

THE BLACK STONE  
by Robert S Urbanek

FADE IN:

SUPER:

Decisions, wishes, lies  
That's all you need  
to create a new universe  
- N.K. Jemisin

EXT. - SPACE

A Kaaba-shaped black monolith, its smooth surface illuminated by the sun, floats among the stars.

SUPER:

MARCH 1990

EXT. MILITARY COMPOUND GROUNDS - NIGHT

Two compound guards patrol a fenced perimeter.

EXT. MILITARY COMPOUND - NIGHT

One window on the top floor of a two-story building is dimly lit.

INT. COMPOUND BEDROOM - NIGHT

NEVA DEUMAS, a beautiful Green woman in her late 30s, watches the man sleeping in bed next to her: SADDAM HUSSEIN, who has rapid eye movement.

MATCH CUT TO:

INT. DESERT TENT - DAY - DREAM

Hussein, in a military uniform, is sleeping on a cot in a tent. He is woken by a flapping noise and sees a piece of tent fabric flapping in the wind at the open entrance of the tent. He sits up and reaches for a gun in his holster, but the holster is empty.

EXT. DESERT - DAY

Hussein emerges from the tent to see a black cloth covering a structure half the size of the Kaaba in Mecca. The wind blows the cloth away, revealing a solid black surface. Hussein approaches the cube, kneels, and kisses and touches the stone, which leaves black stains on his fingers and lips. He wipes them on the sleeve of his uniform.

Hearing a hissing sound, Hussein rises and lurches back to see a black snake emerging, like a straight rod, six feet from the bases of the cube, midway along the cube side. The snake falls to the ground and turns into a black sword. Hussein picks up the sword and looks around but sees no one to fight.

He touches the sword to the stone where the snake had emerged. A small, glowing crack appears. He then strikes the stone with all his strength. The fissure spreads though the entire stone, which breaks into pieces.

From the center of the broken pieces appears a twirling small round stone about a foot in diameter. A tornado of black particles rises from the small stone into the sky and spreads through dark clouds above. Shriveled corpses fall from the clouds, some narrowly missing Hussein. Hussein grins at the spectacle.

STOCK NEWS FOOTAGE

Iraqi tanks roll through Kuwait City.

SUPER:

AUGUST 1990  
IRAQ INVADES KUWAIT

INT. COMPOUND BEDROOM - DAY

Models of a Russian tank, a Scud missile launcher, and a six-inch high model of the cube from the dream sit on the dresser. A pencil-like dowel extends from the cube. The bed is empty.

EXT. COMPOUND COURTYARD - DAY

Neva and Hussein sit at a patio table covered by an umbrella, drinking coffee. Neva is reading a copy of the French newspaper *Le Monde*. Hussein has a walkie talkie on the table.

ALL DIALOGUE IN ARABIC (subtitled)

HUSSEIN

Where did you get that garbage?

NEVA

We still have friends at some embassies.

He reaches over and pulls her paper down.

HUSSEIN

Look at me when I speak to you.

She looks at him, impassive.

HUSSEIN

Your only friends are here, with my people.

NEVA

If you say so.

HUSSEIN

Our enemies are fools. If they try to take Kuwait back, I will crush them like ants under a stone.

NEVA

Your black stone?

HUSSEIN

Yes, the black stone. The stone changes everything.

Neva looks down at the newspaper. Hussein looks around impatiently. Near the end of the courtyard is a post embedded in the ground. Hussein picks up the walkie talkie.

HUSSEIN

Bring out the first prisoner.

CONTINUED

NEVA

Isn't it a little early in the day  
for this?

From a building door opening to the courtyard, two compound guards drag a prisoner to the post. They tie his head and hands to the post and put a gag in his mouth.

One of the guards takes a small jar from his jacket pocket. He opens the jar, scoops up a mixture of blood and fat, and smears it on the prisoner's eyelids.

A falconer, with a hooded falcon on his gloved forearm, emerges from the building. The guards move back to the building wall. Neva raises the newspaper to conceal her view of the proceedings. The falconer removes the hood from the bird's head.

