a set of headphones. He puts one side up to his hear.

TEDDY

Okay, turn on the mic.

Jeff reaches under his shirt and flips a switch on his transmitter.



Just then, a buzzer goes off inside the guard station. The guard picks up a telephone handset, watching the two while he talks. After a few seconds, he returns the handset, and his attention back to Teddy.

GUARD  
Name.

TEDDY (NERVOUSLY)  
Dorling?

GUARD  
Okay. Next.

Teddy steps aside and Jeff steps up to the scanner.

GUARD (cont'd)  
Name?

JEFF  
Bartlett.

The door buzzes, then opens. This time as they head down the hall they are called back by the guard.

GUARD  
Hey Dorling, Bartlett. Aren't you forgetting something?

The two freeze. Think. Look around and notice a rack on the wall of key-cards in tiny locked compartments.

TEDDY  
Oh, key-cards. Yeah. Thanks!

They look for their names, punching in codes to retrieve them. Luckily, they pass the test. They then swipe their cards in a reader on the side of the rack. And walk down the hallway.

TEDDY (WHISPERING)  
I[m glad you got me back on track.  
One jelly doughnut might have clogged  
up the old brain. That was too close.

JEFF  
Yeah, well we're not done yet.

The two pass several men and women in lab coats, exchanging pleasantries along the way. They come to a large fire door marked "High Security Area No Admittance". Jeff swipes his card in the lock, holds his hand up to a reader, then punches yet another code in the lock.

TEDDY

This is so cool. I remember all this from a dream. Even the people. I knew what they were going to say!

Just then a loud alarm sounds. A red rotating light paints the hallway with a tense beam. TWO GUARDS approach, running

GUARD 2

Hold it! Stay right there.

One of the guards falls back, turns around and "guards" the hallway behind. The other goes to the door, inserts his key in a lock and the alarm stops.

GUARD 2 (cont'd)

Sorry about that. Try it again. One of you will have to stand back. One at a time, please.

JEFF

Oh yeah, I remember.

The guard stands watch as Teddy stands a few feet back and Jeff goes through the routine. The door slides open. Jeff enters and the door closes with a heavy "thunk" behind him. Then Teddy approaches, swipes his card, holds his hand up to the reader, then punches in his code. Again, the door opens. Teddy goes through and the door closes solidly. Then the guard utters a mild insult, directed toward Jeff and Teddy.

GUARD 2 (TO GUARD 1)

Night shift.

INT: G LAB CORRIDOR NIGHT.

Jeff and Teddy walk down this new hallway. It looks completely deserted. No people. No activity whatsoever. They stop at a door marked "Computer Lab", swipe their cards then enter.

INT: G LAB COMPUTER LAB NIGHT.

They enter a massive room filled with computer equipment in racks and on custom cabinets. Along one wall is a series of windows isolation booths. Looking through the windows they see the booths are similar to the chamber at the sleep lab, only more elaborate. Instead of beds, there are large leather recliners, headphones and a blindfold hang near the head of each, and each has an array of straps, sensors and wire.

JEFF

This must be where the remote sensors receive the ESP signals. Looks like they still need people for that part.

Look over there.

He points to a bank of computers in racks. Teddy aims his head, thus the camera, towards them.

JEFF (cont'd)

The data must feed directly into those computers where it's analyzed.

As they make their way through the cavernous room they see a huge bank of monitors. Some of them show constantly changing, jerky pictures. Every few seconds a screen blanks out for an instant. It's hard to follow the action on any of the screens, but they are various places inside homes, offices, outdoors in traffic. Being nighttime, many of the screens are black.

TEDDY

What do you make of that?

JEFF

My God, is that what people are actually seeing? You can see their eyes blinking! Look how jerky the eye movements are.

TEDDY

Yeah, and it's probably stabilized electronically too. Unbelievable!

JEFF

Why don't you scan that screenful of data, just for effect, and I'll download it. We'd better work fast.

