

WATERMAN

Story by Fyodor Galitsa

Screenplay adapted by Paulina Knaak

Based on the novel WATERMAN by Fyodor Galitaa

Paulinaknaak@gmail.com

WATERMAN

INT. INTERVIEW OF BRUCE LEE, BLACK AND WHITE FOOTAGE

Bruce Lee sits in an interview, he rests his hand under his chin.

BRUCE LEE

I said "Empty your mind. Be formless,
shapeless like water."

Bruce Lee shifts in his seat, he puts his hand down.

BRUCE LEE (CONT'D)

Now, you put water into a cup and it
becomes a cup. You put water into a
bottle, it becomes a bottle.

CAMERA PANS IN

BRUCE LEE (CONT'D)

You put water into a tea pot it
becomes a tea pot. Now, water can flow
or it can crash. Be water, my friend.

CUT TO

EXT. DRY LANDS, VICE NEWS TONIGHT, HBO FOOTAGE, DAY

A helicopter flies over a dried river bed.

V.O REPORTER

Three years into a historic drought,
Cape Town has just barely avoided
hitting day zero. The levels of the
dams that supply the city's water are
so low that the government has shut
off the municipal taps.

Frail children surround the base of a building, desperately
filling buckets and cups with water.

V.O REPORTER

The city predicted that day zero would
happen this month .. they are
currently speculating that it may
happen next year.

CUT TO

EXT. OVERHEAD OCEAN VIEW, NIGHT

The ocean waves ripple and flow slowly as a man speaks.

HIS WORDS ARE DISPLAYED BY SUBTITLES.

MAN V.O.

I think the question on everyone's
mind is "How did Cape Town get here?".

CUT TO

INT. WEATHER REPORT, CBS WEEKEND NEWS, DAY

A weather forecast map depicts the state of California. The cities San Francisco and Los Angeles are pinpointed, as well as two other regions: the Paradise Camp Fire and the Hill & Wooley Fires.

A reporter steps in front of the image.

CBS REPORTER

This satellite photo shows the states
of two fire zones.

The screen displays a raging fire igniting several trees and a home.

CBS REPORTER (CONT'D)

And in the north, a fire that has all
but wiped out the town of Paradise...

PAN IN ON FIRE

CBS REPORTER (CONT'D)

..has torched more than a thousand
acres. Malibu looks like a war zone.

THE HOUSE CAVES IN ON ITSELF.

CUT TO

EXT. VALDEZ, ALASKA, DAY

A massive spill of oil sits in the clear ice blue water of Alaska. Nearby floats an industrial sized boat.

NARRATOR V.O

One of the worst oil spills in U.S
history, brought Americans images of
blackened beaches,

A woman stands next to an oil stained beach.

NARRATOR V.O (CONT'D)
Dying wild life,

A sea otter, covered in oil, pathetically crawls across the sand. It flops over but continues to struggle.

NARRATOR V.O (CONT'D)
Outrage and betrayal.

A crowd stands with signs, they angrily chant.

CUT TO

INT. MONTAGE, NATIONAL GEOGRAPHIC, DAY AND NIGHT

The earth floats in space.

NARRATOR V.O
2014 will go down as the hottest year
around the globe in recorded history.

CUT TO

A flattened map of the earth shows the thermal levels of each continent. One thing is clear. The earth is too hot.

NARRATOR V.O (CONT'D)
2015 was the hottest year around the
globe since records began.

CUT TO

IMAGES FLASH ACROSS THE SCREEN:

THUNDER STORMS, SMOKEY FORRESTS, GLACIERS BREAKING.

NARRATOR V.O (CONT'D)
Figures show that this July was the
single hottest month in recorded
history.

CUT TO

POLLUTION SEEPS OUT INTO THE SKY FROM POWER PLANTS, THE OCEAN LOOKS BLACKER AND BLACKER.

NARRATOR V.O (CONT'D)
This was a short term trigger to long

term global warming..caused by Human
activity.

CUT TO

A POWER PLANT CATCHES ON FIRE AND EXPLODES.

CUT TO

A GROUP WEARING HAZMAT SUITS CLEAN A BEACH.

NARRATOR V.O (CONT'D)
Climate changes is now affecting every
country, on every continent.

CUT TO

INT. UNITED NATIONS PRESS CONFERENCE, DAY

In a giant conference room, members of The World
Meteorological Organization sit on a panel in-front of an
audience.

DEPUTY GENERAL SECRETARY
The report indicates that in the last
20 years, from 1990 on- we have
observed a 41% increase in warming.

Her colleague takes the mic.

CHEIF OF ATMOSPHERIC RESEARCH
We need to take action now to decrease
the growth rate of our carbon
emissions.

CUT TO

INT. CBS NEWSROOM

A reporter stands in-front of an image of Antartica.

CBS REPORTER
Today, July 12th, the largest Glacier
to ever break away away from
Antartica, roughly the size of
Delaware, is now the largest iceberg
in recorded history.

CUT TO

INT. CNN NEWS ROOM

CNN News room, a reporter stands next to a giant clock.

CNN REPORTER

Today will last a little longer than usual, a single second is being added to the atomic clocks that keep the universal coordinated time. This "Leap-second" will help link watches, globally, with the earth slowing rotation.

FADE TO BLACK

INT. NEWSROOM 1, CURRENT DAY - 2070

The room is the peak of future technology. A news reporter sits behind her desk. She stares into the camera floating in front of her.

REPORTER

The floods are being handled. Russia is currently working to reverse the flow of their seven major rivers. While Canada is moving in a different direction.

CUT TO

INT. NEWSROOM 2, NIGHT

From a different channel, a male news reporter sits behind his desk, he wears a metallic suit. Behind him are images of a massive dam.

REPORTER 2

Behind me are live images from the Canadian Dam, which was finished today. Flooding has decreased already. This is exciting news not only for Canada, but for the world.

CUT TO

INT. AMERICAN TALK SHOW, DAY

Morning talk show hosts, sit at a table, tensions are high.

TALK SHOW HOST 1

Now the Reinhardt Dam, "The Eight

Wonder of the World", now stretches across the Bering Straight. However, experts are saying sea levels may be decrease too rapidly.

TALK SHOW HOST 2

You know, I couldn't agree more, the way the earth is shifting.. Are we going to be able to fix this?

TALK SHOW HOST 1

Let's just say that I hope it stops soon. Fourteen hours of sunlight is plenty for me.

The Hosts laugh ironically.

CONVERSATION DISTORTS

CUT TO

EXT. GLOBAL CONDITIONS, DAY - 2068

The heat from the sun beats down on the Earth.

Several rivers from across the globe are drying out. The ocean is gray and the tides are weak.

THE SOUND OF TICKING FADES IN

EXT. NATIONAL ASTRONOMER BASE, NIGHT

A metal wall displays several digital clocks. A bright red one in the middle, calculates the time of the the earth rotation.

It reads:

35:22:42:59

CUT TO

INT. PRESIDENTS OFFICE, NIGHT

The President stands facing a window in his office. He watches the large red sun as it sets slowly over the horizon.

PRESIDENT V.O

American citizen....

CUT TO

INT. NATIONAL SPEECH, NIGHT

Camera's flash. The President stands behind a podium in a great auditorium.

PRESIDENT

...During this time of great change. I urge you to think of each other. It grows increasingly more difficult for our world to survive under the sun. I am declaring this a national, no, a global emergency-

The crowd grows wild, breaking to rioting.

PRESIDENT (CONT'D)

My fellow American's, please.

He holds his hand up but they do not quiet.

PRESIDENT (CONT'D)

I urge businesses to change their functioning hours.. to nights. Our country will survive, even if it means becoming noturna-

CUT TO

EXT. WASHINGTON D.C. STREETS, NIGHT

There are massive amounts of people marching around the city. Buildings are on fire. Chaos ensues.

THE SUN BEGINS TO RISE

People scatter into the darkness of the shadows.

CUT TO

EXT. WASHINGTON D.C. STREETS, DAY - 2070

THE SKY LOOKS SICK. THE SUN STANDS UNWAVERING IN THE SKY AND IN THE DAYLIGHT BELOW, THE EARTH IS DRY AND VOID OF LIFE.

CUT TO

EXT. HUDSON RIVER BANK, EVENING

News Reporter 2 stand on a cliff, at the base of Manhattan. The red sun is setting slowly in the background.

REPORTER 2

Today is May, 23rd, 2070 and sea levels have fallen 100 feet. I'm standing here overlooking the Hudson..or what's left of it.

VOICES OVERLAP. CAMERA PANS DOWN THE CAVERN AND TOWARDS THE
BASE OF THE DRY HUDSON.

REPORTER 1 V.O

.. Today is June 2nd, 2070 and the Hudson has now dropped 400 feet and continues to erode deeper into the earth. This drought is the worst in recorded history.

IMAGES OF NORTHERN AMERICA ON FIRE

REPORTER 2 V.O

Today, July 13th, 2070..This is day 49, globally, without rain.

THE SUN FLOATS OVER THE HORIZON.

INT. NEWSROOM 2, NIGHT

REPORTER 2

The water shortage is increasingly concerning. The looting has grown an-

The reporter is interrupted by the sounds of screaming in the studio. He stands up, begging someone to not hurt him. The camera falls over, distorting the screen.

CUT TO

EXT. MONTAGE OF GLOBAL RIOTS

People riot in the streets, begging for water, in New York, London, South Africa, Switzerland, Brazil and many other places around the globe.

PEOPLE FIGHTING FOR WATER, DYING FROM PLAGUE, CITIES IN RUIN.

FADE TO BLACK

Letters type on the screen, displaying the date:

AUGUST 3RD, 2070

CUT TO

EXT. NEW YORK CITY, NIGHT

A young woman (CARINA), with long chestnut hair, runs through the streets. She darts between reckless cars and exploding vehicles. In one of her hands is a single bottle of water. She looks over her shoulder at the crowd chasing her.

CUT TO

EXT. NEW YORK SKY LINE, SUNRISE

All that is left, where the Staten Island Ferry once was, is a 1,000 foot drop.

As the sunlight creeps in over the horizon, the distant sound of the city's chaos grows quieter.

A man, DANIEL, dressed in a short hooded canvas jacket and pants, walks along narrow canyon path. His body looks almost translucent in the sun light.

He walks along the deep abyss of the dried East River. The empty river bank is scattered with debris and forsaken boats.

Daniel's tan clothing allows him to blend in to the earth as he hugs the wall of the narrow path. Above him towers the massive city of New York, the buildings stand like grave stones against the sky.

QUE TITLE

WATERMAN

EXT. EAST RIVER BANK, SUNRISE

Fog begins to form along the ground in the early morning sunlight. Families of water gatherers creep out of the city through the sewers and underground tunnels.

Near the dessert "river" bank, they set down any kind of vessel they can collect water - buckets, cups, vases.

A young child hands their mother an old car windsheild wiper, she uses it to push the water droplets into their mug.

CARINA, wearing torn clothing and a hopeless expression, is among the crowd. She delicately uses her hands to collect droplets of dew into her mason jar.

CUT TO

EXT. EAST RIVER BANK CANYON, MORNING

Daniel continues to walk with calculated precision as he dodges the sharp rocks that threaten to rip open his rubber-soled moccasins.

His eyes, hidden by faint yellow lenses in black matte sunglasses, cause him to look more like a bandit than a servant of justice.

Daniel walks deeper into the East River Canyon, he approaches the opening of a massive drainage pipe.

He reaches into his jacket and pulls out a scanner - which looks like a large diving gauge.

A holographic image appears displaying a three-dimensional vector: 0.99 miles (shortest distance to the target), 0.14 miles relative altitude.

A map is also projected from the dial, containing a solitary green dot. Daniel uses his hands to zoom in on the dot. The scanner reveals a red projection of four people moving swiftly towards the green dot.

The scanner determines the group's current direction and speed: they will arrive in approximately NINE MINUTES.

With haste, Daniel places the scanner back in his jacket. He reaches into another pocket and pulls out a small metal box.

He opens it impatiently, revealing several luminous capsules filled with blue fluid. He pops one into his mouth, swallows, then ducks inside the drainage pipe.

Moments later, a dark blue mist floats out of the pipe and up the wall of the canyon.

CUT TO

EXT. EAST RIVER BANK, MORNING

The water gatherers are packing away their jars in the thinning morning fog when a dark blue mist floats over them.

The gatherers all stare at it in awe. As it grows closer they back away in fear. Waves of grey fog spread from it.

One bold man steps forward to try and catch the mist with his plastic sheet but he steps back as a human face forms in the blue cloud.

The face is followed by a neck, shoulders, and arms. The gatherers back farther into the shadows.

A lone woman, CARINA, stands before the man made of vapor.

WATERMAN

Come with me.

He holds out his hand to her. Carina looks at it with distain.

CARINA

You've got to me kidding me.

Her eyes scan the cloud of mist, trying to recognize the features of the man.

From within in the cloud, the mans body begins to further solidify.. into water. It sparkles in the rising sun.

From the crowd, a Mother speaks to her child.

MOTHER

The sun! We have to go!

WATERMAN glances at them, noticing the child's parched lips. He hovers down next to them and holds out his hand..which extends into an icicle. The child reaches for it, amazed.

Suddenly, from every direction, people are crying out.

PEOPLE

GIVE ME ONE, TOO! CAN I HAVE ONE?

Like a magician, he passes out icicles. The water gatherers are filled with joy. The children run around happily, showing off their new treasures.

Carina watches skeptically as Waterman opens his hand and releases water into a bucket like a faucet.

He walks around, filling up the crowds vessels with crystal-clear water.

He walks up to Carina again. This time his face has taken a more specific shape.

WATERMAN

Can you take my word, just for once?

Her eyes widen in recognition.

CARINA

Daniel!

She throws her arms around his neck, hugging him tightly. Tears of joy flow down her cheeks. The kerchieif that was securing her hair blows away, releasing her thick chestnut curls.

DANIEL

We don't have time, Carina. Let's go!

He takes her firmly by the hand.

DANIEL (CONT'D)

You're in danger. They'll be here any second.

He pulls her into a hidden corner, just as four marines, dressed in 9 foot tall titanium exoskeletons, run in their direction.

The water gatherers scatter in the shadows and sewers.

DANIEL (CONT'D)

RUN!

Daniel, his body mostly water vapor, drags her by the hand into the salt desert.

CARINA

We can't out run them! It's pointless.

They stop, over looking the entire East River Canyon. In the distance the Verrazno-Narrows Bridge looms over the cavern of sand.

DANIEL

Can you skate?

CARINA

Yes?

DANIEL

(Smirking)

I have an idea.

Daniel crashes to the ground, transforming into a waterfall. One of the soldiers behind them stops, stunned.

The water, that is Daniel..Waterman, flows down the side of the canyon toward the bridge and freezes, creating a smooth,

slippery ice path. Carina, equally as baffled, begins to slip on the ice. She smiles.

CARINA

Can you skate..he says.

She balances herself, skating down the path. As she moves forward, the ice behind her turns into water vapor and circles around her, rejoining the icy path in front.

The other soldiers catch up with the first soldier.

SOLDIER 2

What happened?!

SOLDIER 1

She slipped away!

The third soldier quickly pulls out his radar-device and holds it out, scanning for Carina.

SOLDIER 3

Sir. The target has disappeared.

The first soldier pulls the scanner out of his hands.

SOLDIER 2

That's impossible!

He rewinds the scanner back a few seconds. The holographic scanner shows a red dot appearing next to the green tracking point..then both dots disappear from the radar.

The second soldier grinds his teeth and grunts. He switches the controls, pressing a button that turns the holograms blue. He reviews the data further. Then angrily taps his helmet.

SOLDIER 2

Base. We have lost the target. Further pursuit is impossible. Please advise.

CUT TO

INT. M. R. AQUIDIC BASE, DAY

From inside the command center, the soldier's frustrated face is displayed on several massive screens.

The Captain stands in front of them, looking severely displeased.

CAPTAIN
You idiots!

He paces in front of the monitors, then turns to a soldier near him.

CAPTAIN (CONT'D)
Commence visual search in accordance
with the Hunt Protocol.

The Captain presses a button on the control desk.

CUT TO

EXT. EAST RIVER BANK, DAY

The soldiers stand waiting for their orders.

CAPTAIN V.O
Close off the Verrazano sector
immediately.

His voice seems to echo through the desert. They move out.

CAPTAIN V.O (CONT'D)
All rapid-reaction teams deploy to
scan the civilians! Satellite
monitoring crews, I want a complete
visual scan of the vicinity. Beginning
with the location the target
disappearance!

The Second soldier turns to the first.

SOLDIER 2
What protocol is that?

SOLDIER 1
(Unblinking)
They're sending out the dogs.

The ground beneath them starts shaking violently.

Two Quadrupedal Robots, resembling gigantic Dobermans run by, covering the soldiers in a cloud of dust.

The dogs move gracefully, only their silver shelling betrays their mechanical nature.

The machines stop at the exact spot where Carina jumped onto the ice. Their scanners take in her scent with precision. Her

kerchief blows past them in the wind, one dog chases after it and catches it. The machine's scanner announces the kerchief's composition.

SCANNER
20% wool. 80% cotton. Detergent
Fragments and DNA belonging to Target:
CARINA LORENSKY

The eyes of the dog glow red, the other dogs come and sniff the scent of the kerchief.

The information is sent back to a computer at headquarters.

CUT TO

INT. M.R. AQUIDIC BASE, DAY

On one of the massive screens, the Captain reviews the components the kerchief.

A holograph nearby states it's manufacturer: "Massimo Company", as well as the shipment number: "964, point of sale Suburban retail chain, Mexico".

Another screen lists the date of sale, credit card number and owner's name. Simultaneously, data appears about the detergent powder.

The computer determines one point of overlap - the last name LORENSKY.

On one of the two main screens, displays a file for Joseph Lorensky, and the other displays a file for Carina Lorensky.

There is a video from a surveillance camera in Manhattan showing Carina purchasing the detergent at a bodega.

CUT TO

EXT. EAST RIVER BANK, DAY

The dogs are seeing all of this on their own internal scanners. From the surveillance video - they now each have a close up image of Carina.

The identifying features of her face are cross-referenced with her passport ID.

The mechanical canines determine a new route based on this information and the data from their olfactory centers, along

with the thermal trail left by her human body.

They continued their pursuit into the desert canyon.

CUT TO

EXT. DESERT, EAST RIVER CANYON, DAY

A few miles away from the machine creatures, Daniel and Carina are at the bottom of the riverbed.

The morning sun scorches the earth at an alarming rate. Daniel and Carina run together through the sand.

Daniel is reminded of another time they had run together.

MATCH CUT

EXT. BEACH, CANCUN, 2065

Daniel and Carina run together on much cooler sand, under a kinder morning sun.

A happier looking Carina runs towards the ocean, her snug white shirt and short jean shorts doing nothing to hide the beauty of her body.

She laughs, plunging her feet into the water before turning back to look at him.

He steps into the water with her, staring persistently into her eyes.

DANIEL

I should talk to your father about us
before I leave.

Carina smiles playfully.

CARINA

A little bit of flirting and few
innocent kisses hardly begs his
blessing, Daniel.

Daniel frowns.

CARINA (CONT'D)

You have a crush on me, that's all.
You'll go back to your work and forget
all about me.

Daniel shakes his head in earnest.

DANIEL

No, I could never. I fell in love with you the moment I saw you.

CARINA

(Laughing)

Marcus said the same thing when we walked on the beach yesterday.

DANIEL

Yeah, but Marcus says that to every girl he meets.

CARINA

Well, I think he's cool.

She gives him a sly look.

CARINA (CONT'D)

He hired some musicians to come along with us. It was very romantic.

DANIEL

Not for the musicians!

Daniel is genuinely upset and hiding it poorly. Carina steps forward, looking deeply into his eyes.

CARINA

Daniel. Come on, Marcus is sweet, but I like you. I'm here with you.

DANIEL

(Hopefully)

So, I should talk to your father?

Carina flips her hair and pulls away from him.

CARINA

You'll have to catch me first!

She runs down the beach, flying over the wet sand. He chases after her. After several great leaps, he tackles her. They tumble together, intoxicated with joy, kissing and not paying the least bit of attention to the small, warm waves soaking their clothes.

Carina stares into his eyes, pulling her face away from his.

CARINA
You are remarkably persuasive, Daniel.
Maybe you should talk to him.

CUT TO

EXT. DESERT, EAST RIVER CANYON, DAY

Daniel and Carina come to stop. Carina pulls her hand out of his.

CARINA
Where are we going? And who are we
running from?

Daniel smiles patiently.

DANIEL
I'll explain everything as soon as
we're safe.

CARINA
Safe from what? Aren't they after you?

Daniel continues to walk farther into the desert. Carina
chases after him.

CARINA (CONT'D)
You do realize that we're heading
deeper into the desert, right? We have
to turn around, we don't have water.
The sun is only getting hotter—

DANIEL
Carina! Trust me!

They approach a huge, rusty barge, half sunken in the sand.

Carina steps between Daniel and the barge.

CARINA
I won't move from this spot until you
tell me everything.

Daniel steps around her. He stops when the earth starts to
shake underneath them.

CARINA (CONT'D)
Daniel? What is that?

DANIEL
Over here, quick!

Daniel runs to the barge and throws open a hatch on the side. Carina runs after him, he grabs her and assists her inside.

CUT TO

INT. SHIP BARGE, DAY

Carina tumbles down the hatch. She lands on all fours in the dark belly of the ship.