The falcon flies to the top of the prisoner's head, then swoops his head down to pluck at the prisoner's eyes.

INT. COMPOUND GARAGE - DAY

Neva, wearing wraparound pitch-black sunglasses, loads suitcases into the trunk of a large black luxury sedan.

EXT. COMPOUND GATE - DAY

The car stops at the guard booth. The gate guard peers down at Neva.

NEVA

I'm going into the city for some  
shopping.

The gate opens and the car drives off.

INT. SADDAM INTERNATIONAL AIRPORT - DAY

Neva, still wearing the sunglasses, stands in line at the boarding gate. From her purse, she pulls out and reviews three passports.

CU: Pictures and names on passports: Seka Linh (India), Ofra al-Uzza (Jordan) and Neva Deumas (Greece).

She keeps the Jordanian passport and returns the others to her purse. She casually reaches her hand to her sunglasses but, as the guard lets her pass, doesn't remove them.

INT. COMPOUND HALLWAY - NIGHT

Hussein, in uniform, opens doors in the hallway and peers into rooms.

HUSSEIN

Neva? Neva? Neva!

INT. COMPOUND OFFICE - NIGHT

Two thugs wearing suits and ties stand before Hussein, who sits at a desk. He hands them photos of Neva.

HUSSEIN

Find her.

END ARABIC DIALOGUE

STOCK FOOTAGE

AERIAL VIEW of London, circa 1990.

STOCK FOOTAGE

VIEW of Century House, 100 Westminster Bridge Road, circa 1990. SUPER: MI6 HEADQUARTERS 1990

INT. MI6 INTERROGATION ROOM - DAY

A mirror extends the length of one wall. DAVID COMPTON, Black, early 40s, sits at a table across from Neva. He pulls from a folder an artist's rendering of Hussein looking at a snake emerging from the black stone monolith.

DAVID

Does this show what you described?

NEVA

Well, it's his dream. But yes, that would seem to be it.

INT. MI6 OBSERVATION ROOM - DAY

On the other side of the mirror, viewing David and Neva, are two White men: COLONEL MERRILL LATHAM, in his mid-40s, and MAJOR JOHN HEDLEY, 60ish.

HEDLEY

What do you think, Latham?

LATHAM

I think she is wasting our time.

INT. MI6 COPY MACHINE ROOM - DAY

A female clerk empties Neva's purse on a table and makes copies of the three passports on a copying machine.

EXT. LONDON ALLEY - NIGHT

Latham hands a folder to LEON MARS, a White American in his mid-40s. Mars opens the folder and looks at the contents with a penlight.

MARS

Who else is on this case?

LATHAM

My section leader, Major John Hedley, and two Americans: David Compton, a think tank consultant, and a Colonel MARK WINTER.

MARS

Winter is a clown.

INT. MI6 MEETING ROOM - DAY

Hedley, Latham, David, and U.S. Army Colonel Mark Winter, White, 50ish, stand around a table, examining drawings of Saddam's dream: (1) Hussein looking at the stains on his hands, (2) Hussein looking at the snake emerging from the stone, (3) Hussein striking the stone with the sword, (4) the tornado of energy rising from the smaller stone among the broken pieces of stone, and (5) a photo of worshippers at the Kaaba in Mecca.

CONTINUED

David picks up the photo of worshippers at the Kaaba.

DAVID

The cube in the dream represents the Kaaba in Mecca. According to tradition, a white stone fell from heaven to provide the cornerstone of the Kaaba. Over the centuries the stone has been stained black by the sinful hands of man.

David sets down the Kaaba photo and picks up the photo of Hussein looking at the stains on his hands.

DAVID

That stain of evil has now passed to Saddam.

INT. WAREHOUSE IN IRAQ - DAY

Hussein runs his fingers across a wall of black bricks then looks at his stained fingers.

BACK TO MEETING ROOM

Hedley picks up the drawing of Hussein striking the stone with the sword.

HEDLEY

Saddam says he will use the black stone to strike us down.