Jeff pulls a portable hard drive out of his pocket, plugs it into a computer and starts downloading files while Teddy proceeds to record everything in the room with the camera. He goes to a large cabinet built into the wall. The red and white striped door is marked "Emergency Use Only. Do Not Open". He punches a code in the nearby lock and slides the heavy door up, revealing a row of boxes and plastic 5-gallon bottles. Teddy comes over.

TEDDY

Hey, this is my department.

JEFF

Okay, Pyro Man. Get to it.

As Jeff goes around the room describing everything he sees in detail, Teddy rolls out a huge bottle, placing it in front of a rack of computers. He gets another bottle, and another, and another, positioning each one close to a key piece of equipment. Jeff retrieves his portable hard drive, putting it in his pocket.

JEFF (cont'd)

Don't wanna forget this.

TEDDY

Hey, a little help here. These things are heavy.

The two lift one of the bottles up onto the counter in front of the monitors and a large control board.

JEFF

So this is the goo.

TEDDY

Yep! Dries tacky in five minutes and rock hard in less than an hour, assuming it's spread thin. Anybody finds any evidence of this place they won't be able to make heads or tails of it. If they can even get the door open! Nice of them to put it here for us.

Teddy gets a large box out of the cabinet, pulling out a couple roles of wire and several small black blocks. Peeling the sticky tape off a block, he secures it to the side of a bottle, repeating the process with the other bottles. He then runs the wire from one block to another, using the supplied wire cutters and terminals on each block.

TEDDY (cont'd)

Careful you don't trip. We could be stuck here a long time, if you know what I mean. Here, watch this.

Jeff watches as Teddy twists a small T-handle on the top of one of the bottles. It flips up. He pumps it up and down a few times and then locks it back down.

TEDDY (cont'd)

This starts the resin and the hardener missing activating the goo.

(MORE)

TEDDY (cont'd)  
You only need to pump it four or five times. The explosive will do the rest.

Jeff goes to another bottle and follows the procedure.

TEDDY (cont'd)  
Wish I could be here to see this when it goes.

Soon all ten bottles are positioned, mixed and the charges wired. Teddy gets a large timer out of the box, attaches it to the side of a rack and gingerly attaches the wires from the charges to it. He sets the timer for 15 minutes. As Jeff watches, from a few feet away, he can see the large red numerals.

JEFF  
Is that enough time? We have to rescue Ellen.

TEDDY  
That's all the time we have. Those bottles have to blow before the goo sets up. Besides, I've rehearsed this over and over in my mind. Here goes nothing!

Teddy punches the ARM button and the numerals start to count down the seconds. They both look at their watches and exit.

INT: G LAB HALLWAY NIGHT.

Directly across the hallway is an office. Jeff punches a code, not clear why but it's the right one, on the unmarked door and the two enter.

INT: GUS'S OFFICE NIGHT.

Jeff goes behind the desk quickly. The computer is already on. He taps at the keyboard without taking time to sit down. He takes the portable hard drive out of his pocket and plugs it in.

JEFF  
Gus. Gus. Gus. It's all wide open. You can tell he's an old guy.

TEDDY  
Guess he never figured anyone would come in here.

Jeff downloads the information from Gus's hard drive and unplugs the portable unit, putting it away in his pocket. Before leaving he makes a few keystrokes.

JEFF

I gotta format his hard drive.  
That'll screw him up.

INT: G LAB HALLWAY NIGHT.

Jeff and Teddy make their way to the next stop, following their instincts.

TEDDY

Ellen better be where she's supposed to be.

JEFF

Don't even joke about that. Follow me. She's got to be close to the dining room. She was pretty clear.

Suddenly they're approached by another guard.

GUARD 3

Hey! You two.

TEDDY

What's up.

GUARD 3

There's nobody in Computer Lab. You supposed to be there?

TEDDY

Yeah, just ran out for a bite.