The acrid dust brings tears to her eyes, she coughs.

CARINA
(Hoarsely)
God, it reeks in here.

The heat of the barge is nearly unbearable.

Her eyes adjust to the dim light sneaking through the cracks of the metal walls.

Drops of perspiration drip down her face, streaming down her forehead and clouding her eyes

Her shirt, soaked, sticks to her back. Her heart pounds wildly in her chest.

Carina pants in the stale air, desperate for water.

CARINA (CONT'D)
Daniel! Ugh! God.

She collapses on the ground, a pile of fear and anger. Daniel climbs into the hole and kneels down next to her.

Daniel takes her in his arms.

DANIEL
Hey. Everything is okay. Drink this.

He hold out his hand to her, it fills with water. Carina marvels at it for a moment before desperately drinking.

She coughs and clears her throat, refreshed nonetheless.

CARINA
How did you find-

DANIEL

Your father left everything I needed.

A sad tension fills the air between them.

Carina looks around thoughtfully, studying Daniel and their situation.

The sound of sirens and turbines roars in the distance, announce the approach of heavy-duty drones and robots.

CARINA

Where have you been? I thought that you...

DANIEL

I'm here now and I won't let anyone hurt you.

CARINA

You don't need to protect me, Daniel.

DANIEL

I know.

The sounds grow more intense. Carina continues whispering fiercely.

CARINA

Everyday thousands of people are dying of dehydration. The Government is dead. America is nothing. Water gatherers are the last free people...but for how much longer?

Daniel shakes his head.

DANIEL

You're wrong. The Spirit of Freedom is alive...inside every American.

CARINA

HA. Anyone can be bought for a glass of water.

DANIEL

People adapted in order to survive. It's different.

CARINA
(Harshly)
Why are you defending them.

Daniel puts a hand over her mouth. She angrily grunts.

DANIEL
Shhhh. They're here.

CUT TO

EXT. SHIP BARGE, DAY

The two canine robots sniff around the exterior of the ship.

Holographic depictions of the composition of the metal appear before them.

One of the dogs strikes the hatch with its paw so forcefully that the door flies off and lands a hundred feet away.

CUT TO

INT. SHIP BARGE, DAY

Carina and Daniel see the light pouring into the ship from the open barge door. They shuffle farther into the hold, taking cover behind some old crates.

The robotic hound puts its face closer to the opening, its body is too big for the opening. A laser like net of red light extends from it's eyes and scans the area.

CARINA
We're trapped. They'll kill us in two seconds.

DANIEL
You used to be a lot more optimistic.

Daniel smiles coyly as he shoots an icy dart into the robot's eye. On impact, the icicle melts and seeps into the cracks of its metal face. Sparks fly and it convulses violently.

Dust and sand fly through the open hatch. Carina coughs as the dust fills her eyes, she shields her face in Daniel's shoulder.

Beyond the metal walls of the barge, they can hear the chatter of radios and the sounds of a loading gun.

CARINA

What are we going to do?

The sound of approaching motors grows, distinctly different from the pre-existing electro-drone hum.

There is a singular gunshot. Carina shudders in fear, clasping her hands over her ears.

Then comes a second shot, and then a third. Finally the clatter of a machine gun drowns out the roar of the motors.

Carina, ears still covered, looks around desperately for another way out. Daniel stands calmly next to her, listening.

Then she spots another hatch, as it screeches open.

FEMALE VOICE

Carina, are you in there?

Carina's expression turns from one of terror to excitement.

CARINA

Naomi! What are you doing here?

Carina rushes over to the crack.

NAOMI

Hurry! Help me open the hatch!

Daniel rushes over and together they push it open. Dark skinned hands reach through and take Carina's.

Daniel climbs out of the opening after her.

CUT TO

EXT. SHIP BARGE, DAY

The sunlight is blinding and hot. Jeeps and motorcycles, from the previous century, are driving in circles around the barge, creating enough dust to shield Carina and Daniel from the soldier's vision.

The woman, NAOMI, who helped them escape is covered in silver foil like material, from head to toe. The people with her, driving the vehicles, are dressed the same.

Naomi runs over to an ancient Harley bike.

NAOMI

Get on! We've gotta split.

Carina ushers Daniel to follow her, he shakes his head.

DANIEL

You make a run for it, I'll cover you.

Meet me by the Eastside drainage pipe.

Before Carina can object, Daniel turns into steam and vanishes into the air.

Carina jumps on the back of Naomi's bike.

Like a hive of angry bees and the motorists ride off into the desert, leaving only a cloud of dust in their wake.

Daniel solidifies in front of the mechanical dogs and soldiers.

CUT TO

INT. COLLEGE LECTURE HALL - 2056

Daniel sits at the back of a classroom. PROFESSOR LORENSKY stands in front, giving a lecture.

PROFESSOR LORENSKY

Symbiotic bacteria could be used to extract the molecules necessary to fully restore the earth's ecosystem. Ordinary water is essentially medicine for living organisms. Water cleans your body on the outside and it cleans it on the inside.. when you drink it. The more pure water you drink, the more toxins leave your body.

The class stares at him, trying to find the point.

MARCUS REINHARDT, a chubby blue-eyed student in the front, raises his hand enthusiastically.

Professor Lorensky disregards him.

PROFESSOR LORENSKY (CONT'D)

Just imagine being able to use water as a source of physical energy.

The Professor goes over to a mini fridge by his desk. He takes out a bottle of water and shows it to the class.

He sets a cup on his desk and fills it with ice cubes. Very meticulously, he opens the bottle of water and pours a thin stream into the glass.

The water freezes when it touches the ice. The student gasps, marveling at the water frozen in mid-air.

The Professor grabs another bottle from the fridge. This time he holds it up and smashes it against the desk - the water inside crystalizes instantly.

The students mutter amongst themselves. Marcus's expression has turned from enthusiastic to unimpressed.

MARCUS

I can do that, too!

Professor Lorensky beckons him up with a mysterious smile.

PROFESSOR LORENSKY

Be my guest, Marcus.

Marcus leaps out of his chair and bounds up to the front of the room. He turns to take a bottle out of the fridge but pauses as the Professor speaks.

PROFESSOR LORENSKY (CONT'D)

There has been tremendous leaps in the field of molecular biotechnology. For example, that vase of water in the middle of the room could function like a security camera. All you'd have to do is be able to read the information in the water's molecules.

Marcus turns back to Professor Lorensky.

MARCUS

That's impossible, Professor!.

PROFESSOR LORENSKY

On the contrary, I can prove it to you. Pull out that jug of water.

Marcus pulls out a plastic jug of water and hands it to the Professor. Lorensky places it next to an empty glass.

The water in the jug flashes turquoise. The Professor smiles, Marcus looks utterly confused.

PROFESSOR LORENSKY (CONT'D)
Who would like to participate in the
next experiment?

At the back of the room Daniel shyly raises his hand.

DANIEL
May I?

Several other students vying for the Professor's attention.

STUDENTS
Me too! Pick me! And me!

The Professor ignores them and holds up an empty black box. He shows the class that the inside is empty then places the glass inside. He drops some of blue liquid into the glass and places the lid on the box.

PROFESSOR LORENSKY
The blue fluid I added aids the human
brain in processing the water
molecules. By stirring the water, I
have erased all the information the
molecules retained prior to this
experiment. Marcus you may stay up
here..

The Professor looks at the back of the room, where Daniel is patiently waiting, his eyes full of curiosity.

PROFESSOR LORENSKY (CONT'D)
..and Daniel, please join us. Everyone
else will have the opportunity to
witness this experiment.

Daniel joins Marcus at the front of the room. They acknowledge each other with a competitive glance.

PROFESSOR LORENSKY (CONT'D)
You will place these blind folds
securely over your eyes. I will give
each of you a sip of water from the
glass. Your consciousness will then
perceive what that water "sees" before
it enters your body. All you have to
do is describe, for us, what you see
in your mind.

Marcus and Daniel they both place blindfolds over their eyes.

Professor Lorensky turns down the lights and flicks on the projector, which displays an image of white doves flying in the sky.

The Professor opens one side of the box and turns it towards the projector briefly then hands Marcus the glass of water, who swallows greedily.

The Professor stirs the water and places it back in the box.

He changes the projected image into a waterfall and opens the box towards the screen again. Afterwards, he hands the glass to Daniel, who swallows carefully.

PROFESSOR LORENSKY

Alright. Lights on! Blindfolds off!

The lights come back on and the blindfolds are removed.

PROFESSOR LORENSKY (CONT'D)

Now Gentleman, would you be so kind as to tell us what you saw?

MARCUS

I saw a flock of white doves.

DANIEL

I saw a waterfall..

MARCUS

It was doves. I swear, I saw white birds on a blue sky!

DANIEL

Okay, well, I saw a waterfall.

MARCUS

Don't mix me up! I know what I saw.

The two students continue to argue, Professor Lorensky watches them, amused. The class is thoroughly confused.

CUT TO

INT. AIRPLANE, CANCUN, MEXICO -2065

Daniel sits on an airplane. The plane's turbines are still humming as it pulls into it's gate. People bustle around, unbuckling their seatbelts and standing up to retrieve their belongings.

A young woman, in a short red dress with long Chestnut hair, reaches for her bag above Daniel's seat.

She tugs impatiently on the handle, ripping the bag open. Her clothing and cosmetics to spill onto Daniel's head.

YOUNG WOMAN

Sorry!

DANIEL

Can I give you a hand?

He removes his seatbelt and begins gathering her items from the floor. He hold them up to her.

YOUNG WOMAN

Thank you, I've got it.

She continues to wrestle with the remnants of her torn bag, even as a flight attendant makes a final announcement.

FLIGHT ATTENDANT

Passengers, Welcome to the Cancun National Airport. The temperature along the beautiful Caribbean coastline is 28 degrees. The local time is 9:15 p.m. Please remain in your seats until the aircraft has come to a complete stop. The Captain and the Crew would like to thank you for flying with us. We hope to see you again soon.

CUT TO

EXT. CANCUN AIRPORT, EVENING

Daniel steps out of the airport and exhales deeply, taking in the cool evening air.

He wheels his suitcases over to the end of a very long taxi wait line.

Eventuially, a taxi arrives for him, he turns around to collect his things but hears the taxi door slam shut.

DANIEL

Oh, no.

He looks over his shoulder at the taxi, the young woman in red is sitting in the back seat. The driver steps on the gas,

leaving Daniel in a cloud of smoke.

Another car pulls up, a brand-new Jeep wrangler. The driver calls out to him.

MARCUS

Daniel!!

Daniel's face fills with surprise.

DANIEL

Marcus!

Sitting in the passenger seat is a poised, stylish woman with dark hair, which is pulled back and held tightly in a knot by a sharp four-inch pin. The woman's face is framed by two large diamond earrings sparkling next to her beautifully made-up face.

MARCUS

I'm here picking up Erica. You must've been on the same flight!

Erica gracefully waves one of her slender hands at Daniel, her wide eyes take him in with pure sincerity.

ERICA

Nice to meet you, Daniel.

DANIEL

Nice to meet you, too.

MARCUS

Can we give you a ride?

Daniel smiles, genuinely thankful. He puts his suitcase on the back of the jeep and jumps into the backseat.

CUT TO

INT. MARCUS'S JEEP, EVENING

The car pulls off and Marcus launches into his usual storytelling.

MARCUS

Daniel and I spent six years studying at Harvard together. He was Lorensky's number one "teacher's pet".

Erica smiles politely, Daniel shakes his head.

MARCUS (CONT'D)

..Still is Lorensky's favorite,
actually. And that's high praise
coming from a man with a Nobel Prize..

DANIEL

Marcus, the Professor doesn't have
favorites. (Beat) How do you two know
each other?

MARCUS

Oh! Erica is bioengineer at my company
—and she's single!

ERICA

Marcus!

She gives Marcus a playful swat on the arm.

MARCUS (CONT'D)

How about we celebrate this lucky
meeting? The Grand Fiesta Americana is
having a party tonight.

DANIEL

Yeah, that would be -

MARCUS

(To Erica)

Have you heard that Cancun used to be
a pirate base in the seventeenth
century? A year ago, a group of divers
found Henry Morgan's treasure. This
party is dedicated to the opening of a
dance club built with pirate money!

Marcus wags his eyebrows excitedly. Daniel lets out a low
exhale and stares out the window.

The sun disappears over the horizon, causing the Carribean
waters to look black in the evening light.

As they drive along the coast, Daniel can see the underwater
lights flick on. In the distance he can make out the
underwater homes and hotels.

He rolls down his window, enjoying the breeze.

CUT TO

INT. LORENSKY'S HOME, NIGHT

Joseph Lorensky's hacienda is modeled after its original structure, a Mayan Hotel. He worked hard to persevere many of the historical elements.

The foyer is filled with with fragrant plants and plush sitting areas. Off to the side, Professor Lorensky sits at the bar with his daughter, CARINA, who stirs a blender full of fruits and creams.

PROFESSOR LORENSKY

Do you have plans for the evening,
Carina?

CARINA

There's a party at The new Grand
Fiesta Americana.

She pours her drink into a tall glass.

CARINA (CONT'D)

Want some?

PROFESSOR LORENSKY

Whiskey is more my speed.

CARINA

I should've known.

She smiles affectionately and pours him a glass from a beautiful dark bottle and hands it to him.

PROFESSOR LORENSKY

To understanding.

CARINA

To understanding.

They clink glasses and drink. They sit drinking and laughing, when a car horn interrupts them.

CARINA (CONT'D)

That's my ride!

She carelessly grabs her purse and kisses her father goodbye.

CARINA (CONT'D)

See you later, dad!

Professor Lorensky takes his drink and walks toward a small

door at the back of the main hall.

CUT TO

INT. GRAND FIESTA AMERICANA

Under a glass dome on the bottom of the Caribbean Sea, is a mile long dance floor packed with swaying bodies.

The room is covered in floodlights, flashing lasers, and holographic dancers. The clear glass walls vibrate in time with the music.

One holographic guy and girl, in particular, move beyond the walls as if they are floating in the open water.

At the bar, crowds of young people raise their glasses.

CLUBBERS

To understanding!

Marcus, Erica, and Daniel are among that crowd. Erica polished off her drink and slips out into the crowd. Marcus immediately corners Daniel in conversation.

MARCUS

Did you see Lorensky's video with the massive worm? You know, it filters through the tiny metal screen?

Daniel can barely hear the words Marcus is shouting.

DANIEL

Yeah! I did!

MARCUS

Totally fake!

DANIEL

You think so?

Marcus leans in closer.

MARCUS

Anyone could edit that together.

DANIEL

Professor Lorensky doesn't need editing. You know that.

MARCUS
(defensively)
YOU KNOW that any acid can break down
the proteins in an earthworm.. but
it's physically impossible to
rematerialized it!

Erica slips up behind them.

ERICA
That's why you're just another Ph.D
and Lorensky is a professor.

Daniel bursts out laughing.

MARCUS
Come on, Erica! You're supposed to
support me. Don't go taking Daniel's
side.

ERICA
I've had enough of people telling me
what to do, Marcus.

Erica flips her hair and turns away from Marcus.

ERICA (CONT'D)
(to Daniel)
Dance with me?

Daniel lets her pull him into the crowd, he shoots Marcus a
wink before disappearing into the bodies.

Marcus watches them go, angrily sipping his drink.

CUT TO

EXT. CANCUN BEACH, SUNRISE

The sun just breaks the horizon as Daniel and Erica stroll
barefoot along the white sand.

ERICA
..Which is why the testing has to be
so specific.

Daniel stares at Erica with a comfortable and admirable look,
as though they've known each other longer than 24hours.

DANIEL
Do you know Professor Lorensky?

Erica looks taken-aback.

ERICA

Oh - I uh, well..

DANIEL

I only ask because you talk about his work with such familiarity.

ERICA

Well, I have studied his accomplishments in depth...From his environmental restoration to his incredible achievements in biotechnology..

DANIEL

That is how he won the Nobel Prize.

ERICA

Yes! And then the UNESCO provided him with that enormous research grant - he's been doing so much to assist in the research of preserving water.

DANIEL

He is very passionate about that..

Daniel looks out at the vast ocean.

DANIEL (CONT'D)

Like he knows something we don't.

ERICA

Maybe he does.

DANIEL

Maybe but people have always been predicting catastrophe.

Erica looks out at the ocean, lost in thought.

DANIEL (CONT'D)

You must be excited to meet him then!

Erica breaks out of her trance, giving him a devious, almost childlike smile.

DANIEL (CONT'D)

Are you sure we haven't met before?

ERICA

If we had, you wouldn't have forgotten.

DANIEL

Maybe I saw you at a symposium?

Erica laughs.

ERICA

You saw me on the plane!

Daniel shakes his head.

ERICA (CONT'D)

You must have amnesia. Hopefully, you won't forget this...

Erica grabs Daniel by the collar and pulls him into a kiss.

ERICA (CONT'D)

I gotta go.

Before Daniel can blink, she's runs off. Her barefeet leaving soft foot prints in the sand.

DANIEL

Bye!

Erica turns back, her light cambric dress blowing in the wind. Her hair covering her face, looking almost Chestnut in the golden sun.

ERICA

See you soon!

He watches her go as he sits down in the sand. The breeze blows his dark hair. He smiles and takes a deep breath, feeling the magnetic pull of the earth.

As he sits lost in thought, images from the night before come rushing back to him..as though his mind has been brought to life by Erica's kiss.

CUT TO

INT. MONTAGE FROM THE NIGHT BEFORE.

The glow of the lasers and spotlights, the din of the music, the dancing bodies and drinks, then only her eyes.

Then tequila, the bar, drawing a portait of her on a napkin, more tequila, more flashing lights, her body's motion mixing with sway of the crowd.

He remembers the moment she led him onto the dance floor and had given him that mischievous smile.

CUT TO

EXT. BEACH, CANCUN, MORNING

Daniel stares out at the waves crashing before him. He feels deeply intouch with nature, hearing the waves in away he has never heard them before.

He can see through the sea, from the plankton floating near the shore to a colossal blue whale somewhere out in the depths.

His attention is taken by an young orca a hundered miles from the shore...swept along by the warm undercurrent of the ocean.

Daniel would swear later that he could really see her. He could feel the waves fluttering and stirring around her body.

His head spins and a lump of seasickness rises in his throat. He covers his mouth with his hand and coughs lightly, leaving a strange luminescent blue colored mucus. He looks at it bewildered. His phone rings, interrupting his confusion.

DANIEL

Hello?

MARCUS V.O

Daniel! Finally! Erica and I were starting to worry!

DANIEL

Erica? She just said goodbye to me.

MARCUS

Oh, you sly dog..You are still coming with us to see Lorensky?

CUT TO

INT. LORENSKY'S HOME, DAY

Carina swims gracefully in the pool at the Professor's hacienda.

She surfaces, splashing water droplets on the pool's edge as she pulls herself out of the water. She stares out at the lagoon.

Her father's voice surprises her.

PROFESSOR LORENSKY

Have you been swimming out in the open sea again?

Carina turn to look at a holographic intercom.

CARINA

(Slyly)

Oh, just a little..

A hologram of Professor Lorensky smiles paternally.

PROFESSOR LORENSKY

Come see me in the laboratory.

CARINA

Can I bring you anything from the kitchen?

PROFESSOR LORENSKY

Just some coffee.

CARINA

Okay.

The hologram disapears. Carina walks back into the house.

CUT TO

INT. LORENSKY'S LABORATORY, DAY

The Professor stands at his lab table. The area is covered with flasks and test tubes that are filled with numerous brightly colored chemicals.

A small rat runs around in a glass terrarium at the center of the table. The creature looks as though it is made from transparent silicone.

The professor opens a small vial of ultramarine fluid and pours it into the rats water bottle. The rat greedily drinks it.

Carina, knocks on the door, not waiting for a response before coming in. She hands her father his coffee. He takes it from

her hand automatically and takes a sip.

PROFESSOR LORENSKY

Thank you, honey. You are just in time, too. Our guests should be arriving soon and I think it's about time we showed them the transformation.

CARINA

I don't trust Marcus, dad. He's got a bad habit of taking advantage of your discoveries.

PROFESSOR LORENSKY

Carina, if it weren't for him, most of my work would still be rotting in some parent bureau. Marcus makes a little money, nobody can deny that, but he brings my inventions to life. I am grateful to him for that.

A large Egyptian cat runs by their feet.

PROFESSOR LORENSKY (CONT'D)

Come here, Sebastian!

The Professor bends over and grabs the cat then sets it in front of the terrarium.

Sebastian hisses angrily and arches his back at the rat. At the same time, the rat glows luminescent ultramarine and turns into a cat identical to Sebastian.

Sebastian is frightened and scatters quickly off of the table hiding behind the Professor and uttering an enraged meow.

A holographic projection switches on above the Professor's lab table, showing Marcus' Jeep rolling up to the wrought-iron gates of the hacienda.

The house's central computer announces the visitors in a soft feminine voice.

CENTRAL COMPUTER

You have guests, Professor.

The holographic camera shows a closeup of Marcus' face; he flashes his most Hollywood smile and waves at the surveillance camera.

CUT TO

INT. MARCUS'S JEEP, DAY

Marcus, still smiling, honks his car horn.

Erica in the passenger seat, wakes up briefly. Her puffy eyes are hidden behind sunglasses.

Daniel dozes peacefully in the backseat.

CUT TO

INT. LORENSKY'S LABORATORY, DAY

Professor Lorensky chuckles.