DAVID

Admittedly, the metaphor is not perfect. The large Kaaba-like black cube in the dream is not *the* Black Stone (air quotes), which is much smaller and embedded in a corner of the Kaaba.

WINTER

Big stone, little stone. I don't care what Saddam thinks he has. We'll shove that stone up his ass.

CONTINUED



HEDLEY

Colonel Winter. As we may soon be on the front with the Arabs, I would suggest we learn to show greater respect for Islam.

WINTER

Yeah, whatever.

INT. OUTER OFFICE - DAY

A White administrative assistant in her mid-60s, ARLENE TEMPLETON, fiddles with a pencil sharpener. She looks up to see Neva.

Templeton opens the sharpener, and the shavings fall on her hands, staining them black. She hurriedly tries wiping them off with a napkin. She pushes a button on her speaker phone.

TEMPLETON

Major Hedley, Neva Deumas is here.

BACK TO MEETING ROOM

Templeton enters and pours tea for Neva, Winter, Hedley, and Latham, who turns to Neva.

LATHAM

Why should we believe this dream story of yours?

NEVA

I don't care if you believe me or not.

As Templeton pours tea for David, he sees black smudges on her hands. He grabs the arm holding the pot.

DAVID

Please put the pot down carefully.

Winter looks alarmed. David lets go of Templeton's arm. She sets the pot down.

DAVID

Give me your hand.

CONTINUED

Templeton holds out the hand that had been holding the pot. David looks at the black smudges on her fingers.

DAVID

Where did this come from?

TEMPLETON

I was cleaning the pencil sharpener and then that woman came in and things fell apart.

David lets go of her hand.

HEDLEY

You were going to make a point, Mr. Compton?

DAVID

The smudges are graphite.

WINTER

Which means?

DAVID

I'm not sure.

INT. HALLWAY ENTRANCE MI6 LIBRARY - DAY

David, holding a folder under one arm, presents a card to a White male, in his mid-40s, standing behind a counter.

DAVID

I believe I have clearance to use your library.

INT. MI6 LIBRARY - DAY

Standing at a bookcase, David holds open an encyclopedia volume and sees:

CU: An entry for "graphite:" "A soft, steel-gray to black allotrope of carbon, used in pencils, lubricants and as a controlling element in nuclear reactors."

Sitting at a table, David turns pages of "Nuclear" entries in another encyclopedia volume.

CONTINUED

DAVID'S POV: CU of photos of nuclear power plants, nuclear bomb blasts, then a drawing of a scientist pulling a rod out of a 20-foot stack of graphite bricks.

David pulls from his folder the drawing of Saddam looking at the snake emerging from the stone and places it next to the picture in the book of the scientist pulling the rod.

MATCH CUT:

INT. ATRIUM, WILSON HALL, FERMILAB, ILLINOIS - DAY

A black metal sculpture of a man pulling a rod from a block stands on the floor near the building entrance.

SUPER:

FEDERAL ACCELERATOR LAB  
WESTON, ILLINOIS

White Congressmen STUART HOWELL, obese, in his late 50s; DAN MITCHELL, and JOHN BILLINGS, the latter two trim men in their late 40s, mill about the sculpture, looking at their watches.

HOWELL  
Of course she's late. She's a woman.

INT. DR. CARNEY'S LAB OFFICE - DAY

Dr. LESLIE CARNEY, a blond in her mid-40s, sits behind her desk, talking on the landline phone.

LESLIE  
It's always something that happens  
"to me." Two years ago a hysterec-to-me.  
Now it could be a mastec-to-me.

Dr. SAMUEL HAYNES, White, 60ish, knocks, opens the door and partially enters. Leslie smiles at him.

LESLIE  
I'll have to get back to you.  
A man is bothering me.

HAYNES  
We're running late.

INT. FERMILAB HALLWAY - DAY

Leslie puts her arm around Haynes' arm as they walk.

HAYNES

Think of this as another tour of people interested in our work.

LESLIE

These aren't people, Sam. These are politicians.

HAYNES

These are the people who decide how much money we get.

INT. FERMILAB ELEVATOR - DAY

Haynes pushes the lobby button. Leslie holds his free hand.