GUARD 3

Well, I gotta get in there. It's next on my checklist. Somebody's gotta let me in.

JEFF

Uh, we'll be right back. Can you wait?

GUARD 3

Five minutes. Then I'm coming after you.

JEFF

Yeah, five minutes. We'll be right back. Meet you there.

They enter another hallway and approach a sign that says "Lunchroom". No lock this time. The two start to enter, then Jeff pulls Teddy back out, to a door down the hall.

JEFF (cont'd)  
No, over here.

He punches a code in the door. Nothing. He tries again. Nothing.

TEDDY  
Here, let me try.

Teddy punches in a code. Click. He opens the door, gloating.

JEFF  
Can we just go in?

INT: SUPPLY ROOM NIGHT.

They enter what is apparently a supply room, with shelves of paper towels and food and cleaning items. At one end of the room is a table. Ellen is seated at a table tied to the chair, back to Jeff and Teddy. Jeff runs to the table, looks at Ellen's face. She has a piece of tape over her mouth, but she looks okay. Jeff gingerly peels the tape off while Teddy unties her.

ELLEN (QUIETLY)  
You made it! I'm so happy to see you!  
Did you set the charge?

JEFF  
Yep. All set.

He hugs her warmly, forgetting the time for a moment.

JEFF (cont'd)  
God it's good to see you're alright.

They make a hasty exit.

INT: G LAB HALLWAY NIGHT.

Back out in the hallway, the three are stopped again by Guard 3. He is not happy.

GUARD 3  
Hey! You said you'd be right back.  
Where the hell were you anyway?

ELLEN  
What's the problem here.

GUARD 3

Ellen Rector? Sorry, I was just.. I need to check the Computer Lab.

ELLEN

Here, where's your log?

He hands her the logbook. She signs it off.

ELLEN (cont'd)

I'm going that way. I'll check it. Sorry we kept you. Something came up.

GUARD 3

Everything okay?

ELLEN

Fine. Thanks for asking.

The guard salutes her, leaves. Jeff looks at his watch.

JEFF

We'd better get going.

ELLEN

This way.

As she points out the exit, Teddy stops them.

TEDDY

Wait! I've got to do something.

He starts running back towards the Computer Lab. Jeff and Ellen follow, reluctantly.

JEFF

What the hell?

TEDDY

Just take a second. Hang on!

At the Computer Lab, Teddy punches the code and enters, alone. Jeff and Ellen pace outside. Ellen looks quizzically at Jeff.

JEFF

I have no idea. It's so good to see you.

They hug.

INT: G LAB COMPUTER LAB NIGHT.

Teddy enters. The numerals on the counter read 04:32 and counting down. Teddy quickly strips off his jacket and shirt. He rips the tape, holding the tiny transmitter to his chest, wincing at the pain. Then he removes the battery pack from the back of his pants. He carefully takes off the glasses, putting them on a nearby counter, facing into the lab. He piles the transmitter, battery pack and wires by the glasses, throws his shirt back on, then the jacket as he opens the door.

INT: G LAB HALLWAY NIGHT.

Teddy comes out of the computer lab still dressing as he runs.

JEFF (cont'd)  
What the hell?

TEDDY  
Let's get out of here.

Without any more discussion, the three exit, down the hallway and out a door reading "Emergency Exit Only Do Not Open". As they open the door, a loud alarm sounds.

EXT: G LAB GROUNDS NIGHT.

The three run for their lives, through bushes, over a small fence, between trees and through a large grassy area. They reach the street where the car is parked. Jeff jams his key into the lock, opening the door. Teddy yells at him. The alarm can be heard in the background.

TEDDY (cont'd)  
The trunk!

JEFF  
Come on. Get in!

TEDDY  
The trunk. Pop the trunk!