PROFESSOR LORENSKY
Let them in.

CUT TO

EXT. LORENSKY'S HOME, DAY

The Jeep, still parked next to the gate, waits for instruction.

CENTRAL COMPUTER
Please follow the green indicators.

The gates open and bright green holographic arrows appear suspended in front of the car's hood. The jeep skids into motion, leaving black streaks on the asphalt.

CENTRAL COMPUTER (COMNT'D)
To avoid causing an accident, please
do not exceed your current speed.

The green holographic arrow is joined by a sign indicating the 20 mph speed limit.

Marcus ignores the warning and keeps speeding along.

Thick rows of greenery surround both sides of the narrow road, creating impenetrable looking walls. Occasionally the green gives way to a block of rough-hewn granite. Each block sits opposite a row of trees and each row ends in a huge stone path branching out in two directions. The perfect living labyrinth.

Marcus continues to follow the green arrow at an unruly pace

until suddenly a huge, horned cow appeared in the middle of the road. There was no way to avoid it and the jeep speed headlong into the creature.

CUT TO

INT. MARCUS'S JEEP, DAY

Marcus slams down on the break, the tires screech on the asphalt, and the metal creaks from the impact of striking the groaning cow.

Erica, who is not been buckled in, presses herself against her seat, fear waking her from her stupor.

Marcus is frozen, his hands grip the wheel desperately.

Daniel's seatbelt jerks him back violently, waking him up.

DANIEL

Where are we?

The computer's soft voice came from all sides of the jeep.

CENTRAL COMPUTER

You have experienced a virtual accident. Recalculating route...

Marcus's hand release the steering wheel, Erica starts panic-sobbing, and Daniel tries to remain calm.

ERICA

Your professor is really funny.

CENTRAL COMPUTER

Please follow the green arrows.

CUT TO

EXT. LORENSKY'S HOME, DAY

The Jeep approaches the Professor's house. It stands on a small hill, surrounded by a manicured lawn and various multicolored flower bushes.

The ancient castle-like building is adorned with huge bronze-tinted windows. The stone foundation and tile roof are modeled after the Mayans.

Beyond the hacienda is a clear view of the Caribbean Sea, the blue waters contrast starkly against the bright green waters

of the small lagoon next to the house.

Professor Lorensky stands waiting at the threshold. They pile out of the Jeep still shaken.

Carina, from behind her father, blushes faintly when she sees Daniel.

PROFESSOR LORENSKY

Welcome! My dear friends. I had begun
to think you were forgetting about me!

The Professor embraces each one of them with a friendly hug.

DANIEL

It's so good to see you, Professor.

Lorensky claps him on the back and surveys the group.

PROFESSOR LORENSKY

This is my daughter, Carina.

Daniel looks at her for the first time, rendered speechless. She was the girl who had spilled her suitcase on him in the plane, and yet she is so much more familiar than that.

PROFESSOR LORENSKY (CONT'D)

That cow you ran into was one of her
creations. She gotten quite good at
programming and holographic design.

MARCUS

I'll say..

Daniel shyly extends his hand to Carina.

DANIEL

Nice to see you again, Carina.

CARINA

Hello, Daniel.

Their eyes lock briefly before she moves on to greet Marcus, taking his pudgy hand in her own.

CARINA (CONT'D)

Nice to meet you, Marcus.

MARCUS

I am so please to meet you. Wow. I
remember when you were just tiny and

now you are all grown up. Amazing.

Carina smiles politely, Marcus holds her hand for too long.

Erica steps forward, keeping her sunglasses on.

MARCUS (CONT'D)

Oh, silly me! This is my Chief
Scientific Consultant.

ERICA

Erica.

Carina happily lets go of Marcus's hand and extends it to
Erica with a smile.

Daniel watches the two women, Erica does not give him a
single glance but Carina's eyes keep finding his.

Erica removes her sunglasses and turns to the Professor.

ERICA

Professor Lorensky, it is such a
pleasure to meet you.

PROFESSOR LORENSKY

Please, call me Joseph.

Erica beams.

ERICA

Well, Joseph, if it had been up to me
we would have come last night. I've
heard so much about you. You're a
real, live magician.

PROFESSOR LORENSKY

(Laughing)

Do you believe in fairytales then?

ERICA

Only ones that are grounded in
science.

PROFESSOR LORENSKY

What a clever young woman. Please
everyone, let's go inside.

He turns and ushers them into the open front door.

CUT TO

INT. LORENSKY'S HOME, DAY

The group walks through the foyer and past the bar to the small wooden door at the back wall.

The Central Computer scans Lorensky and the door opens. They follow him down a steep set of stairs.

CUT TO

INT. PASSAGE TO LABORATORY, LORENSKY'S HOME, DAY

The Professor leads them down the stairs and into a dark passage, so narrow that they walk in a single-file line.

At the base of the staircase, the Professor reaches up and tilts a mirror, creating a rippling effect throughout the passage. They are suddenly standing in bright sunlight.

PROFESSOR LORENSKY

This lighting system might look familiar. It was designed after the Ancient Egyptian method of using sunlight and mirrors.

Daniel nods in amazement. The group continues farther down the corridor.

CUT TO

INT. LORENSKY'S LABORATORY, DAY

When they turn a corner, Erica gasps. The passage converges into a huge grotto, resembling a royal throne room. The polished white marble floor reflects the domed ceiling, which is supported by several rows of translucent columns.

They are several asymmetric shapes, like elongated snakes, wrapping around each column. The polished metal-like body of each "snake" is covered with ornamental carvings depicting classical themes.

Marcus steps quietly around one of the columns, he notices that the engravings change based on the angle from which they are viewed.

PROFESSOR LORENSKY

Welcome to my Laboratory.

The guests marvel at the spacious hall.

ERICA

There is something so pleasing about
seeing these ancient markings
alongside your holographic formulae.

Marcus nods in agreement.

Daniel begins looking at several of the lab tables that
stretch out beneath the dome and between the columns.

PROFESSOR LORENSKY

I was blessed with the opportunity to
particulate in PHENIX, the Pionering
High Energy Nuclear Interaction
Experiement. Using the Relativistic
Heavy Ion Collider at Brookhaven
National Laboratory, we produced a
sample of a form of matter that had
previously only exisited at the
instant when the universe began.

MARCUS & DANIEL

(In unison)

The Divine Spark.

Professor Lorensky nods and a hologram depicting a pulsating
sphere appears. It contracts, growing brighter and dimmer in
a neon blue hue.

Transperent tubes emerge from the sphere, spiraling outward
from it's core. The sphere contracts and a small spark of
electricity flashes from it's center. The turbine of the
tubes balloons as it expands, becoming a bright beacon. Once
the tubes reach the outer shell, they suffuse with the edge,
causing the sphere to glow blue for a full moment. Then it
contracts and starts the process over.

PROFESSOR LORENSKY

Do you know how a thought comes to
your head?

He points to Erica.

ERICA

It occurs as a result of the
biochemical process which occurs on
the molecular level inside the neural
cells..which sets the electrons in
motion.

She pauses briefly, thinking.

ERICA (CONT'D)

The resultant substance multiples,
carrying energy and information within
itself..one might call it a living
material..

PROFESSOR LORENSKY

Correct.

Erica beams at his approval.

PROFESSOR LORENSKY (CONT'D)

From a scientific point of view, the
primary feature of living matter, as
opposed to non-living matter, is its
ability to reproduce matter analogous
to itself from the the matter and the
energy of the environment.

All three of his guests hang on his every word.

PROFESSOR LORENSKY (CONT'D)

A thought is a product of the material
world in the form of a variation in
the bio-field. The reasoning faculty
of any living creature decodes the
energy received from the variation
into images, then decodes those images
back into energy.

MARCUS

(Abruptly)

How did you transform the worm?

Lorensky chuckles at his childlike inquiry.

PROFESSOR LORENSKY

The brain of any living organism is
limited by the framework of its
consciousness. I found a way to remove
those limitations and stimulate the
consciousness.

With flare, the Professor goes over to a table at the center
of the laboratory.

On the table in front of him is the terrarium covered by a
black cloth. Like a magician, the Professor whips off the
cloth, revealing an Egyptian cat meowing loudly and pacing
inside the cage.

The Professor presses a button on a small remote-control device, and the water feeder in the terrarium fills with a brilliant ultramarine liquid. The cat drinks it thirstily.

The Professor places a small white rat on the table next to the terrarium. As soon as the cat catches sight of the rat, an electric impulse runs along the top of its fur and it turns a blazing ultramarine color.

The next instant, its body becomes transparent and then, without even a blink, it transforms into a small white rat.

MARCUS

How is this possible!?

ERICA

Is this like the cow? Another holographic animal?

Daniel shakes his head.

PROFESSOR LORENSKY

Well, what do you think?

The rat scampers around its cage. The Professor opens the top of the terrarium and lifts out the perfectly normal looking rat. He sets it down on the table and it joins the other rat, quite happily.

ERICA

You are a real magician.

DANIEL

It's incredible, Professor.

Lorensky smiles.

PROFESSOR LORENSKY

This rodent has 25 thousand genes, 90% of which are common with us. In other words, the rat has copies of almost every gene connected with a human's DNA. I believe this product will ultimately heal humanity of all illness..when the creature changes, it completely purges its body of all foreign viruses.

MARCUS

Have you already performed human trials? What is in this super-fluid?

Marcus walks over to a different table, inspecting the contraptions. His eyes dart over the other tables of specimen and to the tubes of chemical reagents. His eyes rest on a single sealed tube.

In trance like state, he picks it up. The fluid inside suddenly rises to the upper section of the tube, as if gravity does not affect it.

MARCUS

Its almost like a gas..

He turns the vial to the side, the tube glows and starts to crawl upward, like quicksilver.

MARCUS (CONT'D)

That's an interesting effect.

Marcus turns the vial over like an hourglass, the cap pops off, releasing the vial's contents onto the floor. The moment it touches the air it starts to grow in volume and by the time it reaches the ground..and Marcus's foot, it is the size of a bowling ball.

MARCUS (CONT'D)

ARRRGHH!! My foot! Help me! I think it's broken!!

The Professor calmly walks over to the writhing Marcus.

PROFESSOR LORENSKY

You know Marcus, when I was your age,
I made it a rule not to touch anything
I found in someone else's laboratory.

Lorenksy puts his arm around Marcus and flashes a signal to the intercom nearby. Two powerfully built men step from behind the pillars.

PROFESSOR LORENSKY (CONT'D)

These two will help you upstairs and
tend to that foot.

The men silently take Marcus in their arms and carry him towards the exit. Erica, full of concern, follows them out.

PROFESSOR LORENSKY (CONT'D)

Carina, would you go with them?

Carina hesitantly trails behind them.

The Professor turns to Daniel.

PROFESSOR LORENSKY (CONT'D)
Have a seat right here, Daniel. I'm
going to tell you a secret.

He waves his hand and a holographic armchair appears in the corner. Daniel walks over to it and sits down.

The Professor sets a fatherly hand on his shoulder.

PROFESSOR LORENSKY
You've probably realized by now that I
asked you and Marcus here for..
different reasons.

Daniel raises an eyebrow.

PROFESSOR LORENSKY (CONT'D)
Marcus, as always, has swooped in like
a vulture to grab his peice of the
meat, in a desperate attempt to get
rich...

DANIEL
You knew he would do that?

PROFESSOR LORENSKY
(Beat) After my enviromental research
was outlawed, Marcus's parents helped
me escape my exile. He may be greedy
but I owe them.

The Professor stares off thoughtfully.

PROFESSOR LORENSKY (CONT'D)
However, I would never trust him with
this discovery. I's sooner take it to
the grave.

DANIEL
I understand, Professor.

PROFESSOR LORENSKY
You're not like him, Daniel. You are a
man of character. I would like to ask
you to do something for me.

The Professor sighs heavily.

DANIEL

Anything.

PROFESSOR LORENSKY

I would like you to participate in the experiment you just saw. This fluid, I've named "Aqueous Plasma", has strikingly positive effects on the body and is harmless. Animals that were once suffering from illnesses became healthy instantly. The fluid renews their organs and removes all harmful genetic deviations.

The Professor takes one of the test tubes and holds it out to Daniel, who looks at it skeptically.

PROFESSOR LORENSKY (CONT'D)

Now, I have yet to discover all of its properties. The transformation process that you just witnessed is actually the primary side effect. But one thing I do know, the higher the intellect of the creature, the greater the ability to transform.

Daniel takes the vial and studies it intently. A shiver runs down his spine.

PROFESSOR LORENSKY (CONT'D)

It won't hurt, I promise.

With a timid jerk of his thumb, Daniel pops open the tube.

DANIEL

(To himself)

It smells like..

CUT TO

FLASH MONTAGE

Daniel kisses Carina on the beach, she smells like the guava trees and ocean air.

CUT TO

INT. LORENSKY'S LABORATORY, DAY

Daniel's fear disappears, he raises the tube to his lips and drinks it down in one gulp. His mind flashes with the same

feeling of "oneness" he experienced on the beach earlier.

His eyes see more clearly, his ears hear with heightened efficiency and the world looked brighter than it was before.

Daniel's body turns the lumnious blue color..then slowly fades into transparency.

DANIEL

Oh..wow..

He stares at his transparent hands, putting them together and discovering that they run into each other..smoothly, like water.

PROFESSOR LORENSKY

How do you feel, Daniel?

Daniel turns to look at the Professor slowly.

DANIEL

Professor! I can consciously control the water molecules in my body. This human form is just a shape..that its taken! All I have to do is rearrange the molecules and I can change my external outline.

Daniel jumps up and as he falls down, he turns to into a waterfall that flows arcross the laboratory floor.

PROFESSOR LORENSKY

DANIEL!!

DANIEL

Look what I can do!

The water turns into steam and floats around the room.

DANIEL (CONT'D)

Professor, you're a genius! I feel completely at one with the world.

Daniel floats before Lorensky, a steam-shaped man.

DANIEL (CONT'D)

For example, your rat! Did you know he like chocolate?

The rat squeaks from across the room.

PROFESSOR LORENSKY
Daniel, listen, I have to start
testing the capabilities of your body
immediately.

Daniel solidifies back into his human form. The Professor
holds his shoulder firmly.

PROFESSOR LORENSKY (CONT'D)
Sit down for a moment.

Carina re-enters the laboratory. Daniel's heart skips a beat.
The Professor calls her over.

PROFESSOR LORENSKY (CONT'D)
Everything settled up stairs?

CARINA
As much as it can be..

PROFESSOR LORENSKY
Good. I need your help. For Daniel.

He hands Carina a vial, she takes it to Daniel.

CARINA
Spit here.

Daniel takes the vial and does as she commands. The Professor
uncerimoniously cuts a piece of his hair off with a paper
knife, Daniel flinches briefly.

PROFESSOR LORENSKY
I'll need a blood sample as well.

Carina takes the vial to a lab table and returns with a
needle for the Professor.

Lorensky attempts to prick Daniel's finger but cannot
penetrate its skin. The needle goes right through his skin,
yielding like water.

DANIEL
I'm not doing that on purpose.

From the corner of his eye, Daniel sees Carina put a vial of
the Aqueous Plasma in her pocket.

PROFESSOR LORENSKY
Try harder.

Daniel closes his eyes and focuses his energy, the vial slowly fills with blood. Professor Lorensky holds it up to the light and marvels at it. The blood in the vial is red but swirling with particles of blue.

PROFESSOR LORENSKY (CONT'D)

Carina, stay with him while I run the analysis.

Professor Lorensky takes the samples to a microscope on the other side of the room.

Carina takes Daniel by the hand and leads him out of the laboratory.

CARINA

Come with me.

CUT TO

EXT. LORENSKY'S HOME, DAY

Daniel and Carina sit at a little table on the hacienda's enormous terrace. Daniel studies her attentively.

Carina holds a large thin glass in her hands, the ice inside reflects the sunlight, mint leaves spin as she stirs the drink with a straw. She sips on it.

Daniel touches his hand to his lips, realizing he can taste what she is drinking.

DANIEL

Carina, I need to talk to you about last night..

CARINA

What about it?

DANIEL

You..you looked like Erica? How..why did you change your appearance?

CARINA

Erica is pretty. I saw how you looked at her.

DANIEL

You are very pretty, too..A lot prettier than her.

CARINA

Not enough to catch your eye on the plane.

DANIEL

I lost in thought..I wasn't even thinking about you as a girl! Or looking for a relationship...but-

CARINA

Now you see me as a girl?

DANIEL

Well, yes.

CARINA

Is that all?

DANIEL

Is that what you want?

Carina studied him with a mischievous look.

CARINA

Let's just say we had a fun night and leave it at that.

DANIEL

But changing your app-

Carina stands up abruptly.

CARINA

It's hot. I'm going for a swim.

She saunters over to the edge of the pool, she takes off her shirt and shorts. Daniel is entranced by her.

CARINA (CONT'D)

Well, are you going to join me? Or just sit there staring?

DANIEL

Oh! Yeah. Sure!

Daniel gets up so quickly that he knocks over a plant.

CARINA

You're kinda clumsy, huh?

Carina dives, gracefully into the water. Daniel quickly takes

off his clothes and glasses then jumps in after her.

She resurfaces, laughing. Daniel smiles at her.

CARINA

I'll race you to that end of the pool.

DANIEL

Oh yeah? Watch and learn.

He swims towards the other side of the pool but stops because Carina is already there.

DANIEL (CONT'D)

How did you do that?!

Carina shrugs coyly.

CARINA

You can do it, too. You were only slower because you tried to actually swim.

Daniel's face fills with understanding.

DANIEL

OH!

He dives under the water and appears, almost instantly, and joins Carina on the other side.

DANIEL

Ha! Would you look at that.

Carina pulls herself up onto the edge of the pool. Daniel joins her.

DANIEL (CONT'D)

He doesn't know you've been taking it, does he?

CARINA

No.

DANIEL

How often do you drink it?

CARINA

Often. Now that you've tried it, do you think you'll stop?

DANIEL

Are you addicted to it?

Carina raises her eyebrows playfully.

CARINA

Are you experiencing an intoxicating
desire to take more?

DANIEL

No..

CARINA

Okay. See, I control my desire for
plasma. The only negative side effect
so far, is the hangover.

DANIEL

Hangover? You said-

CARINA

I don't mean literally! When the fluid
wears off, your body returns to it's
normal state. Your illnesses and your
genetic weaknesses come back and it
just feels lousy. That's all.

DANIEL

How long does this feeling last?

CARINA

..Based on my experience, it seems to
depends on how much energy your body
consumes from the fluid. It's like a
battery..the more you use, the sooner
it dies.

Daniel stares down at the water around his ankles and gets an
idea. He beams excitedly at Carina.

DANIEL

Let's go down to the beach!

CUT TO

EXT. BEACH, CANCUN

Daniel and Carina run together on the beach. He catches her
in his arms and they roll together on the sand.

CUT TO

EXT. PATHWAY BACK TO THE LORENSKY HOME, EVENING

Daniel and Carina stroll hand in hand along a gravel path that leads back to the hacienda.

Daniel marvels at the colorful plants around them.

DANIEL

You know, it's fascinating how the lighting here is set up, I don't feel the electricity at all...

CARINA

It's Moroccan Phosphate. It soaks up the sunlight during the day and releases it at night fall.

She giggles amusedly.

CARINA (CONT'D)

You really do study everything.

DANIEL

I don't mean to! The thought just came to my head.

Carina pauses, turning toward him with a serious expression.

CARINA

When you are under the influence of Aqueous Plasma, it can feel like you know everything. But really, you're still just Daniel, with a lil upgrade.

Daniel nods solemnly.

CARINA (CONT'D)

It only increases the knowledge you already have. Like if you were to turn into a bird, you could mimic flying based on the birds you've seen..or if you were a pilot, you would just utilize your knowledge of aerodynamics and airflow. You get the ide-

AN EMERGENCY SIRENS WAILS IN THE DISTANCE.

Daniel and Carina both snap to attention.

DANIEL

That is definitely coming from the

hacienda.

CARINA

Transports don't usually come out this far..

She starts running towards the sound. Daniel chases her.

CARINA (CONT'D)

Hurry!

CUT TO

EXT. LORENSKY'S HOME, NIGHT

An enormous, floating ambulance, a fifty-ton steel monster powered by silent electric motors, pulls up to Lorensky's home. The lights and sirens blare.

Marcus, truly despondent, stands at the threshold of the hacienda. A husky man in a medical uniform approaches him.

MEDIC

We got a call from a Marcus Reinhardt?
Is that you?

MARCUS

(Sobbing)
Yes.

Two stern looking police detectives come up beside them. Marcus' eyes dart quickly between them.

ENRIQUE MARTINEZ

Good. I'm Detective Enrique Martinez,
this is Detective Carlos Delgado. We
we need to see the location of the
incident.

MARCUS

Oh, of course. Right this way.

Marcus leads them into the house.

CUT TO

INT. LORENSKY'S HOME, STUDY, NIGHT

The group enters a small study. The Professor lays on the floor, his arms splayed out, a nasty gash on his temple.

Marcus cowers in the doorway. The medic steps forward and examines the body. The detectives survey the room.

The Medic holds up a silvery instrument and presses a button. Thin spidery-legs release from its cube like body and shoots multi-colored lasers to scan the Professor's body.

The Medic nods to Detective Delgado, who turns to Marcus.

CARLOS DELGADO

I need a statement from you.