Jeff reaches in the car for the trunk release. The trunk opens, Teddy reaches in and turns on the monitor. It comes to life, bathing the inside of the trunk and Teddy's face in a colorful glow. At the moment Jeff and Ellen come back to join Teddy at the trunk, the explosion is seen on the screen. It's a spectacular sight as the bottles blow, spraying thick liquid all over all the delicate equipment. At the same time, a muffled boom is heard from deep inside G Lab. Teddy is ecstatic!



SHERIFF BOWMAN

I'd say there's enough evidence to put him away for the rest of his natural life, if we could find him.

ELLEN

And Julius? Can I see him?

SHERIFF BOWMAN

You can, but not them. Family only. He's in the state lockup.

INT: JEFF'S CAR DAY.

Teddy and Jeff are waiting outside the state lockup, for Ellen. She is in visiting Julius.

TEDDY

Are you still mad at me?

JEFF

No. Come on, it worked out okay. We're not in jail. Ellen's in charge of RBR. We nailed Gus.

TEDDY

Sure wish I had that tape though!

INT: STATE LOCKUP CELL DAY.

Ellen is sitting across a table from Julius. He is calm and collected, looking confident, even in prison grub.

JULIUS

You like him, don't you.

ELLEN

Yeah, I've got to tell him.

JULIUS

I think it's time. We're done with this phase. I think we're out from under the influence of Gus for good. All we need to do now is regain credibility with the public. Looks like you're in charge.

ELLEN

Thanks. That won't be easy, but once the truth comes out we'll be better than ever. Maybe a little smaller, but it'll be all ours. You okay?

JULIUS  
Couldn't be better. I'm just hanging  
around for a while to see what  
develops. It's not a bad place  
really.

INT: JEFF'S CAR DAY.

Jeff and Teddy continue to chat.

TEDDY  
There's something that doesn't feel  
right.

JEFF  
What's that?

TEDDY  
Something about that ESP trigger  
thing. Why couldn't we replicate it  
exactly? Why is it the experiment  
worked when we showed it to Ellen,  
but later, we just never could seem  
to get the full transference?

JEFF  
Don't know. It's complicated stuff.  
The more we learn the more we find  
out what we don't know.

Ellen opens the car door.

ELLEN  
Want to make another stop?

JEFF  
Sure.

INT: RECTOR'S OFFICE DAY.

Ellen sits behind Julius's desk, looking through some  
papers. Jeff and Teddy sit on the other side.

JEFF (cont'd)  
So, guess this is all yours now.

ELLEN  
Well, for now.

TEDDY  
Hey, could you use a researcher or  
two?

ELLEN (LAUGHS)

Of course! Would you consider coming back?

TEDDY

If the money was right I might be persuaded.

JEFF

Is RBR shut down or what?

ELLEN

We're still in business. All we need to do is get our credit-ability back which won't be as hard as you might think. You know the little ESP Trigger problem we found? Watch this.

She flips a hidden switch. A panel behind her raises, revealing a bunch of computers and monitors, marked "Mon 1, Mon 2 and Mon 3".

ELLEN (cont'd)

I told you all the computers were networked, well it's more elaborate than that. Julius could run just about anything from here: our lab, G Lab, everything.

TEDDY

The ESP Trigger he faked it!

JEFF

But why?

TEDDY

Wait .. you mean?

ELLEN

Julius sleight of hand. He wanted us to think there was information exchanged between subjects.

TEDDY

That tricky S.O.B.! No wonder I couldn't replicate the results!

Jeff raises his hand.

ELLEN

Why? To throw Gus off track. To play on his greed.

(MORE)

ELLEN (cont'd)

Gus would rather make money on illegally gathering data covertly than by waiting til we could do it honestly with our legitimate mind development program. We hung him with his own rope. And it leads all the way to his cohorts who paid him off. All we have to do is expose the deception, and the fact that thoughts can't really be read that way, nobody can tap into your thoughts without your knowledge.

JEFF

But how do you know that?