CUT TO

INT. LORENSKY'S HOME, SITTING ROOM, NIGHT

Marcus sits on a plush chair across from the Detective. He fidgets with a tissue, occasionally using it to dab away a tear or bead of sweat.

CARLOS DELGADO

Did you see what happened to -

He glances down at his holographic scanner, it buzzes.

CARLOS DELGADO (CONT'D)

-to Joseph Lorensky?

Marcus takes a deep breath.

MARCUS

I believe it may not have been an accident.

The Detective looks puzzled for a moment. His scanner makes a chiming sound and then buzzes again. He clears his throat.

CARLOS DELGADO

Yes. I see. Continue.

MARCUS

It was Daniel Cruz de Gonzales.

CUT TO

EXT. LORENSKY'S HOME, NIGHT

The Medic loads the sealed body bag onto the emergency vehicle. He presses a button and it floats from the stretcher into a crypto freezer.

Detective Martinez takes notes nearby on his scanner. Carina and Daniel run up frantically.

CARINA
Please! What happened?

The Medic stoically turns to her.

MEDIC
Joseph Lorensky is dead.

Carina falls to her knees and faints, her head slaps against the concrete. Daniel and the Medic rush to her aid.

MEDIC
Let's get her some oxygen.

Together they carry Carina into the backseat of the vehicle.

CUT TO

INT. EMERGENCY VEHICLE, NIGHT

The Medic props Carina into the back seat and places oxygen over her nose. He pulls out a syringe.

DANIEL
I don't think-

MEDIC
This is a standard disinfecting
procedure. You'll need one, too.

The Medic injects red liquid into Carina's arm. He turns to Daniel and administers the same injection.

Daniel's eyes begin to grow very heavy and his head droops. His eyes flutter for as Detective Delgado leans over him.

CARLOS DELGADO
Daniel Cruz de Gonzales?

DANIEL
(faintly)
Yes?

CARLOS DELGADO
You are under arrest for the murder of
Professor Joseph Lorensky..

Metal stretch-bracelets secure Daniel's torso, arms, and

legs. He struggles briefly before passing out.

FADE TO BLACK

INT. POLICE DEPARTMENT, DAY

Detectives Enrique Martinez and Carlos Delgado sit at adjacent office desks.

Delgado is entranced by his scanner. Martinez glances over, catching a glimpse at his loaded bank account.

ENRIQUE MARTINEZ

No way!

CARLOS DELGADO (CONT'D)

Yes way. That poker table finally paid off.

ENRIQUE MARTINEZ

Come on, Carlos. You're terrible at poker.

CARLOS DELGADO

I get lucky, and you get jealous?

ENRIQUE MARTINEZ

...I don't think luck has anything to do with that.

CARLOS DELGADO (CONT'D)

Come on!

Martinez chooses his next words with care.

ENRIQUE MARTINEZ

(Casually)

You've gotten a lot richer after arresting Daniel Cruz de Gonzales.

CARLOS DELGADO

Hey, if he's not guilty the system will let him go.

ENRIQUE MARTINEZ

Watch yourself, Delgado. If you're in on something, it's going to be ugly when I dig it up.

CARLOS DELGADO

Do your worst, Enrique.

They both receive a message on their scanners. The Chief's holographic face appears before them.

CHIEF

Report my office immediately.

They shoot each other a disapproving look.

CARLOS DELGADO

Make no mistake. If you back me into a corner, I'll take you down with me.

Delgado adjusts his uniform and strolls out.

CUT TO

INT. LOBBY AREA, NEAR CHIEF'S OFFICE DAY

Carlos walks up to the Chief's office. The elevator dings behind him, it opens and the SWAT team is swarms the lobby.

They rush towards the Chief's office, throw the door open and carry him out in handcuffs.

SWAT MEMBER 1

You are charged with bribery and corruption-

CHIEF

No! I would never!

They push him violently into the elevator. Delgado watches them go, in a state of shock. Enrique comes up behind him.

ENRIQUE MARTINEZ

What is going on!?

The elevator slides closed and the adjacent elevator opens, revealing several more SWAT members.

SWAT MEMBER 2

Internal Affairs! Remain where you are. Prepare to present your personal scanner when asked. Please maintain order by remaining quiet and calm until this investigation concludes.

The SWAT men walk around the room checking scanners.

Marcus Reinhardt appears at the back of the group. He struts over to the very frightened secretary.

The secretary and Marcus chat indistinctly, she point towards Carlos. A bead of sweat drips down his temple. Marcus approaches.

MARCUS
Detective Delgado?

CARLOS DELGADO
Yes, sir?

Marcus nods, a sly smile on his face, he turns to the room - which is now filled with every member on the force present.

MARCUS
Detective Carlos Delgado, it is my honor to appoint you INTERIM Cheif at this time. I am confident in your impeccable history as an officer and as a leader.

Delgado stands taller, evolving from a cowering cop to a bloodthirsty leader. He calls for the departments attention.

CARLOS DELGADO
ATTEN-TION!

The room freezes, all eyes on him.

CARLOS DELGADO (CONT'D)
This corruption within our own ranks has left a mark on our department today. I know that those of you here, are honorable and honest officers. I have no doubt that TOGETHER we will prove that we can be relied upon.

The officers reply with a heartfelt.

OFFICERS
YES, SIR!

CARLOS DELGADO
Now, get back to work.

Marcus nods to the SWAT team. They dropped the inspection and file out towards the elevator.

Enrique stands watching, suspicion etched in his brow.

CUT TO

INT. HOSPITAL, NIGHT

Marcus walks down the corridor of a busy hospital wing. He is dressed in a lemon-yellow shirt (not tucked in) and an excessively tight jacket; A huge bouquet of yellow roses is tucked under his arm.

He stops to catch his breath in front of a connecting door, he shrivels up his nose at the smell of general antiseptic.

The connecting door bursts open and two doctors walk leisurely through it, discussing a patient's condition.

Marcus recognizes one of the doctors and catches the door for him. He over hears their conversation.

DOCTOR 1

The activity level in her adenylyl cyclase signaling pathway is astonishing..

He points out a lumnienscent line on his scanner.

DCOTOR 1 (CONT'D)

Here you can usually see the adrenal system stimulating the CEMS but look at the change in ion channels-

Marcus smiles and continues through the doorway.

CUT TO

INT. CARINA'S HOSPITAL ROOM, NIGHT

Carina lays in the hospital bed. Marcus knocks briefly before coming inside. She smiles at him.

CARINA

You're back!

She pushes her self up in the bed, her face is pale and sickly underneath her joyful expression. Marcus holds out the yellow roses to her.

MARCUS

I just couldn't wait to see you again.

Carina holds the flowers to her nose. Marcus sits on the edge of her bed.

MARCUS (CONT'D)

I, also, couldn't stop thinking about what you said this morning.. About how the hacienda used to be a Mayan Hotel.

CARINA

Oh?

MARCUS

Like the passage into your father's laboratory, is there another entrance?

CARINA

(Coldy)

Not that I know of.

MARCUS

And he never shared with you a code to enter from that door?

Carina puts the flowers down.

CARINA

(sharply)

Why are you asking me about this?

Marcus chokes on his words.

MARCUS

Oh. I - Well, I was just thinking, that the day he..If I could've gotten into the laboratory maybe I would've found something to save him...

Carina stares at him.

CARINA

Do you have any news about Daniel?

MARCUS

No...Oh! I overheard the doctor's on the way in-

A spark of excitements flicks over Carina's face.

MARCUS (CONT'D)

They say you are doing so much better!

Carina stares down at her hands, sick with worry.

MARCUS (CONT'D)

Carina..you really should try to stop worrying about him. He's gone. He disappeared after he- we tried to look for him. Really.

CARINA

There's nothing else you can do?

Marcus pauses for a moment, then leans in.

MARCUS

Can I ask you a question?

Carina nods.

MARCUS (CONT'D)

Did Daniel take the Aqueous Plasma?

Carina stares into his eyes.

CARINA

I don't know what you're talking about.

MARCUS

Yes, you do. Your father's 'Aqueous Plasma' technology?

Carina's jaw tenses.

CARINA

My father believed that humanity could use his vaccine to rid itself of all illnesses ..by regenerating every cell on the genetic level. That's how the rat to transform into a cat.

Marcus smiles.

MARCUS

There is no doubt that Lorensky was an ingenious scientist, but not enough to transform a body on the atomic level. Rats? Into Cats? (Beat) You have no been improving. I'll have to make sure the Nurse is aware of these hallucinations.

Carina is shocked.

CARINA
Marcus. You were there!!

MARCUS
I have no idea what you are talking
about.

Carina's worry, anger and sadness boils over. She throws the
flowers on the floor, screaming. Marcus jumps off the bed.

CARINA
You LIAR! I can prove it. I can prove
it - I just need to get OUT of HERE.

Marcus calls out into the hall.

MARCUS
PLEASE! Nurse! SOMETHING IS WRONG! Ms.
Lorensky is HYSTERICAL.

Immediately, orderlies flood the room. They pin Carina's arms
and legs down. She flails against them desperately.

One of them pumps more fluid into her I.V. She becomes very
drowsy, unable to keep fighting.

A Nurse enters the room and nods to Marcus. She stands over
the bed looking down at Carina.

CARINA
Who are you?

Carina's eyes close, her body goes limp.

Marcus stands by the doorway shaking his head.

MARCUS
Poor girl.

He turns on his heel and leaves Carina's room.

CUT TO

INT. PRISON INTAKE MONTAGE, DAY AND NIGHT

Daniel opens his eyes, a bright flash leaves black spots in
his vision. He stands against a dirty grey wall with a name
slate in his hands, behind him height markers are etched into
the wall.

There is a harsh command in Spanish, Daniel mechanically

turns to stand in profile. Out of the corner of his eye, there is another bright flash. He blinks.

When he opens his eyes, he is looking at his own dirty fingers being forced to roll across an inkpad. His hand is placed on a paper form, under his name. He blinks again.

FADE TO BLACK

INT. INTERROGATION ROOM, NIGHT

Daniel opens his eyes. He sits at a wooden table inside an interrogation room, he is cuffed and chained to the desktop.

Detective Martinez sits across from him, casually reading Daniel's case file.

ENRIQUE MARTINEZ

You have quite the impressive record - Harvard degree's in both biotechnology and molecular physics..is that how you got mixed up with Joseph Lorensky?

Daniel can't focus on the Detective's words. His ears ring, his eyes blur, his head droops.

Detective Martinez slams his fist down on the table. Daniel wakes up briefly.

ENRIQUE MARTINEZ (CONT'D)

You were involved with Lorensky's experiments..maybe you wanted to steal them to pass off as your own?

Daniel shakes his head, sluggishly.

ENRIQUE MARTINEZ (CONT'D)

Daniel, I just want to know what happened.

DANIEL

(Faintly)

Ask. Marcus.

Daniel passes out. Martinez nods and four large men carry Daniel out of the room. Enrique stays behind, reading Daniel's file, desperately looking for answers.

CUT TO

INT. PRISON CELL, DAY

Daniel awakes in his cell on a tiny cot. Dim light streams in above him, from a small barred window in the highest corner of the cell.

Daniel's ears ring, his body feels weak. He fights to sit up, groaning loudly. A guard comes by the door of the cell.

GUARD

Oh good. You're up.

He motions to another guard, the two of them beat Daniel.

CUT TO

INT. INTERROGATION ROOM, DAY AND NIGHT

Daniel is back in the interrogation room. Many different interrogators flash before his eyes.

His hair and beard grow longer, his wounds come and go, and his expression remains the same dull and drugged star.

The file on the desk grows taller with each each new interrogation.

CUT TO

INT. PRISON CELL, NIGHT

Daniel sits in his cell eating a tin of mush. A guard comes to his cell holding an ampule of bright green liquid.

Daniel shakes his head, throwing the food across the cell.

DANIEL

No, please, not that. No!

CUT TO

INT. INTERROGATION ROOM, DAY

Daniel sits in the interrogation room again. This time he alone. He stares down at his cuffed hands.

The door creaks open and Marcus Reinhardt walks in.

DANEIL (CONT'D)

Marcus! Oh, thank GOD! Where have you been?!

Marcus smoothly pulls out the chair across from Daniel and relaxes into it.

MARCUS
You look terrible.

DANIEL
I feel terrible.

Marcus squints at Daniel.

MARCUS
Why did you do it, Daniel?

DANIEL
No. Marcus, not you too..

The hope drains from his eyes, he reaches for Marcus's hands. Marcus pulls them away slowly.

DANIEL (CONT'D)
Please, I swear. I wasn't even in the house when the accident happened. You can ask Carina!

Marcus shakes his head and stands up.

MARCUS
Daniel, Daniel, Daniel..That's not going to work with me.

He leans over the table, close to Daniel's face.

Daniel pulls on his restraints, the metal chain grows taunt, it digs into Daniel's wrists..but slowly gives way as his wrist transforms into water.

The handcuffs fall off, allowing his frozen fist to hit Marcus square in the jaw with a resounding crunch.

Marcus is flung into the far corner of the room, he hits the wall and slides down like a rag doll.

Daniel picks him up by the collar and shoves him into the wall. Marcus kicks desperately into the unflinching Daniel.

DANIEL
What did YOU DO, Marcus?

Marcus whines and shakes his head.

DANIEL (CONT'D)
WHAT DID YOU D-

Guards burst into the room, they pull Daniel off Marcus and shove him out of the room. Daniel continues shouting.

DANEIL (CONT'D)
MARCUS! MARCUUUSS!!!

Marcus stands, collects himself, and straightens his collar. An officer waits in the doorway for orders.

MARCUS
What are you looking at!

CUT TO

INT. PRISON CELL, DAY TO NIGHT

The door to Daniel's cell slams shut. He sits down on the cot and stares at the wall.

Day turn to night, then back to day, then back to night, then back to day, then to night, then back to day, then to night.

From time to time, the little door slot screeches open and a tray of tinned mush slides in.

Daniel lays on his cot, trying to sleep but the screeching wakes him every time.

He rolls over, head hanging off the bed, he stares at the dusty floor.

There is a used ampule with a few drops of green fluid at the bottom, it takes all his strength but he reaches for it, drinks the few drops and drifts off to sleep.

CUT TO

INT. CHEIF'S OFFICE, DAY

Sitting at a grand desk in his luxurious new office, Carlos Delgado listens intently to a recording of Carina and Marcus's conversation at the hospital.

His scanner buzzes and his secretary's holographic face appears.

SECRETARY
Detective Martinez to see you, sir!

CARLOS DELGADO
Send him in.

The hologram turns off and Martinez comes in.

CARLOS DELGADO
Good Afternoon. To what do I owe this
pleasure?

Enrique flops down in the arm chair across from him.

ENRIQUE MARTINEZ
Hi-ya, Carlos.

Carlos groans internally at Enrique's casualty. Enrique meets
his eyes with a harsh stare.

ENRIQUE MARTINEZ (CONT'D)
This might not be a such a good
afternoon for you.

CARLOS DELGADO
What do you mean, Detective?

ENRIQUE MARTINEZ
Why did you put me on the Lorensky
case?

Delgado smiles.

CARLOS DELGADO
You are one of our best investigators,
Martinez. This is a seriously high-
profile case. The court will be packed
and the jury will certainly find Cruz
guilty. The Prosecutor is begging for
the death penalty, in the interests of
national security.

Martinez sees right through him.

ENRIQUE MARTINEZ
You have a personal intrest in this
case and so does Marcus Reinhardt.

CARLOS DELGADO
Don't forget your place, Detective.

ENRIQUE MARTINEZ
I won't manufacture evidence in
anyone's favor and I've already found

discrepancies. Come on, Carlos.

CARLOS DELGADO
That's impossible.

Martinez lowers his voice.

ENRIQUE MARTINEZ
The serial number for the scanner that
was logged with evidence is completely
different number than the one you used
on patrol that day.

CARLOS DELGADO
So, I switched scanners.

ENRIQUE MARTINEZ
No. You didn't.

Carlos stands up.

CARLOS DELGADO
I'm not afraid to get my hands dirty.
If that's what it takes to give the
court the evidence they need to put a
murderer away, SO BE IT.

ENRIQUE MARTINEZ
I will inform the court of any
fabricated evidence I find against
Cruz. You and Reinhardt just might be
facing time yourselves.

Carlos laughs heartily.

CARLOS DELGADO
So, you're collecting dirt on me?

He turned on his holographic scanner, and speaks in a
commanding tone.

CARLOS DELGADO (CONT'D)
Display the record from June 24th,
filed by Officer Enrique Martinez.

The file appears in the air. The record clearly showing
Martinez's signature.

CARLOS DELGADO (CONT'D)
Your signature is on that record.
(Beat) You turned in a police scanner

with the wrong serial number?
Interesting. I think the court would
love to hear about that.

ENRIQUE MARTINEZ
You lying son of a—

Delgado clicks the intercom.

CARLOS DELGADO
SECURITY!!

Enrique lunges at Carlos from across the table, punching his
right in the face as the security team bursts into the room.

Carlos holds his bleeding nose. The security guards hold
Martinez tightly.

CARLOS DELGADO
Take his badge and gun! You're fired.

Carlos gleefully punches Enrique in the solar plexus.

CARLOS DELGADO (CONT'D)
Get him out of here.

He watches them leave with a malicious twinkle in his eye.

CUT TO

EXT. POLICE HEADQUARTERS

The now Ex-Detective, jumps on the back of his high-tech
police quad-bike. He taps the screen of the on-board scanner
and requests the fast route to : Lorensky's Residence.

He thanks god when his thumb print starts the engine and
drives off into the distance

CUT TO

INT. HOSPITAL, DAY

The door to Carina's room opens and an unfamiliar nurse steps
inside. The nurse is young with a larger frame and enters the
room by walking backwards on her tip-toes.

CARINA
Good Morning, Nurse. Are you bringing
my breakfast instead of, Marta?

The nurse jumps and turns to face Carina.

NURSE

I thought you were still asleep! I
didn't bring your breakfast..I guess
She'll bring it...um Marta, your nurse.
(Beat) You are Carina Lorensky?

Carina nods. The nurse steps closer, uncomfortably adjusting
her to-tight uniform.

NURSE (CONT'D)

Sorry for the disguise but there was
no other way I could reach you..I'm
actually a journalist, Laura
Montgomery, from the Times. I'm
covering your father's murder.

CARINA

Murder? Is that what happened?

Laura looks concerned.

LAURA

Oh! I'm sorry - I came to you for
answers. The journalism laws won't let
me publish speculation. If I do..

Laura mimes putting a pistol to her head.

CARINA

They'll kill you?!

LAURA

Well, it would be the end of my career
which is a fate worse than death.

CARINA

I don't have anything to tell you. I
wasn't there. Daniel and I had spent
the afternoon at the beach.

LAURA

(Excitedly)

Daniel? As in Daniel Cruz de Gonzales?

She reaches down and hits record on her scanner.

LAURA (CONT'D)

Say that again, Carina.

CARINA

I don't know what happened to my father, Daniel and I had just gotten back from the beach when the ambulance arrived...

Laura turns off the recording software on her scanner.

LAURA

Honey, everyone is convinced that Daniel killed your father.

She drags her finger through the air, pulling up several of holographic news clippings.

CARINA

Daniel couldn't have done it! He was with me the whole time!

Carina begins to sob, Laura puts a hand on her shoulder.

LAURA

I believe you. We just have to find evidence to support your story.

Carina, full of hope, has an idea.

CARINA

I can prove it! The hacienda is FULL of security cameras.

Laura shushes her.

LAURA

If you really can prove Daniel's alibi, there's no way they'll let you leave this institution.

CARINA

I'm the only that can prove Daniel's innocence and find out what really happened to my father.

LAURA

I..I want to help you. (Beat) Wait! I can sneak you out! I'm already dressed as a nurse.

CARINA

Would you really do that?

LAURA

Of course! I want to find the truth too. Also, if the killer really is still loose...you're in danger. I can't leave you alone.

CARINA

Thank you, Laura.

Laura stands up and carefully removes Carina's tubes.

LAURA

Here put on this nurse's coat! That will help you blend in a little more.

Carina gets out of bed and takes the coat.

CARINA

Wait. Before we go, can I borrow your scanner? I need to make a call.

Laura looks hesitant for only a moment, then hands Carina her scanner. Carina dials a number and waits.

CUT TO

INT. HOSPITAL, DAY

Carina puts on the nurse coat, Laura quickly applies make up to her face as the phone rings in the background.

CARINA'S PHONE CALL HAPPENING SIMULTANEOUSLY.

Laura peers outside the door, the coast is clear, she nods to Carina. The scanner is no longer in her hand.

CARINA (V.O)

Ted?! Daniel is innocent! I can prove it but I need your help.

Carina follows Laura through the doorway. They walk down the hallway, past several unsuspecting nurses.

TED (V.O)

I'm on it, Ms. Lorensky. I can take charge of Daniel's defense.

They reach a back exit. Laura checks the coast again.

CARINA (V.O)

Thank you, Ted.

Together, Laura and Carina leave the hospital, unnoticed.

CUT TO

INT. PRISON CELL, DAY

Daniel sits in his prison cell, staring at the wall. A gaurd approaches.

GAURD
Get up, Cruz.

Daniel stands begrudgingly.

The cell door slides open and his hands are cuffed. The gaurd shoves him down the hallway to the interrogation room.

GUARD (CONT'D)
Move!

CUT TO

INT. INTERROGATION ROOM, DAY

The door opens and Daniel is surprised to see Ted sitting at the table. He stifles a smile.