ELLEN

From my father's research. You see, he worked under Gus back in the 70s and even then, Gus believed not only in remote viewing, watching something happening from a distance using a trained seer, but in actually reaching covertly into ones thoughts to see what he was planning. My father proved it couldn't be done. It just didn't work like that. There had to be an actual physical occurrence, an action or an object, to be viewed. Gus would never believe it it was his Holy Grail. Julius and I knew that, and we gave him what he wanted.

TEDDY

We discovered it. He found out. Sold it to his buddies.

ELLEN

Right. We had to make it look good he had to see someone besides Julius and me someone like you find it and when you did, he jumped on it and put our entire project on the line to chase after it.

JEFF

That's when things started going crazy.

ELLEN

He pushed us to expand, offer incentives to governments, so he could show his backer the potential powers they'd have. All those big brains to tap.

TEDDY

But what about the Computer Room at G Lab, we saw the data, watched the pictures.

Ellen punches a button and a screen shows the same jerky video seen during the break in.

ELLEN

Julius. Again. That lab was never even manned except when Julius brought Gus in for a demonstration. Gus could come in and see the screens and think it was working, and Julius made him believe it. It was all for show.

JEFF (SMILES)

So what this means is the program really works.

ELLEN

As advertised!

JEFF

And it's totally safe.

TEDDY (MOCK ANNOUNCER VOICE)

Use only as directed.

JEFF

When do we get back to work?

EXT: MARINA DAY.

Jeff is sitting on a bench, waiting. Ellen comes up, sits beside him.

ELLEN

Hey sailor, wanna party?

The two walk to the pier where Ellen's boat is docked.

EXT: BOAT DAY.

They're underway, enjoying the view, and each other's company. Jeff sits.

ELLEN (cont'd)  
Don't get too comfortable. We're putting in here.

They put the boat in at a small village not far from their home dock. They walk to a little bank and go in.

INT: BANK DAY.

Ellen and Jeff are escorted to the bank vault where a guard places a safety deposit box on a table. Ellen opens it with her key. She takes the documents and places them into a bag. The two leave.

EXT: BOAT DAY.

They are anchored out in the middle of a small cove where the water is calm and everything is beautifully quiet. Jeff sips on a beer.

ELLEN (cont'd)  
Hey, get me one of those.

JEFF  
Nope. You're driving.

Ellen cuts the engine.

ELLEN  
Not any more.

They are drifting out in the middle of the cove. As Ellen tosses the anchor overboard, Jeff takes a couple of wine glasses out of the cupboard and a bottle out of the cooler. He then pours them both some wine. He takes a moment to admire the view, both on and off the boat.

JEFF  
Looks like everything'll work out.  
But let me ask you. What about the dreams?

ELLEN  
A side effect of the training.  
Eventually you gain almost complete control. And with a willing partner you can even send ideas to each other.

JEFF

So you really were sending me dreams.

ELLEN

I was sending you thoughts, ideas, you created the dreams and incorporated my ideas into them. If you're asleep and someone near you is snoring you may dream you're inside a whale or a machine. You incorporate the sound into the dream. Everything gets distorted, but hopefully enough gets through clearly that the dreamer can figure it out. Julius was probably sending to you too.

JEFF

And the dream I had about being awake in my dream?

ELLEN

Oh, the lucid dream. It worked! I hoped it would.

JEFF

It was magnificent. Absolutely unbelievable. It was the most incredible thing I have ever experienced. If I never have another one I will always remember it.

ELLEN

Oh, you will have more and I have more news. Better hit you with the big one first.

She takes the bag of papers and spreads them out on the table between them. She picks up a marriage certificate.

ELLEN (cont'd)

See this?

Jeff glances at it. It has the names Julius Rector and Ellen Raynor.

JEFF

So?

ELLEN

It's a fake.

Jeff stares at the paper, then at Ellen.