The guard chains him to the desk and then slams the door as he leaves. Daniel can't contain his joy.

DANIEL
Ted! What are you doing here?

TED, an short older man with thick glasses and a receding hairline, beams back at him.

TED
You've been a hard man to find,
Daniel...but I've got good news.
Carina called me she-

DANIEL
How is she? Is she safe? Does she hate
me?

TED
No, no. She's fine! And she is
convinced you're innocent. I met with
your lawyer and I will be working with
him to represent your case. We're
going to win this.

Tears swell in Daniel's eyes.

DANIEL
That. Is. Good news.

Ted pulls out his scanner and opens several news articles.

TED
And now for the bad news.

The first article reads: "KILER OF LORENSKY- DANIEL CRUZ DE GONZALES". Ted scrolls on, the next one catches Daniel's eye.

DANEIL (CONT'D)
Wait, Ted. I need to read that one.

Ted zooms in revealing: "MELTING GLACIER'S WILL LEAD TO CATASTROPHE", he scrolls down: "WORLDWIDE FLOOD COMING".

DANIEL
How long have I been in here?

Ted looks at him solemnly.

TED
Things are changing. The government is loosing it's grip, trials keep getting pushed back.

DANIEL
The world is falling apart.

TED
We can't worry about that right now. Daniel, tell me.. Do you have any enemies? Anyone that would want to use you to get to Lorensky?

Daniel nods solemnly.

DANIEL
Marcus. Marcus Reinbrandt.

CUT TO

MONTAGE OF MARCUS REINBRANDT

Marcus stands on top of a Giant Dam - he hold up a pair of scissors and cuts a blue ribbon. An audience of spectators cheer and take his photo.

CUT TO

Marcus is being interviewed on a talk show.

MARCUS

We have to do everything we can to save our planet right now. I, personally, pledge 10 Million dollars to assist in the re-freezing of the Artic Cirlce. I have men right now, scientists, researching ways be can rebuilding the Ozone Layer. Together we ca-

CUT TO

Marcus steps out onto a red carpet, over head is a sign that says "RECONSTRUCTION GALA". Erica, dressed head to toe in designerwear, hangs on his arm. Cameras flash.

CUT TO

INT. INTERROGATION ROOM, DAY

Ted's expression has grown serious.

TED

If Marcus is behind this, its gonna be tough. His environmental "efforts" are going so well..The people are eating out of his hand..including the police force.

Understanding fills both of their faces.

CUT TO

INT. LAURA'S CAR, DAY

Carina drives with ferocity through the maze of the Haceinda. Laura huddles nervously in the passenger seat.

Carina drives straight into what looks like a stone slab. Laura clamps her eyes shut.

LAURA

AHHHHHHHH!

The car flys through the stone and lands infront of the hacienda. Carina reaches over and unbuckles Laura.

CARINA

Let's go!

CUT TO

EXT. HACIENDA MAZE, DAY

Enrique had been trailing them since the main road. He turns a corner and sees a stone wall blocking their path.

ENRIQUE MARTINEZ

You've got to be kidding me.

He speeds up and flies through it, landing nearby Laura's car.

He breathes hard. The girls have already gone inside. He quickly dismounts and scurries through the open front doors.

CUT TO

INT. LORENSKY'S HOME, DAY

Carina leads Laura down a dark staircase to Lorensky's lab.

She reaches up and tilts the mirror to illuminate the hall.

Laura gasps in awe. Carina smiles, remembering how much her father loved to hear their guest's surprise.

CUT TO

INT. LORENSKY'S LABORATORY, DAY

They walk into the large laboratory hall. Laura is beside herself with amazement. She reaches for something on one of the lab tables.

CARINA

Don't!

Laura pulls her hand away quickly.

LAURA

Sorry!

Carina runs over to a console on the side wall. She presses several buttons and scans her finger print.

The house's Central Computer appears in the form of a holographic woman, who scans them with her eyes.

CENTRAL COMPUTER

Welcome home, Carina. Did you bring a guest? Shall I prepare the guest room?

CARINA (CONT'D)

Yes. No, no. That's okay. Computer, show me the security footage from last night we were here. June 24th, 2065.

CUT TO

INT. LORENSKY'S HOME, DAY

The house is dark, the beautiful glass windows are shattered, the artifacts stolen, and the ancient furniture overturned.

The girls are nowhere to be seen. Enrique pulls on his thermal vision glasses and scans for their heat signals.

There is a trail leading to a door at the back of the main hall, it is slightly cracked and light streams through.

CUT TO

INT. LORENSKY'S LABORATORY, DAY

Carina slides through the security footage from several different rooms of the house, she stops when she sees Marcus and Erica fighting in the study.

CARINA

Computer, Sound on.

Laura and Carina experience the footage, as through it is happening in front of them. The holographs fade into solid, living images.

CUT TO

INT. LORENSKY'S HOME, STUDY, NIGHT

The huge, well lit room is fitted with gilded 19th century furniture. Marcus, looking pale, lays on a large daybed, there is a half an empty bottle of whiskey in his hand, he takes a large swallow.

Erica paces the room, listening intently to her scanner.

ERICA

Marcus, I don't hear them any-

Lorensky enters the room.

PROFESSOR LORENSKY
You left this in my lab.

He throws a tiny black device at Marcus.

PROFESSOR LORENSKY (CONT'D)
You're spying on me? In my own home?

Marcus sits up, sputtering.

MARCUS
No, no - it's just that after my foot
got injured and, you know, my neck
still hurt from your holographic cow
-I just wanted to make sure this
discovery wasn't some kind of trick!

PROFESSOR LORENSKY
I don't believe that for a moment.

Marcus stands and walks, uninjured, over to the Professor.

MARCUS
You let DANIEL in on your experiment
but not me! How could I trust YOU!

PROFESSOR LORENSKY
Young man, it is my right to choose
who I involve in my experiments,
wouldn't you say so?

MARCUS
After everything my family has done
for you? Everything I've done for you?

PROFESSOR LORENSKY
You've made plenty of money off of me
already.

Marcus shoves the Professor lightly and leans in, his voice
threatening.

MARCUS
All I have to do is make one phone
call and you're back in exile. I'll
report your experimentation..on
humans. You'll lose everything.

PROFESSOR LORENSKY
Get out! Get out of my house!

The Professor grabs Marcus' shirt, Marcus shoves him off, causing him to stumble over the rug and fall backwards into the desk. Lorensky sinks to the ground, eyes open, and temple bashed in. For a moment, Lorensky flails desperately, reaching for a very stunned Marcus. Blood pours from his wound. Erica screams.

CUT TO

INT. LORENSKY'S LABORATORY, DAY

Carina is pale, her hand tightly over her mouth, tears pouring from her eyes.

CARINA
MARCUS!!!! How could you?

Laura's comforts her. A crash behind them sets off the alarm.

CENTRAL COMPUTER
INTRUDER. I must alert you that there
is an armed INTRUDER.

Enrique bursts out of the shadows, hand on his holster.

ENRIQUE MARTINEZ
POLICE. Stay where you are.

Enrique approaches them cautiously, the alarm blares.

CARINA
What do you want?

He steps forward again, this time he is stopped by a force field.

ENRIQUE MARTINEZ
I'm a detective looking into Daniel's
case. Would you turn that off?

Carina reaches for a button.

LAURA
No! He's working with Marcus!

ENRIQUE MARTINEZ
I swear, I just want the security
footage to set the record straight.

LAURA
You can't trust him.

Enrique puts his hands up.

ENRIQUE MARTINEZ
I was here the night your father died,
Carina! I saw you with Daniel - you
must remember me!

Carina squints at him, Laura whispers in her ear.

LAURA
HE arrested Daniel!

ENRIQUE MARTINEZ
If I had seen that footage, I wouldn't
have! This proves his innocence.

Carina turns to the console and plugs in a small drive
attached to a gold chain.

CARINA
Computer, Transfer data to Pendant.

LAURA
No, Carina. Come on.

Carina locks eyes with Enrique.

CARINA
Computer, deactivate force field.

Enrique steps towards them.

A gunshot rings out. Laura stands firmly, gun in hand.

Enrique collapses slowly onto the floor, blood beginning to
seep through his shirt.

CARINA (CONT'D)
Laura! What have you done!!

Laura turns to Carina, the gun now pointed in her direction.

LAURA
You're just too trusting, my sweet. I
really enjoyed our time together, but
I can't let you leave with this.

She pulls the pendant from the console and puts it around her

neck. Carina is frozen with fear.

Laura grabs several vials of Aqueous Plasma and disappears down the corridor. Carina rushes to Enrique's aid.

CARINA

Computer! Emergency kit, immediately!

CUT TO

EXT. LORENSKY'S HOME, NIGHT

Carina and Enrique stand outside of the hacienda. Enrique's wound is wrapped and he looks much better. Carina paces nearby as he searches the bag on his police quad-bike.

CARINA

There must be something we can do.
You're a cop, can we report her?

Enrique shakes his head.

CARINA (CONT'D)

You saw the tape, that's gotta be good
for something.

ENRIQUE MARTINEZ

I will do everything in my power to
help you, Carina. It's personal for
me, too.

Carina suddenly has an idea.

CARINA

COMPUTER!

Enrique jumps when the computer, as a fully sized holographic woman, appears next to Carina. On reflex, he pulls his gun and points it at her for a moment.

CARINA (CONT'D)

Call Ted!

The holographic woman melts away, ringing briefly, then turning into Ted, who is sitting at a cafe table.

TED

Hello, Ms. Lorensky.

CARINA

Did you visit Daniel?

Ted nods.

CARINA (CONT'D)

How is he?

TED

He's alright. Did you get the hacienda security footage?

CARINA

It was stolen. But this is Enrique, we both saw it, can we witness in court?

TED

That may only complicate things more. You escaped a mental facility today and you have a romantic involvement with Daniel—

CARINA

Okay, fine. But Enrique?

Enrique clears his throat.

ENRIQUE MARTINEZ

In truth, was on Daniel's case..but I was been removed from the force this afternoon.

Carina groans.

CARINA

What does that leave us with?

TED

Truly, I believe your best move would be to stay safe. Maybe Enrique can trace the their but Daniel has asked me to fly you to New York. You'll be safer there, with me and away from all of this.

CARINA

No! We could find Laura together and—

TED

Carina, I am buying you a ticket for the next flight out of Cancun.

CARINA
(begrudgingly)
Thank you, Ted.

TED
I'll send you the ticket shortly.
There is one thing, Daniel's trial is
happening tomorrow morning..Officer, I
recomend you gather the evidence you
can and HURRY. Carina, you make it to
that plane.

Enrique nods. Ted disappears.

ENRIQUE MARTINEZ
Come on. I'll give you a ride.

He goes to start the engine of his quad-bike but his access
is denied.

ENRIQUE MARTINEZ
It was only a matter of time..

CARINA
We can take my Dad's car! Computer!

CENTRAL COMPUTER
As you wish.

One of the front facing walls of the hacienda disappears,
revealing a new means of transportation.

CUT TO

INT. POLICE DEPARTMENT, NIGHT

Carlos sits in his office, watching footage of Enrique and
Carina from the police quad's scanner. He slams his fist on
the desk as they climb into her father's car.

He upturns a hidden panel on his desk, enters a combination
and watches as a holographic projection illuminates.

A man, the COMMANDER, in military uniform stands before him,
in the midst of a shooting range.

COMMANDER
STOP!

The sound of shooting ceases. The Commander turns to Carlos.

COMMANDER (CONTD)
How can I help you, sir?

Carlos relishes the feeling of control.

CARLOS DELGADO
This is a matter of national security.
There is a peice of cargo, shipped by
a Laura Montgomery, I need you to
trace. It's last location is being
sent to you now.

COMMANDER
Yes, sir!

The commander opens his personal scanner, a holographic image
of Laura Montgomery, surrounded by a web of information,
appears from it.

COMMANDER (CONTD)
Data received, transferring it now.

CARLOS DELGADO
Good. Find Laura Montgomery, arrest
her and confiscate the case..then
report back to me, personally.

COMMANDER
Yes, Sir!

The holograph disappears. Carlos presses a button on the
intercom.

CUT TO

EXT. AIRPORT, CANCUN, NIGHT

Carina arrives at the Airport as the sun is starting to come
up. She jumps out of the vehicle. Enrique rolls down the
window.

CARINA
Good luck, Detective.

He nods and speeds off into the distance. She runs inside.

CUT TO

EXT. COURT BUILDING, MORNING

Enrique, now dressed in a suit, runs up the steps of the

court building. He pulls open the entrance door.

CUT TO

INT. COURT ROOM, DAY

Carlos Delgado stands in the court room, surrounded by security. He peers past them as Enrique slips into the room.

Delgado breaks away from his guards and casually approaches Enrique. He extends his hand in greeting.

CARLOS DELGADO
What bring you here, Martinez?

Enrique ignores his hand.

ENRIQUE MARTINEZ
I am here to testify the truth.

CARLOS DELGADO
Who's going to listen to an ex-cop?

ENRIQUE MARTINEZ
Hopefully, the jury.

Enrique pushes past him, but Carlos stops him.

CARLOS DELGADO
This won't end well for you.

Enrique nudges him off and keeps walking into the crowded room. Carlos goes back to his seat.

At the front of the room, the judge enters, the room quiets in his presence.

JUDGE
Records indicate that Lorensky's death was caused by blunt force trauma to his left temple which occurred as a result of him falling into the corner of a desk.

The crowd murmurs.

JUDGE (CONT'D)
Pre-Trial investigations have established that the actions of the accused could be pre-mediated.

The members of the Jury glance at each other.

JUDGE (CONT'D)

The Public Prosecutors's office of the City of Cancun charge the the defendant with murder of the first degree. The remaining evidence is to be presented before the jury.

The Judge strikes his gavel.

JUDGE (CONT'D)

The Prosecution may call it first witness.

CUT TO

INT. COURT ROOM, DAY

Carlos sits in front of the jury. He stares down Daniel and his legal team. Enrique sits behind the Prosecutor.

The Prosecutor rises and takes the floor confidently. He turns to Carlos.

PROSECUTOR

Who informed you of the death of Joseph Lorensky?

CARLOS DELGADO

A Mr. Marcus Reinhardt called municipal the police.

PROSECUTOR

Chief Delgado, can you confirm your location on the evening of June 24th, 2065.

CARLOS DELGADO

I was working with my ex-partner, former Detective Enrique Martinez.

Several people in the audience gasp.

PROSECUTOR

Would you relay for us the events of that evening?

CARLOS DELGADO

Of course. We arrived to Lorensky's residence and found Mr. Reinhardt beside himself. He led us to the scene of the crime where we found Lorensky, already dead. We routinely scanned the body for evidence, then detained all presons present and received their statements. We checked Mr. Reinhardt's testimony with the evidence at the scene and determined Daniel Cruz De Gonzales to be guilty.

Enrique couldn't keep himself silent. He stands, impassioned.

ENRIQUE MARTINEZ

That is a lie!

The judge pounds his gravel angrily.

JUDGE

Order!

Enrique quickly sits down.

JUDGE

You will have your turn to speak Mr. Martinez. I suggest you remain quiet. I will not have such disruptions in my court.

ENRIQUE MARTINEZ (CONT'D)

I apologize, your honor.

Carlos continues to give his testimony.

THE SOUND DISTORTS.

Daniel sits, trying to listen as frustration rises up inside of him, he whispered hoarsely.

DANIEL

I'm innocent..

THE SOUND COMES RUSHING BACK IN

A holographic interveiw is being shown.

Daniel doesn't recognize the sick looking girl in a hopsital bed, then he hears her voice.

CARINA

Yes, that would be possible. If Daniel created a vibration in the gigahertz range and transformed down to the electron valence level. Then, he could take advantage of the two-component water molecules his body consists of.

MARCUS

Doesn't water become less resilient and less elastic at high frequency waves? It would be impossible..

CARINA

You should know, from studying with my father, the best way to increase speed of motion is by interconnecting networks of the light and hydrogen ions, while bypassing oxygen ions. If done correctly, a person could move through water at the speed of one thousand meters per second.

The room irrupts with disbelief. Daniel's team rises to his defense.

DANIEL'S LAWYER

Your honor! This is absurd, my client possesses no such abilities.

Ted intervenes as well.

TED

And this completely defies physics!

The Judge smashes his gavel repeatedly.

JUDGE

Order! Order, please!

CUT TO

INT. COURT ROOM, DAY

Daniel sits on the stand and the Prosecutor takes the floor.

PROSECUTOR

Where were you on the evening of June 24, 2065?

DANIEL

I was with Carina Lorensky, we spent the day at the beach. (Beat) I only learned that the Professor was dead as he was being loaded into the emergency transport.

PROSECUTOR

Did you know that there is an underwater tunnel connecting the pool at the Lorensky residence directly to the open sea?

Daniel's Lawyer jumps to his feet.

DANIEL'S LAWYER

Objection! Your honor, this question is not relevant to the case.

JUDGE

Overruled. Please, proceed.

PROSECUTOR

Did you know?

Daniel swallows hard.

DANIEL

The Professor mentioned it once.

From around the room, the reporters go crazy. Camera's flash from every direction. The Judge attempts to maintain order by smashing his gavel once again.

Over the crowd, Daniel shouts his plea.

DANIEL

I, Daniel Cruz de Gonzales, testify that I am not guilty of the crime I am charged with. I loved the Professor. I respected him and his work. I believe his discoveries are the only thing that can save the human race.

The court does not maintain order, the Judge nods to the guards, they pull Daniel down from the stand.

DANIEL (CONT'D)

The entire world is in danger, even now it is shifting. We will ruin the earth if Marcus gets his way!

The guards carry him through the sea of crazed reporters, he remains calm, appealing to them.

The Judge points to Carlos and Enrique.

JUDGE

The two of you, approach the bench.

The Judge's eyes darting between Enrique and Carlos.

JUDGE

(in a lowered voice)

Mr. Delgado, you are playing a highly dubious game. What do you want here?

CARLOS DELGADO

Your honor, I simply want to do good for the people. I want to see the guilty punished to the fullest extent of the law. I want-

Enrique cuts him off.

ENRIQUE MARTINEZ

Your honor, Carlos has a personal implication in this case. Mr. Cruz De Gonzales is NOT guilty. I can confirm it.

JUDGE

How?

ENRIQUE MARTINEZ

Well, I don't currently have the evidence, but when I find it, I-

CARLOS DELGADO

When you find it, we can re-evaluate the Cruz Case.

JUDGE

Spare us, Carlos. What do you want?

CARLOS DELGADO

To pay my debts. Issue the death sentence and we will tell the people it is being carried out. What more justification do you need?

JUDGE

And what about Ms. Lorensky?

CARLOS DELGADO
What about her?

JUDGE
If what she said is true, then Daniel
is first and foremost, a priceless
specimen of science..that our world
needs more than ever before.

CUT TO

INT. COURT ROOM, DAY

Daniel stands at the front of the room, in cuffs, awaiting
his sentence. The Judge takes a deep breath.

JUDGE
The Jury has found the Daniel Cruz de
Gonzales...Guilty...of first degree murder
on all accounts.

The courtroom rumbles with sound.

JUDGE (CONT'D)
In the interest of protecting the
national security of Mexico, I see no
alternative but to sentence Daniel
Cruz de Gonzales to ten years in
prison, to be served in the Topo Chico
Prison in the state of Nuevo Leon.

The noise in the room is deafening. Daniel is being pulled
out again. This time he walks quietly, his head high.

Enrique manages to slip behind him and whispers in his ear.

ENRIQUE MARTINEZ
Carina says Hi. She is safe and on her
way to New York now.

Daniel nods his thanks as he is pulled out.

CUT TO

EXT. CARGO SHIP, EVENING

The Caribbean sea, usual so calm, rages against the concrete
sides of the cargo ship. A thick fog has settled in the air.

A fully automated vessel, with only two people sitting up
top, monitor it from the stern.

Light music plays, occasionally interrupted by the rumbling of the cargo being jolted around inside.

CUT TO

INT. CARGO SHIP, EVENING

One of the two men inside, the CAPTAIN, stares blandly out at the clouded sea. His partner, snoozes quietly.

The Captain glances down at the monitior in front of him. A holographic map shows their current route in the form of a small neon blue line. The image of ship, scaled down to a minature size, rides the blue line.

The Captain looks away just as the console's indicator light begins to flash. A holographic image of a stony faced officer, wearing the helmet of a military helicopter pilot, appears.

OFFICER

"Attention! Border Control calling
Vessel P6-829.

The snoozing man wakes instantly. The Captain presses a holographic button.

BARGE CAPTAIN

This is the Captain of P6-829
speaking!

OFFICER

P6-829, you are within the customs
control zone of Mexico approaching the
American Border. I order you to halt
for a cargo inspection.

The Captain groans.

BARGE CAPTAIN

I don't think so! Our cargo was
checked and stamped by the customs
service of Mexico.

The Captain's companion shakes his head.

BARGE CAPTAIN (CONT'D)

Our vessel shouldn't be checked again
until we arrive at our destination in
the USA.

An alarm blares through the holograph.

OFFICER

HALT NOW or you will be stopped by
force.

The Captain slams his hand on the console.

CAPTAIN

They have no right!

The alarm continues on. The Captain pretends he doesn't hear it as he tries to close the holographic image.

The onboard computer's metallic voice begins.

BARGE COMPUTER

Ship system erro-

Everything goes dark. The computer goes silent. The ship drifts, powerless, in the ocean. The sound of helicopters surrounds the ship.