ELLEN (cont'd)

It's a long story, but basically, we made a deal. Remember when I said my brother, Kevin and I made a pact after Dad died we would continue his research, no matter what?

JEFF

Yeah, but then your brother died and you had to go it alone.

ELLEN

Not exactly. It was my Aunt Amy's idea. She was great. She had these documents, my dad's research. He would go home at night, write everything down and put it in his safe. Then he would give them to Amy for safekeeping. Later he hid them on Goat Island. He would leave out little things along the way from the official record, so if someone else tried to follow behind him, they'd get stuck.

When Dad died, Amy went straight to Gus. She knew without Dad, Gus was out of a job. She had what he wanted the research and the only way he could benefit from it was to set us up in school and get us the funding. To start our own business.

JEFF

Smart woman!

ELLEN

Yeah, gutsy too. She was an ex cop. A real scrapper. Plus she had nothing to lose and wouldn't take any crap from anybody. Still, the only way Gus would agree is if they change our identities. Gus figured whoever got to Dad would be after us next, and maybe him too. He staged Kevin's disappearance to throw them off track. Then he changed his identity □ like the witness protection program.

JEFF

But what about you?

ELLEN

For one thing, I was a few years younger than Kevin. He was a genius and I wasn't, and they were kind of old school. See, I was just a girl. In fact, Gus really only wanted Kevin, but Amy insisted we were a matched pair.

The marriage was his idea. It was supposed to keep Julius and me from hooking up with someone else, if you know what I mean, blowing our cover. It worked too, until you came along.

JEFF

So Julius is really

ELLEN

My brother.

JEFF

KEVIN?

ELLEN

Yeah. After some extensive .. surgery .. on his beautiful face.

He takes the bottle out of the cooler and pours another glass, refilling Ellen's too. He downs the whole glass and pounds another.

JEFF

And now he is rotting away in jail. That should be Gus in there.

ELLEN

Don't worry about Julius/Kevin. He can take care of himself.

JEFF

Hey, let me see that marriage certificate again.

Ellen hands him the certificate. Jeff stands up, tears it in half, then in quarters, then in little pieces and scatters them overboard. He then grabs Ellen's hand. They kiss.

EXT: COVE DAY.

Aerial shot of the boat. No one is on the deck. The water is perfectly calm, except for a few ripples encircling the gently rocking boat.

INT: SHERIFF'S DEPARTMENT DAY.

Detective Mullins and Sheriff Pete Bowman are gathered around a small TV set with a screen capture attached. We cannot see the screen from our POV. Bowman looks bored and upset, like he's getting up to leave.

MULLINS

Pete, will you just look?

BOWMAN

It's a surveillance tape. So what?

MULLINS

Just watch again closely. Tell me exactly what you see.

BOWMAN

Okay, I'll go along. I see prisoners. Looks like a work detail, getting off a bus, going through the gate. They're being escorted by two armed guards. So what?

MULLINS

You didn't see it! It was right in front of you and you still didn't see it!

BOWMAN

I've seen it three times. It's the same every time. Damn it, Mullins if you don't cut this out I'll have your badge!

MULLINS

I want you to watch it one more time. I promise this'll be the last.

EXT: PRISON YARD DAY. (ON TAPE)

Now we see what is on the videotape. We see Mullins' finger pointing to the right side of the screen.

MULLINS (cont'd)

Keep your eyes right here, and watch closely.

BOWMAN

What the .. roll that back! Lemme  
see that again!

Mullins rewinds the videotape and shows the scene again. We see the prisoners getting off the city bus and walking through the prison gate with guards escorting. In the background, right where Mullins is pointing, we can barely make out a figure walking towards the bus and getting on.

BOWMAN (cont'd)

It's plain as day! Why didn't I see  
that? Who is that?

MULLINS

We found his prison uniform. It had  
been altered on one side to look like  
street clothes. We figured it helped  
him slip out without being seen.

BOWMAN

Rector?

MULLINS

Rector.