Before the sailors can make sense of what was happening, their vessel shudders and begins moving again - this time being towed in the opposite direction.

CAPTAIN

What the -

The two men look at each other, fear in their eyes.

CUT TO

INT. MARCUS'S NYC PENTHOUSE, DAY

Marcus, visibly frustrated, kicks at the wreckage of the twisted container in front of him.

MARCUS

You mean to tell me, that the cargo
stolen WAS FROM MY CONTAINER!?

One of the security officers who had brought the container steps forward.

COMMANDER

You will be sompensated for your loss.

Marcus kicks the container at the man.

MARCUS

The contents of this container cannot
be compensated for, not in dollars,
gold, or diamonds! It was priceless!

He trembles with rage, hands shaking, he dials a number on
his scanner and yells into it.

MARCUS

Laura, you an idiot! Why did you ship
the Lorensky material on a cargo ship?
You brainless cow! Someone followed
your trail and stole!

A holographic Laura, sitting in an airport, appears.

LAURA

The airline wouldn't let me check it
because of it's "unidentifiable
material".

MARCUS

You owe me. I'm going to find these
thieves with your paycheck.

LAURA

Marcus, we agreed that I would get you
the Professor's technology, and I did
everything I could to make that
happen! Actually, I have something
more important than what was stolen.
Carina's pendant necklace. The
security footage from the hacienda.
You're a killer, Marcus, a criminal..
who fled the scene of the crime, and
you made your colleagues take the fall
for you.

Marcus turns to the officers, still listening.

MARCUS

Get out! Get out ALL OF YOU.

He turns back to Laura.

MARCUS (CONT'D)

How dumb can you be? That pendant
isn't some flash drive that anyone can
open! Without its owner, it's nothing
but a cheap trinket! You were supposed
to cozy up to Carina, act like her

friend, and then bring the girl to me
WITH the technology.

Laura looks puzzled.

LAURA
So, what you're saying is I should
return it to Carina? Or I can someone
else to pay me for it.

Marcus laughs heartily.

MARCUS
Alright, alright, I'll give you your
money.

LAURA
I want double. And transfer it
immediately.

MARCUS
Don't you dictate terms to me!

Marcus flushes with anger. Laura ends the call.

MARCUS (CONT'D)
She hung up on me! (BEAT) She'll get
double alright.

CUT TO

INT. AIRPORT, CANUCN, DAY

Laura sits at a little table in the terminal café. She stares
down at her cup of coffee, tears open a white packet and
empties it into her mug.

She takes a sip and starts coughing. She re-reads the packet
and sees that it is salt not sugar.

LAURA
(to herself)
Laura, you idiot.

Laura's scanner chimes, notifying her that there has been a
deposit to her bank account. She sighs with relief.

A holographic message from Marcus appears:

MACUS
I apologize and I've doubled your

compensation. Just stick to the original plan, fly to New York, and bring me the pendant!

Laura snorts and closes the message. She rises and heads toward her flight's gate.

CUT TO

She scans into the flight with help of the stewardess.

STEWARDESS

Thank you, miss. Have a good flight.

Carina, several people behind her, scans into the flight. She looks ahead of her, trying to see where Laura went.

CUT TO

INT. AIRPLANE, CANCUN, DAY

As Carina walks up to the entrance of the plane, another STEWARD greets her.

STEWARD

Welcome aboard!

The Head Stewardess speaks lowly to the steward.

HEAD STEWARDESS

Listen, All of the first-class tickets have been sold, but we have to find a seat for the Security Inspector.

The steward whispers back fiercely.

STEWARD

How do you expect me to do that? Throw out a paying passenger?

HEAD STEWARDESS

Turn on some charm.

The Steward sighs and ushers Carina into the plane.

A distinguished looking older gentleman approaches the gate.

INSPECTOR

Hello, son. I'm Senior Inspector Edison.

The Steward puts a big smile on his face.

STEWARD

Hello! Welcome! I have just the seat
for you, follow me.

The steward and the inspector enter the first-class cabin,
which is already full of passengers. The steward stops for a
second in the aisle, finds the right seat and check the name
on his passenger list.

He approaches an old man sitting in the second aside seat.

STEWARD

Good afternoon, Mr. Howard!

MR. HOWARD

Hello there, honey!

STEWARD

I am so glad to see you flying with us
again!

MR. HOWARD

Oh, you are too kind!

STEWARD

Now, Mr. Howard.. I have a proposition
for you...

The Steward leans over and whispers in the old man's ear. His
face transitions through a multitude of expressions, settling
on epiphany. The steward guides the old man out of his seat
and directs him down the aisle.

He turns to the Inspector.

STEWARD

This seat is yours.

The Inspector sits down reluctatntly. He turns back, with
genuine bewilderment, to watch the Steward escort the old man
to a new seat.

A SERVING STEWARDESS approaches the Inspector's row.

SERVING STEWARDESS

Would you like anything to drink?

The Inspector, lost in thought, ignores her.

SERVING STEWARDESS
Sir? Would you like anything to drink?

She nudges him gently, he finally looks up at her.

INSPECTOR
Sorry, what?

The Sevring Stewards purses her lips.

SERVING STEWARDESS
Can I bring you anything to drink?

INSPECTOR
Oh! Yes.

SERVING STEWARDESS
(Sharply)
And what can I get you?

INSPECTOR
I'll have white rum.

Laura leans forward from the other side of the Inspector.

LAURA
I'd like a water!

The Stewardess turns and walks away.

LAURA (CONT'D)
Miss! I asked for water!

Laura pushes her way out of the seat and into the aisle.

She crashes into a large bag that is protruding from under a seat. She flies forward and lands painfully on the floor.

The pendant around her neck flies down the asile.

All of the passenger turn and stare at her. The Serving Stewardess runs back to help her up.

SERVING STEWARDESS
Oh, my goodness! Are you okay?

Laura shakes her off and stands on her own.

LAURA
Just get me some water!

CUT TO

INT. FIRST CLASS SECTION, AIRPLANE, DAY

Mr. Howard pauses just before he and the Steward reach the Coach section. He notices a necklace on the floor and picks it up.

The Head Stewardess makes the pre-flight announcement.

HEAD STEWARDESS
Please take your seat. Fasten your seatbelt. Secure your carry on under your seat. Tray tables up and prepare for departure.

CUT TO

INT. COACH SECTION, AIRPLANE, DAY

Carina sits in the middle seat. An older, scholarly looking black man motions that he has the window seat next to her.

She stands to let him in but he hesitates.

PASSENGER
Would you like the window seat?

CARINA
Oh no! Thank you. I'm fine.

She lets the man in.

PASSENGER
Thank you, miss.

They sit down. There is a brief silence. Carina looks upset.

PASSENGER
I hope I didn't inconvenience you too much.

CARINA
Oh, no! It's just been a long night..

PASSENGER
I understand. I'm Luiz Carter.

Carina's expression lights up.

CARINA
Professor Luiz Carter?!

The Passenger nods.

CARINA (CONT'D)
I'm Carina Lorensky!

LUIZ
Oh! Ms. Lorensky! I am such a fan of
your father's work! I knew him well.

Carina smiles, her heart heavy.

Mr. Howard is lead by the Steward to the seat on the opposite
side of Carina.

STEWARD
Here you are, Mr. Howard. Thank you so
much for understanding.

MR. HOWARD
No trouble at all, my boy.

Mr. Howard settles in to his new seat. He pulls the necklace
out of his breast pocket and holds it up to the light.

MR. HOWARD (CONT'D)
What a peculiar necklace!

The pendant catches Carina's eye.

CARINA
Sir! You've found my necklace!

MR. HOWARD
Oh! Is this yours?

CARINA
Yes! How ..did you?

Mr. Howard hands it to her with a bashful smile.

CARINA (CONT'D)
Thank you, so much.

Carina sits holding her pendant, finally able to relax.

The light blue light on the pendant flickers, timing up with

her own heart beat. She drifts into sleep.

CUT TO

INT. COCKPIT, AIRPLANE, DAY

Two Pilots sit in the cock pit in crisp white shirts. They press various commands on a holographic console.

The Engine of the plane begins purring. One of the pilots presses the intercom.

AIRPLANE PILOT

Good Morning, everyone. We are
officially on our way. Thank you so
much for your patience. We just want
to ensure that we touch down in New
York safely...

The other pilot motions to a blinking light. The first pilot turns off the intercom and listens into the message.

GROUND CONTROL

Storm warning. There'll be no landing
in Miami due to a cyclone in the-

AIRPLANE PILOT

Good thing we aren't flying to Miami.

The other pilot chuckles in agreement.

The turbine of the engine lets out a whine as the plane begins taxiing down the runway.

The plane increases speed, the pilot pulls up on the controls and it lifts off the ground.

CUT TO

EXT. PRISON, DAY

An ancient Castle, turned prison, sits on top of a hill, surrounded by a towering chainlink fence. It looks abandoned due to years of decay.

A convoy of Prison Transport Vehicles approach the building.

CUT TO

INT. PRISON TRANSPORT BUS, DAY

Inside one of the buses, two officers wrangle a group of prisoners.

A long metal bench runs the length of the vehicle's interior. The men are cuffed and chained to the benches and to each other.

Daniel sits among the criminals: murders, rapists, and the like. His face is tired, his eyes droop and his clothes are drenched in sweat. The bus with the unpleasant odor of unwashed bodies.

One of the men motions to an officer. The officer approaches.

PRISONER

Please. I need to use the bathroom.

OFFICER

So go.

The prisoner trembles as he relieves himself. The officer mocks him then beats him with the butt of his gun.

Daniel cannot stand to see such cruelty.

DANIEL

You're going to kill him!

The guard stops beating the man and turns to Daniel. He punches Daniel in the mouth.

OFFICER

How dare you speak to me.

Blood drips down Daniel's lip but he stares down at his cuffs submissively. The officer smirks and walks away.

Daniel stares at the window and thinks of Carina.

CUT TO

EXT. PARK - IMAGINATION, DAY

Daniel and Carina sit in a park, the grass is tall and lush. They feed each other snacks, laugh, and have a good time.

CUT TO

EXT. PRISON, DAY

The convoy arrives at the prison gates and stops.

An officer steps out of one of the vehicles. A gust of wind blows dust into the officer's eyes, he shields his face as he approaches the building's entrance.

He knocks on the tall metal door. There is no answer. He knocks again and waits.

In the distance, he can hear footsteps approach. A camera extends from the side of the building and scans him.

VOICE

Please provide ID to enter.

The officer fumbles on his scanner, he clicks a file and holds it up to the camera. The machine chimes its recognition.

VOICE

Number of Prisoners?

OFFICER

423.

VOICE

Casualties in commute?

OFFICER

Zero.

VOICE

You may enter.

The metal fence buzzes and opens slowly. The convoy proceeds forward into a large recreational area.

This area is blocked by 12 foot stone walls on all sides. The only holes in it are for the surveying gunmen.

The last vehicle enters and the metal gate slides shut.

A team of officers, lead by several canines, approach the vehicles and inspect them for threats. The Convoy is cleared for security and the prisoners are lined up on the asphalt.

Both the officers and prisoners stand stoically in silence as the DETENTION CAPTAIN approaches.

He is a goliath of a man, 8 feet tall with arms like tree trucks and an eye patch over one eye.

He uses his scanner to receive the list of prisoners.

DETENTION CAPTAIN
They are mine, now.

He smiles deviously, inspecting the rows before him.

DETENTION CAPTAIN (CONT'D)
Remaining in line, strip then step forward.

The prisoners do as they are told.

DETENTION CAPTAIN (CONT'D)
Let me so who we have here.

He scans each prisoner's face, a holographic profile of each person appears, revealing their entire criminal background.

He walks down the row and stops at one particularly ugly man.

DETENTION CAPTAIN (CONT'D)
Oh! A rapist. The boys will be so happy to see you. You'll wish for hell and they'll gladly oblige.

The Rapist looks at the Captain with a hateful glance but knows better than to speak. The Captain leans in and grabs a fistful of the mans hair.

DETENTION CAPTAIN (CONT'D)
Don't even think of speaking to me.

He throws back the mans head and punches him in the ribs. The crack of his bones echos against the walls of the corridor.

The Detention Captain addresses the group.

DETENTION CAPTAIN (CONT'D)
You, scum, will do everything I command.

The officers cock their guns.

DETENTION CAPTAIN (CONT'D)
Understood?

The prisoners mutter their obedience and the Detention

Captain continues his inspection with Daniel. He reads his record and his expression changes entirely.

DETENTION CAPTAIN (CONT'D)
Today is your lucky day. The charges
against have been cleared. I can't
hold you here.

Daniel looks up, new hope in his eyes, and opens his parched lips.

DANIEL
I am innocent.

DETENTION CAPTAIN
So it would seem. Collect your
clothing and get the HELL out of here.

The Detention Captain points to the door, a genuine smile on his face. Daniel's eyes tear up as he collects his things and runs for the door.

The metal gate slides open just enough for him to squeeze through. His heart beats loudly as he crosses out of the prison and into the bright sun light.

CUT TO

INT. AIRPLANE, NIGHT

The plane jostles violently as it lands, waking Carina up with a start.

The passengers are released to move about the cabin. She collects her things and files off the plane.

CUT TO

INT. TSA CHECKPOINT, NIGHT

Carina joins the line of passengers at the International Travel check point.

When she get to the front, a TSA AGENT scans both her and her passport. A siren blares. Carina yells over the noise.

CARINA
What's happening?

Red lights swirl around her. The other passengers stare.

TSA AGENT

Miss, you're going to need to come with me.

He grabs her arm, she pulls it away.

CARINA

I didn't do anything!

Luiz Carter steps in between Carina and the TSA Agent.

LUIZ CARTER

Sir, I'm sure there's been some misunderstanding. Perhaps you could scan her again?

TSA AGENT

Who are you?

Luiz squares off to the agent.

LUIZ CARTER

Professor Luiz Carter. This girl is under my care and you have failed to notice the electronic pendant around her neck - I would wager, as a Professor of Physics, that this is what set off the alarm.

TSA AGENT

Miss, would you please remove the jewelry? I'll scan you once more.

Carina, very tentatively, takes off the pendant and hands it to Luiz. The TSA Agent scans her again and the red lights blink green. Luiz hands her back the necklace.

TSA AGENT (CONT'D)

We apologize for this inconvenience.

Luiz nods to the man and leads Carina away.

CARINA

Thank you so much, Professor.

LUIZ CARTER

Of course, Carina. You take care of yourself.

He holds her hand briefly before disappearing into the sea of passengers.

Laura, watches this all from the back of the line, she turns her head, just in time to locks eyes with Marcus Reinhardt.

CUT TO

EXT. AIRPORT, PASSENGER PICKUP, NIGHT

Carina waits on the sidewalk. She waves excitedly as Ted pulls up in his car. He parks and greets her with a hug.

They get back in to the car and drive away.

CUT TO

INT. TED'S CAR, NIGHT

Carina stares out the window as they drive past Grand Central and pull up to the beautiful high rise Ted lives in.

Ted drives into a car elevator which takes them up to the 14th floor. Carina notes that out of the 40 floors, there is not a button marked for floor 13. She smiles.

CARINA

No 13th floor.

TED

We know what that's for.

Ted parks the car outside of the elevator in his personal garage.

CUT TO

INT. MARCUS'S NYC PENTHOUSE, NIGHT

Marcus paces inside the office of his New York Penthouse. Laura sits calmly, watching him with distaste.

MARCUS

I asked so little of you.

Marcus stops pacing. He faces her and pops his knuckles. She flinches, tears threatening to form.

MARCUS (CONT'D)

I paid you double, like you asked and now you loose the on hope we had. I could kill you but that would be too kind.

LAURA

Marcus..Let me explain something. I
did what you asked and more!

She hiccups as she cries.

LAURA (CONT'D)

I had to adjust our plan slightly,
that's all.

She straightens up, mocking confidence.

MARCUS

(Sneering)

Please, Laura.

Laura shakes her head in earnest.

LAURA

I saved Carina from the hospital. We
became friends. I went with her to
Lorensky's lab and took the pendant.

MARCUS

And then she stole it BACK FROM YOU.

LARURA

That wasn't my fault. It was just a
coincidence.

MARCUS

Don't be stupid.

Laura smiles.

LAURA

Within the key of the pendant, I
placed a tracking device. We can still
catch her and get it back...anytime
you want.

MARUCS

Then FIND HER NOW and bring her to me!

Laura stands quickly, fixes herself, and walks with purpose
out of the room.

CUT TO

INT. TED'S APARTMENT, NIGHT

Carina walks through Ted's apartment. She stops when she reaches a closet at the back of the main hallway.

She takes a deep breath and opens the door. It looks like an ordinary closet. She looks to the side and presses a button. The clothing rack slides away to reveal a stair case leading down to the 13th floor.

She descends the stairs. Ted follows behind her.

FOLLOWING

INT. 13TH FLOOR LAB, NIGHT

Carina steps off the stairs and into the lab. It is perfectly kept. The tables of equipment and still covered in Lorensky's work. She and Ted are greeted by the same central computer host.

CENTRAL COMPUTER
Hello, Carina. Welcome back.

Carina smiles.

CARINA
Thank you, computer.

Carina walks over to a circuit wall and removes her pendant.

CARINA (CONT'D)
Computer. Please read files.

She plugs the pendant into the wall and a holographic file projects into the air.

CENTRAL COMPUTER
Files unlocked. What file are you searching for.

CARINA
Search for files on Aqueous Plasma.

The files on the hologram filp through at a rapid pace.

CENTAL COMPUTER
There are no files labed "Aqueous Plasma".

Carina grunts in frustration.

CARINA
Computer! Search files for anything
listing Aqueous Plasma.

CENTAL COMPUTER
Encrypted. Manual search required.

Ted runs his hand over his bald head.

CARINA
That could take days!

TED
We better get started.

He turns to the computer and pulls out his scanner.

TED (CONT'D)
Computer, duplicate files and send to
scanner 09285.

The computer duplicates the files, Ted's scanner dings.

CENTAL COMPUTER
Files sent.

Carina and Ted both sit and read through the files.

TIME PASES

Ted, with growing excitement looks over the documents.

TED
Carina. The formulas he has here! He
never got to start work on them.

CARINA
I know. It's amazing.

Ted clicks his tongue subconsciously as he continues reading.
Carina smiles touched by his sincere enthusiasm.

TIME PASSES.

They each continue reading in various locations, sitting in
various positions: pacing around occasionally.

THE SUN BEGINS TO RISE.

Ted at his desk in the corner, has begun to snore..the files
still open in front of him. Carina looks up at the rising

sun. She turns off her scanner and walks up the stairs.

CUT TO

INT. TED'S APARTMENT, GUEST ROOM MORNING,

Carina lays down in the guest bed and quickly falls sleep.

The sunlight travels through the window, tracking along the wall until it rests on Carina's face.

She stretches in the bed and opens her eyes, blinking in the bright sunshine.

She sits up and takes a deep breath, certain they will find the files and will then be able to continue making the plasma for Daniel.

Carina slips out of bed and goes to the window. She pulls back the sheer curtain and is stunned see that the street of Manhattan have flooded.

The water below is so high that people are floating on all kinds of vessels: boats, wooden planks, old cars, etc.

CARINA

Ted!

She runs down out of the room.

CUT TO

INT. 13TH FLOOR LAB, DAY

Ted still snoring at hiss desk. Carina nudges him frantically.

CARINA

Ted! Wake up! New York is flooded!

Ted stirs, very confused.

TED

What?

CARINA

The city flooded!!

TED

Computer, turn on the news, quickly!

A holographic screen appears, showing clips of the flood. Carina flips through the channels, each one saying the same thing. All of Manahattan has been covered by Several feet of water. A Newsanchor annouces that bridges will be closed until 7pm. No body can leave Manhattan. All of Wall Street is under water. Battery Tunnel is flooded and removing the water could take weeks.

The only electricity still on is in uptown manhattan.

Ted uses his scanner to contact a friend, PROFESSOR SULLIVAN, a Meteorologist. The line rings and reaches a dull dial tone. They wait, the sound of the news in the background.

The dial tone stops, Professor Sullivan joins the call.

PROFESSOR SULLIVAN

Hello?

TED

Sulli! Hello! It's Ted.

PROFESSOR SULLIVAN

Ted! God, it's good its hear your voice. Are you alright?

TED

Yes, yes..we are okay. What is going on?

PROFESSOR SULLIVAN

Ted. This is only the begining. The waters are rising globally. Canada and Russian are working to reverse their rivers now - which could help but-

TED

It could also make matters worse.

PROFESSOR SULLIVAN

I'm sorry, I have to go- I will call you if I have any more information.

TED

Thank you, my friend. Stay safe.

The line goes dead. Ted takes a deep breath.

TED (CONT'D)

You're father knew this was coming.

He is interrupted by Marucs' familar voice on the TV. Carina turns up the volume with the wave of her hand.

CUT TO

INT. UNTIED NATIONS CONFERENCE, NEW DELI. DAY

Marcus stands behind a podium, he addresses a large audience.

MARUCS

The analysis of our current climate change shows us this prognosis: time is shifting. If we do not do anything now, our world will soon be under water...Resulting in a flood more catastrophic than anything we have ever seen. The human race will vanish If we do not act now!

From the panel below, the Russian Delegate stands. Cameras flash in his direction.

RUSSIAN DELEGATE

You Americans are always trying to tell the world what to do. While, we do not know what kind of consequences will accompany the reversal of our rivers. The flooding may cease but it could alter the balance of the earth-shifting the axis-

MARCUS

Yes, this is a possibility but I believe the risk is low. We are the most brilliant minds on the planet. I am confident that we can proceed in a way that will serve the best interest for mankind. The truth is this, we must act NOW. We must sign this order, reverse rivers and close the dams. It is up to us to save the billions of lives at risk.

CUT TO

INT. 13TH FLOOR LAB, DAY

Ted turns to Carina.

TED

We need to find away to help Daniel.

CARINA

We don't even know where he is!

TED

Listen to me, sweetheart, don't worry.
We can help him here! By continuing
our work on recreating the Plasma.

CARINA

There's no electricity, Ted.

TED

In Long Island, I have a generator we
can use. I can go get it.

CARINA

Manhattan is closed! The streets are
covered. There's no way to get there.

TED

This is New York City. I would bet
that water taxis are already forming a
union..I know we can find away.

Carina sighs.

CARINA

I'm not letting you go alone.

TED (CONT'D)

Good. Because if they do close the
dams and reverse the rivers, the
flooding will decline and we will need
to be ready to head out immediately.

Carina and Ted open the windows and stare down at the street.

CUT TO

EXT. NEW YORK STREET, DAY

The water is strange and waveless. The people not as frantic
as they had been, they were helping each other, already
growing accustomed to the new ways of the city.

CUT TO

MONTAGE OF MARCUS REINBRANDT

Marcus stands on top of a Giant Dam - he hold up a pair of scissors and cuts a blue ribbon. An audience of spectators cheer and take his photo. News reporters vy for his attention.

CUT TO

Marcus is being interviewed on a talk show.

MARCUS

We have to do everything we can to save our planet right now. I, personally, pledge 10 Million dollars to assist in the re-freezing of the Artic Cirlce. I have men right now, scientists, researching ways be can rebuilding the Ozone Layer. Together we ca-

CUT TO

Marcus steps out onto a red carpet, over head is a sign that says "RECONSTRUCTION GALA". Erica, dressed head to toe in designerwear, hangs on his arm. They wave and walk into the venue. Cameras flash.

CUT TO

EXT. NEW YORK STREET, EVENING

The water begins slowly lowering. As time passes, the floatation devices get stuck on the ground, trash piles in the corners of the city, and people walk through the ankle deep water.

Carina and Ted step out onto the street. In the distance there is a person annoucing a need for volunteers over a loud speaker. They head in the direction of the voice.

In a crowd of volunteers, they are assigned trash pick up. Ted rolls up his sleeves and shoots Carina an encouraging glance. They work in a large group, slowly cleaning the city, working from downtown to uptown.

HOURS PASS

When their team reaches the edge of Central Park South, they are greeted by another group of volunteers who had been working in the opposite direction.

The people cheer as a man picks up the last peice of trash, hugging and high fiving all around.

CARINA

We did it!

TED

Yes, We did it.

Tired and happy they stumble home.

TED

Tomorrow, early lets head to Long Island then we'll have back up if thing continue to spiral.

Carina nods, too tired to speak. They walk down the street and into the darkness of Manhattan.

CUT TO

INT. TED'S APARTMENT, GUEST ROOM, MORNING

Soft warm light fills the room. Carina smiles in her sleep. The clock on the table nearby shows 7:30am, the alarm goes off. She wakes up slowly to the sound of chirping birds.

Carina gets out of bed and walks out of the room.

CUT TO

INT. TED'S APARTMENT, KITCHEN, MORNING

Carina walks into the kitchen, Ted is already awake and pouring himself some coffee.

CARINA

Good morning, Ted.

TED

Good morning, Carina.

Ted puts milk in his coffee

TED

How did you sleep?

CARINA

Surprisingly well.

TED

Good! We need to leave soon for Long Island. The weather is good and I'd love to beat any traffic.

CARINA

I can be ready in 5.

TED

Perfect! The trip shouldn't take more than a few hours.

CARINA

Maybe there we can stop by the ocean?

TED

Carina..

CARINA

Okay! Okay! I'll just go get ready!

Carina goes into the bathroom, the shower runs.

Ted sips his coffee and watches the news.

THE SOUND FADES INTO CITY NOISES.

INT. TED'S CAR, DAY

Ted accelerates out of his apartment building and onto 42 street. Carina taps the car's holographic navigation screen, looking for music.

The traffic sounds grow louder as they drive down the street.

TED

(Sighing)

Looking like we need to take the bridge...

Carina shrugs.

Ted presses a button and a tiny drone leaves from the car- it projects a real time image of the traffic in their area then calibrates the best route for them to take.

Carina leans against the window, watching the city pass by.

They pass over the bridge and into more rural looking lands - vegetation and trees, small houses. Ted eventually pulls over to a small beach side home. The blue sky touches the calm

ocean water in the distance.

A sign marked : DEAD END, blocks the end of the roadway.

Ted opens the gates with a remote.

TED

I'll just run in and get the
generator..why don't you take sometime
to see the beach?

CARINA

You don't need help?

TED

I can manage.

CARINA

(Playfully)
Teeeeeeed!

Ted chuckles.

TED

I'll call you when I done.

CARINA

Okay, fine!

She gets out of the car and walks away.

CUT TO

EXT. LONG ISLAND BEACH, DAY

Carina walks along the beach. The ocean is calm and serene.
The sun is high over head. She happily wades into the crisp
water, sits in the waves and listens to the water.

The beach is busy; Children are playing, families are having
picnic's, old couples stroll on the sand. As she watches
them, she can't help but miss Daniel.

She lays back in the sand and closes her eyes, the waves just
barely lapping her knees.

A LOUD WHISTLE BLOWS.

Carina sits up with a start. The water is gone. The sound of
the waves distant. She notices that the ocean is being
dragged backwards.

A lifeguard blows his whistle and runs around trying to collect people. He motions for them to leave the beach.

Somebody starts screaming.

PERSON
TSUNAMI!! RUN FOR YOUR LIVES!

The beach turns into immediate chaos, children are gathered by parents, lunches are left behind, Carina stands in shock.

The lifeguard runs up to her.

LIFEGUARD
GO! GO, Quickly! We're evacuating the beach.

She runs through the sand, looking over her shoulder at the missing water as she goes.

In the distance, she can see boats sitting on bare sand, surrounded by blowing trash and flopping sea creatures. One of the boats catches on fire.

She turns away and runs back to Ted's car.

CUT TO

EXT. TED'S CAR, DAY

Ted wipes the sweat from his face, looking for Carina. She runs up to him, panic in her eyes.

TED
We gotta go!

He fumbles looking for the keys. She pulls on the door handle.

CARINA
Did you get everything?

TED
Yes! Thankfully.

They climb into the car.

FOLLOWING CARINA

INT. TED'S CAR, NIGHT

Carina pulls on her seatbelt, Ted hits the accelerator. He dodges bodies left and right, a siren blares in the distance.

TED

I guess I should have bought a helicopter.

CUT TO

INT. NEW YORK STREET, DAY

In Manhattan, the traffic is terrible. The Hudson and the East River have completely disappeared, the riverbeds are nothing but forsaken ships, cargo, and sand.

There are no birds in the sky. The sun stands unmoving in the sky, it's heat radiates off the buildings, creating a vague haze over the city.

The asphalt sizzles under the cars.

CUT TO

INT. TED'S APARTMENT, DAY

Ted and Carina climb out of the car. They say nothing as they walk through the apartment.

Ted turns on the news. Carina goes to get a glass of water...but when she turns on the spout, nothing comes out.

CARINA

Ted!! There's no water!

Ted is listening closely to the news.

NEWSCASTER

IF you are experiencing a water shortage, you are not alone. It would seem that earth's bodies of water are collecting at the north pole—

Ted turns off the news and quick turns on a satellite image of the earth. The continents are no longer separated by oceans And the entire earth has tilted on it's axis.

TED

This is bad. Really bad.

Carina stares over his shoulder.

CARINA

Ted..the sun! That's why it hasn't
moved. The earth's rotation has
slowed!

Ted turns the news back on. There is a live image of the North Pole. The water is frozen, heavy rain falls from the sky and freezes on impact, creating tower like ice structures across the face of the pole.

Carina and Ted stare in horror.

CUT TO

INT. NEWS MONTAGE, DAY

A Newsreporter sits behind a desk, looking into the camera.

NEWSREPORTER

We urge everyone to remain calm.

CUT TO

Footage of people screaming on the streets, fighting for water. Gunshots and people running.

CUT TO

The News-reporter reaches for the water sitting on their desk. A camera man runs over and grabs it. They fight over the water, the broadcast goes dark.

FADE TO BLACK

EXT. NEW YORK STREET, DAY

Carina and Ted walk through the chaos of looting and riots. They stay close to the walls, desperate to stay out of the sun and its sizzling heat. Carina points to a small deli across the street.

CARINA

Maybe they have water?

Ted nods. They cross the street carefully, people swarm past them. They run inside the deli.

CUT TO

INT. GROCERY STORE, DAY

The Grocery Assistant hiding behind the counter.

GROCERY ASSIT.

We are closed!

Carina crouches down next to him.

CARINA

Sir, please. We just need two bottles of water.

GROCERY ASSIT.

\$100 a bottle.

CARINA

What? That's ridiculous!

GROCERY ASSIT.

It's my store and I give the price.
\$100 per bottle. You don't like it? Go
someplace else.

He stands and starts to walk away. Carina stops him. She hands him two one hundred dollar bills.

Carina and Ted hide the bottles in their shirts.

An elderly couple approaches the counter with their cart to check out. A young man pushes them over and steals their cart. He slams through the glass doors and onto the street.

GROCERY ASSIT.

HEY!!!

Carina and Ted help the elderly couple up. The entire store is suddenly filled with looting.

Two police officers walk in, guns drawn.

TED

Oh thank god! Officer! Please—

One of the officers point his gun at the Grocery Assistant.

GUNMAN

Water. NOW.

The Grocer shakily hands him water. The other officer turns on his partner.

OFFICER
What are you doing?

GUNMAN
Each for their own.

The gunman uses the butt on his gun to disarm his partner and knock him to the ground. He takes the water and runs.

The officer lays on the ground, out cold. Carina checks his pulse. She and Ted drag him over to the side of the grocery counter and hide there with the elderly couple.

Ted looks at his clock, 11:00pm but the sun is still high.

TED
We need to find shelter.

CARINA
We'll burn alive if we go back out there.

From the grocery store window, they can see car wheels sinking into the asphalt. People run for cover in every direction. The bodies in the street are steamy.

A dark skinner woman, dodges an apple that someone throws at her. She lands right by Carina.

CARINA
Are you alright!

LADY
I need to get home!

TED
Where do you live?

LADY
Around the corner!

TED
Us too.

A man runs up.

SAM
Naomi! Are you alright? I chased that lunatic off.

NAOMI

I'm fine, Sam. Thank you.

CARINA

I'm Carina, this is Ted. We are trying to figure out how to get home too.

SAM

I was just thinking..we could try the tunnels?

The Officer comes to, he holds his head in pain.

OFFICER

I know a way to get to the tunnels..down through the subway.

They turn to him. He smiles slowly.

OFFICER

I'm George, by the way.

TED

Nice to meet you, George. You mean the Grand Central entrance?

OFFICER GEORGE

Absolutely. The entrances are locked but ...I have a key. We just need to get there and sneak in.

The group nods in agreement.

CUT TO

EXT. NEW YORK STREET, DAY

The group, lead by George, huddles together onto the street. They connect hands and shimmy their way down the block, eventually reaching a service entrance elevator.

George pulls out a key and turns the lock, the light turns green and they go down into the tunnels.

The men pull open the door and clamor inside. George closes the door behind them.

Carina, Ted, Sam, Naomi, George and the elderly couple all stand in the dimly lit metal box.

George presses the button to go down. The metal creaks as it

begins it's descent.

TED

Thank god.

The elevator drops briefly then stops. Sparks fly from the control panel. They scream, shield their faces, then stand in darkness.

OFFICER GEORGE

The electro panels have overheated.

OLD WOMAN

We were almost there. Did we get stuck?

OLD MAN

Are you dumb? Of course we got stuck.

OLD WOMAN

You're dumb!

George cuts in.

OFFICER GEORGE

Hey, hey. Let's stay calm here.

Naomi pulls out a lighter and raises it up.

They all start speaking over each other, trying to come with solutions.

OLD MAN

Did you try the emergency button?

SAM

What if we just all jump at once?

OLD WOMAN

OPEN THE DOORS!

TED

The electricity is out so there would be no way to make the call.

George begins to pry open the door.

OFFICER GEORGE

I can see the ground from here, we are really close.

CARINA

If we open these, do you think we
could crawl out?

OFFICER GEORGE

I think it's our best options.

The people closest to the door all reach for it.

OFFICER GEORGE (CONT'D)

On three, ready?

EVERYONE

Ready.

OFFICER GEORGE

1...2...3!

They all push, it cracks open briefly.

OFFICER GEORGE (CONT'D)

Keeping going! 1, 2, 3!!

They push harder. The door flies open. They all cheer.

CARINA

I can climb down and help people from
the ground.

SAM

Me too.

George helps Carina down. She lands on the platform below.
Sam does the same.

The three of them help Naomi, Ted, and the elderly couple
down. George leaves the elevator last.

They sit on the platform, breathing hard.

OLD WOMAN

Oh. It's so much cooler down here.

Naomi stands up and starts to explore the area, with her
light she can see a small corridor that leads to the subway
station.

SAM

If the electricity is out, then the
subway won't be working.

Sam points at a push pull trolley.

SAM (CONT'D)

We can use this to get around.

They all climb up onto the vehicle.

NAOMI

Are you staring at me?

SAM

I'm glad we ran into each other back there..I've seen you in the store before and always wanted to—

NAOMI

(Smiling)

Thank you for your help, Sam.

Together, they work together to keep the trolley moving. Once it starts pumping, the generator kicks on and speeds along.

Carina glances around the tunnels, spooked.

In the distance they can see the emergency lights of the subway station.

Hundreds of people are huddled on the platform. When they see the trolley arriving, they cry out for help.

REFUGEES

Help! You there! Please.

George calls back to them.

OFFICER GEORGE

We are also refugees!

REFUGEES

Take us with you!

People try to jump onto the trolley, but the trolley speeds past.

REFUGEES

Please! Give us water!

Tears fill Naomi's eyes. She turns to Carina, a bottle of water in her hand.

NAOMI

We have to help them.

She tosses the bottle to a little girl on the platform.

LITTLE GIRL

Mom, look! A whole bottle!

The trolley slows down. They can see the people more clearly. The refugees are ragged, burned by the sun, and shaking with fear and dehydration.

The group climbs off the trolley and joins the refugees on the platform.

George and Naomi distribute water, pouring small amounts of it into people's mouths.

CARINA

We need medical supplies.

NAOMI

There are supposed to be kits on each train.

OLD WOMAN

Where are the trains?

SAM

Lets use the trolley to go look, so we can find the medical kits and bring them back.

George nods.

OFFICER GEORGE

Elders and Children stay here, do not go to the surface. We will try to comeback with supplies. I need 6 strong volunteers.

Several men step forward. One man, SHELDON, with small arms and large belly, is very eager.

SHELDON

I hate cops, but I hate crying children more.

George instructs them.

OFFICER GEORGE

Keep going until you find a train,
when you do, search each car for
supplies - then come back safely.

They nod and climb onto the trolley.

Someone from the crowd yells out.

REFUGEE

Who put you in charge?!

OFFICER GEORGE

Circumstance! Help us or be on your
own and if you don't like it, you can
leave. No body is holding you hostage.

Muttering breaks out across the platform. Carina speaks up.

CARINA

We don't know long this will last but
we need to help each other, to stay
alive as long as we can. We need to
take care of each other.

She notices a door Labeled "Waste Water Treatment".

CARINA (CONT'D)

George, see that door? Where would
that lead?

OFFICER GEORGE

It's a passage that leads to the sewer
system. It collects rain water so it
doesn't flood the streets- collects
it, cleans it and sends it into the
city.

NAOMI

So if we find water, we could clean it
there?

CARINA

Yes! --but the door is locked??

George hold up his very full key chain.

OFFICER GEORGE

I think I've got just the thing.

He walks over and tries several keys, eventually opening it and releasing a terrible stench.

Naomi grimaces, flicks on her lighter and steps inside.

CARINA

Do you know where to go?

Sam steps up and hold Naomi's hand.

SAM

In Europe, they say all roads lead to Rome...maybe all the pipes lead to the same place?

OFFICER GEORGE

There are 14 stations that clean water, that means at least 80 million cubic meters of water run through these pipes per day. With 150 thousand wells of sewers, I think if we keep moving, we will find something.

SAM

What if that water is gone?

CARINA

I'm hoping with so much sewage, there'll be something left.

They walk along through the dim passageway, more and more pipes collect along the walls.

The passage opens up to a room with electro-motor pumps. They look around in shock at the service area.

It seems to be a dead end. Officer George looks around, he sees a gate over one of the pumps, he and Sam push it open and discover a tunnel leading down. The pipe is 6 feet wide and 24 feet high, the metal ladder on the inside is covered in rust.

NAOMI

We'll have to climb down to keep looking.

They nod solemnly and descend. Each step is a tentative one.

MONTAGE OF PIPES

When they reach the bottom, they see another pipe, also six

feet wide, this one horizontal. As they walk through it, there are openings that lead to the surface every 30 feet.

Sam rips off bits of his water bottle's label and leaves it on the ground as they go along.

OFFICER GEORGE
(Teasingly)
Maybe bread crumbs would be better?

NAOMI
Do you have any?

She steps closer to Sam.

NAOMI (CONT'D)
I think it's a great idea.

George looks up overhead, there is a small engraving.

OFFICER GEORGE
This direction is leads to the east
river. A couple more blocks and we
will be there.

They keep on walking. In the distance, the tunnel opens up, leading to the night time sky.

CARINA
There it is!

She runs excitedly to the opening, the others chase after her.

CUT TO

EXT. EAST RIVER BANK, NIGHT

The group; Carina, Ted, Sam, Naomi, and George - stand out on a cliff overlooking where the east river used to be.

There is nothing than miles of sand, followed by a steep drop in the river bank.

Ted looks at his watch, 3pm.

TED
A whole day and a half had passed.

The moon reflects light on to the sand. They are tired but the air gives them strength.

Naomi points to the horizon.

NAOMI

There are clouds high up on those mountains.

CARINA

We can use them!

She turns to Ted.

CARINA (CONT'D)

We need to collect this water. Its our best chance at surviving. When the sunrises, we can capture the morning dew!

They stare up at the sky in awe. Carina's pendant shines brightly, flickering occasionally. A stateltite passes by them, flickering in the same way.

CUT TO

INT. TRACKING BASE, DAY

Inside a room filled with holographic screens, a young man tacks Carina's location. He stares intently at her locator.

The dot representing her has stopped moving. He looks at the co-ordinates on his map and presses a button on his monitor.

A photo of Marcus's face appears on the projection.

VOICE

Hello? Marcus Reinhardt's office.

YOUNG MAN

Mr. Reinhardt, I found the person we've been tracking. They are alive, located on the east side of midtown Manhattan. I have personally been tracking them for 24 hours, without sleep, and I beleive now is the time to move in.

VOICE

Just keep an eye on the target.

YOUNG MAN

I could go get her myself...I must say, the bounty feels too goood to pass up.

VOICE

That is not what you were hired for.

The line goes dead. The young man hangs up.

CUT TO

EXT. HELICOPTER, DAY

Marcus flies in a metallic helicopter, over the Arctic Ocean. The sun reflects off of the chromes sides and onto the ice below.

CUT TO

INT. HELICOPTER, DAY

Marcus peers out the window in admiration.

MARCUS

Look at my diamonds down there.

PILOT

Water is the new oil.

MARCUS

Don't I know it. (beat) I'll land us.

Marcus takes control of the vehicle and delicately lands it on to an enormous luxury ship below.

CUT TO

EXT. MARCUS'S LUXARY CARGO SHIP, DAY

Several industrial sized boats are lined up next to each other, the buildings on them are taller than sky scrapers and together they make up a small city.

CUT TO

INT. HELICOPTER, DAY

The engine of the helicopter turns off.

PILOT

You're a good pilot, Mr. Reinhardt.
Very impressive.

Marcus smiles and winks as he gets out of the vehicle.

CUT TO

INT. MARCUS'S AQUATIC RESIDENCE, DAY

Marcus walks into the foyer of his mansion. An officer approaches him.

OFFICER

Sir, they've located the target. She is being watched closely.

MARCUS

Good.

He pats the man on the shoulder.

MARCUS (CONT'D)

I need her alive. Send the whole army if you have to.

OFFICER

We will have her delivered to your office in the next few hours.

MARCUS

Carry on.

He enters the elevator and the doors closes behind him.

CUT TO

INT. MARCUS'S AQUATIC RESIDENCE, DAY

He walks through the halls of his mansion, inspecting the guards on duty, then going in to his private office.

His secretary greets him.

SECRETARY

There's some people waiting for you, in your office.

MARCUS

Some people?

SECRETARY

Well, its The Prime Minister of England, the Presidents of Italy and France, and The German Chancellor.

Marcus smirks and enters his office with flare.

FOLLOWING

INT. MARCUS'S OFFICE ON THE ARTIC, DAY

Marcus addresses the room as he enters.

MARCUS

Greetings, my friends. Can I get you
anything to drink? Coffee? Water?

He snaps his fingers and a waiter offers water to the men.
They all take a glass and sip from it greedily.

MARCUS (CONT'D)

Now, Prime Minister..Tell me, what
brings you here?

The Prime Minister swallows quickly and clears his throat.

PRIME MINISTER

Sir, Mr. Reinhardt. My people need
water...

MARCUS

Chancellor, could you not loan him
some water?

CHANCELLOR

No, sir. I have none. My people die of
thirst everyday.

MARCUS

This is quite serious. I would love to
help you..but what can you do for me?

He smiles at the deviously.

CUT TO

INT. 59TH STREET SUBWAY PLATFORM, NIGHT

Carina, Ted, Officer George, Naomi, and Sam return to the
Subway Platform.

CARINA

(To the crowd)

We have found a source of water!
Everyone, during the night - gather
any kind of bucket, vase, cup you can
find and meet me here before sunrise.

The crowd cheers. Ted pulls Carina aside.

TED
They still need medical supplies,
desperately.

Sam comes up behind.

SAM
We should try the lower platform.

They motion Officer George and Naomi over and sneak out of the crowd to the far end of the platform.

Sheldon sees them leaving.

SHELDON
Wait! I want to help!

He chases after them.

CUT TO

INT. 59TH STREET SUBWAY, LOWER PLATFORM, NIGHT

When they reach the other platform there are several trains parked at the far end of station. The temperature has dropped even more, their breath hangs in the air.

CARINA
THERE THEY ARE!

Carina breaks into a sprint and the group chases after her. In the distance are 20 train cars. Ted is having a hard time keeping up.

TED
Please, Carina. Give me a moment.

Sheldon is also out of breath.

SHELDON
When this nightmare ends, I REALLY
gotta hit the gym.

Carina pries open the first wagon's double doors.

Ted pushes on the Conductors door, its unlocked.

TED
Carina! Look!

He steps inside and returns with an emergency medical kit.

CARINA

Ted! This amazing. Everyone, take a train car look EVERYWHERE. Bring back anything that could be helpful!

Officer George nods his approval and throws open a door.

Sheldon wanders to the far side of the cars.

MONTAGE OF THE GROUP FINDING MEDICAL SUPPLIES, SNACKS, OLD CLOTHING, ETC.

Ted walks inside a car and gasps.

CUT TO

INT. SUBWAY CAR, NIGHT

Sheldon sits hunched in the corner eating bags of snacks, a pile of wrappers surrounding him.

TED

Oh...Sheldon.

Sheldon looks over his shoulder, shame in his eyes.

SHELDON

I-I was hungry and I just couldn't-

Ted kneels down next to him and puts an hand on his shoulder.

TED

We have to think about everyone right now. I'm hungry, too.

Sheldon starts sniffing.

SHELDON

Ted, I promise. I'll be better.

Together, they gather up the remaining snacks bring them back to the platform.

CUT TO

INT. 59TH STREET SUBWAY, LOWER PLATFORM, NIGHT

The group reconvenes, surrounded by their finds - 20 gallons of water, several medical kits, boxes of snacks, a few

blankets and flash lights.

NAOMI

This might take a couple of trips.

Sam smiles.

SAM

So, lets get moving!

They gather the provisions in their arms and head out.

CUT TO

EXT. LORENSKY'S HOME, DAY

Daniel arrives at the Lorensky's Hacienda. It is deserted, the walls are decaying and the floor is damp due to flooding.

He walks through the hole where the front door used to be.

CUT TO

INT. LORENSKY'S HOME, DAY

Daniel stands in the dark entry way. A holographic woman appears.

CENTRAL COMPUTER

Welcome, Daniel. How can I help you?

His lips are parched and his voice hoarse.

DANIEL

Please. Can I have some water?

CENTRAL COMPUTER

Right this way.

She leads him to a facet behind the bar. He puts his head underneath it and drinks.

He turns off the facet and wipes his face.

DANIEL

Computer, would you lead me to the Professor's lab. I've been there before, I just don't know the way.

She leads him to the doorway at the back of the foyer, then stops.

CENTRAL COMPUTER
Authorization required. State your
full name for vocal recognition.

DANIEL
Daniel Cruz De Gonzales.

CENTRAL COMPUTER
Access Granted.

The door slides open and the two of them descend down the staircase.

CUT TO

INT. LORENSKY'S LABORATORY, DAY

They enter the lab, which has not been destroyed like the rest of the house. Lorensky's chemistry vessels still line the tables and his note books are still open.

Daniel's eyes are drawn to a small beaker of blue liquid. He delicately lifts it up and examines it in the light.

DANIEL
(almost tearfully)
Aqueous Plasma.

He drinks it without hesitation and his body immediately responds, shimmering like water.

CENTRAL COMPUTER
Do you need anything else?

DANIEL
No, that will be all.

Daniel has fully turned into water vapor, he jumps up into the air and disappears.

CUT TO

INT. 13TH FLOOR LAB, DAY

Ted has the holographic formula for Aqueous Plasma suspended before him. He reads it intently as he tries to finish its re-creation.

He pushes his goggles up and carefully drops two parts liquid nitrogen into a medium sized beaker. The concoction explodes.

TED
GODDAMN IT!

A blue vapor hovers over his shoulder, unnoticed. Ted throws down his safety goggles in frustration.

TED (CONT'D)
How the HELL did Lorensky manage the blasted thing..

DANIEL V.O
Watch your mouth, Ted!

Ted jumps and looks around dramatically. Daniel turns into a man before his eyes; his face followed by his body.

TED
Daniel? Is it really you?

Daniel smiles.

DANIEL
It's me.

He gives Ted his hand.

TED
This is AMAZING!

DANIEL
Due to the Aqueous Plasma, I can turn my molecules into any form of water.

TED
We found it's formula in the data base but I can't figure out how to-

Daniel studies the formula and looks over Ted's work, trying to determine the error.

DANIEL
So, The tubes connecting the vessels are overheating! Lorensky was working in a lab with AC..you are not. That must be why the liquid nitrogen is reacting so aggressively. We need a cooler atmosphere.

TED
You think so?

DANIEL

Let's try again. Just using a new,
room temperature, connecting
tube..Here!

With extreme precision Ted replaces the tube and tries again.
This time when he drops in the liquid nitrogen, it works!

TED

You genius!

They embrace enthusiastically.

DANIEL

That's all Lorensky.

TED

Well, it came down to your
observation. So, well done.

MONTAGE OF THEM MAKING THE LIQUID INTO
CAPSULES.

DANIEL

Where is Carina?

TED

She's at the the East River bank
teaching people how to gather water
from the morning fog!

Daniel nods, a glimmer of pride in his eye.

TED (CONT'D)

Which is good..lets get you some
clothing before she returns.

Daniel laughs.

DANIEL

Great idea!

TED

There's a closet up stairs. Whatever
fits, is yours.

Daniel goes up stairs.

CUT TO

INT. TED'S APARTMENT, DAY

Daniel stands in the closet, he looks through the clothing and chooses a short hooded canvas jacket and pants.

He puts them on and places the capsules of Aqueous Plasma in his pocket.

CUT TO

EXT. EAST RIVER BANK, EVENING

Daniel waits for Carina at the sewage pipe where he was that morning before, he and Carina ran from the dogs.

The sun is starting to set. In the distance he can see the horde of motorcycles coming back from the dessert.

Carina and Naomi ride up on their bike. Daniel steps into the light. Carina jumps off and embraces him.

CUT TO

INT. MARCUS'S AQUATIC RESIDENCE, EVENING

Marcus and Laura sit in front of a scanner's projection. They track Carina, the dot representing her fades.

MARCUS

That is where we always loose her!

LAURA

So, send your men after her!

MARCUS

I. did.

Laura scoffs.

LAURA

You're getting soft in your comfy palace, Marcus. I get it! Canada's the new Cancun, right?

MARCUS

Shut your mouth.

LARURA

No. Everything you have is because of me, Marcus.

MARCUS

Get out.

LAURA

No.

Marcus begins throwing items from his desk at her.

MARCUS

GET OUT.

CUT TO

INT. MARCUS'S AQUATIC RESIDENCE, EVENING- MONTAGE

Marcus angrily walks out of his office.

He walks down a hallway lined with glass and gold, the sunset shines through the windowed walls.

He walks through the exquisite foyer and is greeted by his servants.

He walks through the pool room, where beautiful women call out to him for attention.

Finally, he reaches a glass and gold elevator. He steps inside and the door closes behind him.

CUT TO

INT. MARCUS'S AQUATIC LABS, NIGHT

The elevator doors open into Marcus's lab. Twenty men work tirelessly around the room, testing some sort of ice-gun.

MARCUS

IS IT DONE?!

The men stand still and at attention. Marcus walks over to the HEAD SCIENTIST.

MARCUS (CONT'D)

Show me what you've got.

HEAD SCIENTIST

Sir, it's not ready yet- there's a few things we need to-

Marcus pulls the gun out of his hand and points it at the Head Scientist. The man shakes with fear.

Marcus pulls the trigger, redirecting the blast at the last second. It freezes the light over the Head Scientist's head.

MARCUS
(Smiling)
Seems ready enough.

CUT TO

INT. BROADCASTING ROOM, DAY

Marcus, dressed like a politician, stands in-front of a holographic teleprompter. He addresses the camera in front of him.

MARCUS
My dear New York City, this has been a difficult time. I am so proud of what we have accomplished together—

CUT TO

EXT. TIMES SQUARE, DAY

Every screen, on every billboard, displays Marcus's live holograph. The streets are empty and the sound carries down into the ground.

MARCUS
I need your help. There is still so much work to do. I am collecting volunteers, who in return for their service, will be clothed, fed, housed...

People have begun watching from the shadows.

MARCUS (CONT'D)
And given water.

The on-lookers whisper excitedly.

MARCUS (CONT'D)
This work, is on the Great Dam, to continue keeping our world dry. I will send several trains to Penn Station - volunteers on those trains will be brought up to our Station in Canada. They will be cared for and protected.

CUT TO

INT. PENN STATION, DAY

A shiny, pristine train pulls into the station. The broken and dirty people of New York City pound on it's doors, desperate to be let in.

The doors open, there is a mad dash as the car fills.

CUT TO

INT. SUBWAY TUNNELS, DAY

Carina leads Daniel and Naomi down through the tunnels of the Subway. They arrive at the 59th street Platform.

CUT TO

INT. 59TH STREET SUBWAY PLATFORM, DAY

Carina and Naomi are intercepted by Sam. Daniel disappears into the crowd, unnoticed.

SAM

More than half of the people have left
for Marcus's enslavement and there's
another train arriving in a few hours.

The three of them talk in earnest.

Daniel turns to vapor and hovers over the crowd. People begin to notice that the ceiling is getting very wet.

OLD MAN

Is there a leak?

A puddle forms on the ground, a little boy goes to drink it but his mother holds him back.

Daniel begins to form from the puddle, first his face, and then the rest of his body. The crowd is fixated on him.

Carina, holding his clothes, walks up to him.

CARINA

You dropped these.

DANIEL

We can't waste anymore time, Carina.

Daniel address the crowd of people, they are transfixed.

DANIEL

We have to stop Marcus from using water to control us. If we break the dams, instead of buidiling them up - we can fix this! But, first, we need to prepare the earth - to clean it as much as we can from the trash and toxins.. so that they don't pollute the new water. I also have this...

He holds up a map.

OFFICER GEORGE

The map of the old wells!

DANIEL

Officer, organize a team. Once the areas surrounding the wells have been cleaned, open them.

The crowd cheers. Officer George begins assignning people to positions on the map. The rest of the people begin grouping together for cleaning crew.

Daniel takes Carina by both hands.

DANIEL

Carina, I know that it has not been easy for you. But I need you to know - I love you. I couldn't be there when you needed me most. I still feel that we are better together, you are a part of me But I need you to stay here, this is not your fight. It's mine.

CARINA

Daniel. Marcus killed my father. If anyone has a fight with him, its me.

DANIEL

These people respect you and they need your direction.

Tears form in her eyes.

DANIEL (CONT'D)

I'm going to make this right.

He turns into steam and disapears. She stands on the platform staring up at where he was.

CUT TO

INT. PENN STATION, NIGHT

Daniel floats above the people waiting for the next train. The shiny metal vehicle opens it's doors. Daniel sneaks on.

Carina, dirt on her face and her clothing ripped, blends in with the crowd. She overhears the people's hope.

OLD WOMAN

At least we could have food and water.

The doors close, people are still waiting on the platform. They pound on the doors as the train pulls away from the station. Carina stares out the windows in a painful awe.

In the other car, Daniel fully materializes. He finds an old blanket to cover himself with.

Carina pushes through the train, searching for Daniel. She finds him and places a hand on his shoulder.

When he sees her, his eyes are filled with both anger and relief.

DANIEL

I asked you to stay.

Carina hold up a pile of his clothes.

CARINA

You forgot these.

He takes them reluctantly. She holds up a tin of blue pills and shakes them.

CARINA (CONT'D)

And these.

She smiles devilishly and hands them to him. He smiles.

CARINA (CONT'D)

I couldn't let you go alone.

CUT TO

EXT. NEW YORK CITY, NIGHT -MONTAGE

The people in New York City get to work. They pick up the trash around the rivers and throughout Manhattan.

The teams for the wells disperse and begin scouting their areas.

CUT TO

INT. MARCUS'S NORTH BOUND TRAIN, DAY

The train speeds along. Daniel and Carina introduce themselves to the people around them. The gaunt passengers are thankful for a friendly face.

Toward the end of one train car, Carina taps on the shoulder of a man with dark hair and a straight back. He turns around.

CARINA
Detective Martinez!

ENRIQUE MARTINEZ
Little Carina!

They embrace.

CARINA
How are you? What are you doing here?

ENRIQUE MARTINEZ
I should ask you the same. And your
Daniel? Did he find you?

Carina moves aside and Daniel joins them. Enrique claps Daniel on the shoulder. They shake hands.

CUT TO

EXT. EAST RIVER BANK, EVENING

Sheldon stands overlooking the Verrazano Dessert. He and a team of people begin drilling down into the earth.

Near the Verranzo Bridge, Officer George makes another well. Water pours out of the earth and starts to fill the dessert.

CUT TO

EXT. MARCUS'S LUXARY CARGO SHIP, DAY

The train arrives near Marcus's estate. Daniel motions to Carina to stay where she is.

DANIEL
Promise me, you will take this back to

Penn Station. Help the people there.

CARINA

I promise.

Tears fill her eyes.

ENRIQUE MARTINEZ

I'll take good care of him, Carina.
You can count on me.

She smiles and nods. The metal door buzz open and the passengers fall out of the train in droves.

CUT TO

EXT. AQUATIC TRAIN PLATFORM, DAY

The crowd huddles on the beautiful Canadian platform.

The sun shines down but the cold air allows the people to bask in it, rather than shrink away.

Carina remains on the train, she stands by a window watching Daniel. She puts her hand to the glass. The doors close.

Daniel holds up his hand toward hers, the train speeds away in the direction it came. He turns and begins weaving through the crowd, whispering to people. They nod solemnly at him.

Enrique does the same. They meet on the far end of the platform and share a small smile.

CUT TO

INT. MARCUS'S KITCHEN

Marcus walks through the kitchen, ice-gun in hand. He sees water vapor rising above the stove.

MARCUS

AHH!

He points the gun and freezes the steam, startling the chef working nearby. Marcus laughs, twitching with paranoia.

CUT TO

INT. AQUATIC SLAVE BARGE, DAY

In the corner, Daniel stands in the middle of a huddle of men

and women. They listen to him intently.

DANIEL

We are here, at this estate and on
this planet, for more than this. We
are more than slaves.

The crowd cheers in agreement. The soldiers guarding the door
glance over with rising suspicion.

DANIEL (CONT'D)

I am going to create a diversion for
Marcus. When I do, Enrique will lead
you up to the dams. We must work
together to open them.

CROWD

Open them!

The soliders cock their guns.

ENRIQUE MARTINEZ

We don't have much time.

Daniel nods. He disappears into thin air. Enrique fights for
the crowds attention.

ENRIQUE MARTINEZ (CONT'D)

To me! TO ME! When I count to three,
we make our move.

The restlessness of the crowd spreads. Even those on the out
skirts feel its threat. The guards begin to flee.

GAURD 1

We can't hold them!

ENRIQUE MARTINEZ

ONE!

GAURD 2

There's too many!

ENRIQUE MARTINEZ

TWO!

GAURD 1

Save yourself!

ENRIQUE MARTINEZ

THREE!

Chaos breaks loose, the hundreds on slaves rush the doors of the barge. The remaining guards fire into the crowd.

CUT TO

INT. MARCUS'S AQUATIC OFFICE, DAY

Marcus sits in his office, clinging to his ice-gun. He watches a projection of the people of New York digging new wells.

He sneers at their success and mutters to himself.

MARCUS

All my work FOR NOTHING.

Daniel's vapor comes up from under the office door and materializes in front of Marcus's desk.

DANIEL

Marcus! Remember this?

Daniel freezes his hand and goes to punch Marcus

Marcus falls off his chair, blasting Daniel with liquid nitrogen as he falls.

Daniel freezes, his hand still extended in a fist.

Marcus stands up, spits on him, and laugh manically as he motions for his men.

MARCUS

BOLT HIM UP, BOYS.

They wrap Daniel's body with metal casts and bolt them shut.

MARCUS (CONT'D)

Get him out of my sight.

The men wheel Daniel out of the room, as a new soldier steps inside.

SOLDIER 1

Sir, we have a problem.

MARCUS

(Laughing)

No. We don't!

CUT TO

INT. MARCUS'S AQUATIC LABS, DAY

The soldiers place Daniel's body into a glass-lined freezer vault.

The vault is placed onto a truck, then transported up north.

CUT TO

EXT. CANADIAN DAM, DAY

The slaves rush toward the Dam, like a giant horde. They climb the walls, they pound on it, jumping like mad men.

Enrique stands above them all, smiling.

CUT TO

EXT. TRUCK, DAY

The sun beats down on the transport, reaching Daniel through the glass. It defrosts him slowly.

The metal starts to loosen in the heat, the ice disintegrates and Daniel becomes water vapor again.

CUT TO

EXT. CANADIAN DAM, DAY

The walls of the Dam are not budging, the people begin to lose their momentum.

ENRIQUE MARTINEZ

(Yelling)

WE CANNOT GIVE UP NOW! This is for
your children! This is for your
family! This is for your friends! THIS
IS FOR YOUR FREEDOM!

The slaves continue on pushing.

CUT TO

INT. MARCUS'S AQUATIC OFFICE, DAY

Daniel appears back in front of Marcus, who is now gunless and shakes before Daniel.

MARCUS

How- how did you escape?

DANIEL
I have Lorensky to thank for that.
Goodbye, Marcus.

CUT TO

EXT. CANADIAN DAM, DAY

Daniel floats above the Dam. The slaves see him and cheer. He flies down and joins them at the base.

DANIEL
On my lead. PUSH.

They push.

DANIEL (CONT'D)
Push!

The walls begins to crack.

DANIEL (CONT'D)
One more, then RUN! READY?

The crowd screams out their battle cries.

DANIEL (CONT'D)
PUSH!

The dam cracks farther, the people run to safety. The water creaks as it pushes open the dam and destroys it.

The poeple all cheer as the water crashes back down toward Marcus's aquatic home. Enrique salutes Daniel, then heads back down.

CUT TO

INT. MARCUS'S AQUATIC RESIDENCE, EVENING

Marcus's floating residence is being torn apart by the water. He is left to fend for himself as the people rush around him.

MARCUS
Please!! SOMEBODY?!

CUT TO

EXT. AQUATIC TRAIN PLATFORM, DAY

The people gather to get back on the train, the ruins of

Marcus's home is covered in water. Marcus, dressed like a ragged old lady, stands among the crowd.

Enrique sneaks up behind him, hand cuffs ready.

ENRIQUE MARTINEZ
You're not getting away so easy,
Reinhardt.

Enrique cuffs him and pushes him into the train car. Marcus mutters angrily the whole way.

THE TRAIN SPEEDS AWAY

EXT. EAST RIVER BANK, EVENING

Carina, wind blowing her hair, stands on the highest point of the East River. The sun sets in front of her but the heat is no longer overwhelming.

Water rushing down from the north, filling the already growing east river.

Above her, large Cumulonimbus Clouds form with intensity. Lightning strikes. She pulls her arms around herself.

CUT TO

INT. PENN STATION, DAY

The Train arrives and water is pooling in the subways. Enrique smiles and shoves Marcus.

CUT TO

EXT. NEW YORK STREET, EVENING

Ted and the other watergatherers; Naomi, Sam, Sheldon, and Officer George, all stand in Time Square and stare up at the sky.

More people sneak outside, shocked by the rain clouds. Their faces fill with hope.

CUT TO

EXT. EAST RIVER BANK, EVENING

Daniel appears in front of Carina, as water vapor. They stare into each other's eyes, he solidifies into a liquid.

She goes to take his hand but her fingers run through him.

DANIEL

I'm not a man anymore.

CARINA

What do you mean?

DANIEL

I can never change back. Marcus- he,
with liquid nitrogen...my molecules are
stuck...broken. I'm Waterman now.

She begins to cry.

DANIEL

I love you, Carina. I always will.

He turns into Vapor and floats into the clouds. She looks up
in the sky, tears roll down her face. Thunder and lightening
strike, and rains falls from the sky.

CRYING IN THE RAIN BY AHA PLAYS.

ROLL CREDITS.