LESLIE

Dinner tonight?

HAYNES

I'll have to give you a rain check.

LESLIE

I've been getting a lot of rain checks since you felt that lump in my breast.

HAYNES

That's not the reason.

The elevator door opens. Leslie stares ahead, motionless.

INT. DALLAS POLICE STATION BASEMENT - DAY - FLASHBACK

Leslie's POV: A crowd of reporters, wearing coats and ties, some wearing hats, some holding cameras, flashbulbs going off. Jack Ruby lunges toward her, gun in hand.

BACK TO INT. ELEVATOR

The elevator door is still open, showing the Fermilab lobby. Leslie, her eyes glazed, is tightly squeezing Haynes' hand. Haynes flinches.

CONTINUED

HAYNES

Are you alright?

Leslie comes out of her trance.

LESLIE

Sorry, yes.

INT. FERMILAB ATRIUM - DAY

Howell, Mitchell, and Billings listen to Leslie.

LESLIE

Good morning, gentlemen. I'm Dr. Leslie Carney, associate director. We are going on a journey today to discover how our universe began.

HOWELL

Well pardon me, Miss Carney, but there is nothing to discover. God created everything.

LESLIE

Thank you, Congressman Howell. Of course, we would like to know how He or She did it.

HOWELL

God is a He, Miss Carney.

Howell, Mitchell, and Billings follow Leslie to the Fermi sculpture of a scientist pulling a rod out of the reactor.

LESLIE

This marks the beginning of the Nuclear Age, December 2<sup>nd</sup>, 1942, when, at the University of Chicago, Enrico Fermi created the first nuclear reactor.

INT. FERMILAB GENERATOR ROOM - DAY

Accompanied by Leslie, Howell, Mitchell and Billings gaze at the Cockcroft-Walton device: a one-and-a-half story tower of black rods and silver rings.

CONTINUED

LESLIE

The particle acceleration process begins here.

MITCHELL

Looks like something out of a science fiction movie.

INT. FERMILAB ACCELERATION TUNNEL - DAY

Leslie and the three congressmen walk past red, blue, and yellow box-shaped magnets.

LESLIE

Through these rings, we smash particles into smaller particles, such as muons and quarks. We hope to duplicate collisions that took place during the Big Bang, when the universe was created.

BILLINGS

That Big Bang thing sounds kind of dangerous.

LESLIE

There isn't the remotest danger. We would require ten million times the power of one of these collisions just to light a match.

HOWELL

You mean we're spending billions of dollars of taxpayer money on something that wouldn't even light my cigar?

Leslie frowns.

EXT. FERMILAB REFLECTING POOL - DAY

Leslie tosses a coin in the pool and sees her own reflection by the ripples, then the woman behind her: SEKA LINH (Neva).

LESLIE

Why do I have to deal with so many stupid men?

SEKA

You have to learn to use power.

LESLIE

How? Here we are manipulating the most powerful forces in the universe. But outside this lab, we can't change anything - not poverty, not war, not racism.

SEKA

Maybe you've changed things more than you realize.

INT. ATRIUM, WILSON HALL - DAY

Leslie and Seka walk past the Fermi sculpture.

SEKA

Still having those dreams?

LESLIE

Sometimes. More like memories.

SEKA

We should set an appointment.

CU: Fermi sculpture.

MATCH CUT: BACK TO MI6 LIBRARY: Drawing in encyclopedia book of scientist pulling a rod out of a 20-foot stack of graphite bricks. David closes the book.

INT. LONDON HOTEL LOBBY - NIGHT

Neva stands across from the DESK CLERK, who is on the phone. She is wearing a black stole over a strapless black dress, a black hat, and long black gloves.

DESK CLERK

A Ms. Deumas to see you.

INT. HOTEL ROOM - NIGHT

The room has dark, floral wallpaper and a pair of fox-hunting prints.

CONTINUED

On another wall, smoke rises from two burning sailing ships: "Peace - Burial at Sea," an impressionist watercolor by Joseph Mallord Turner. David, in a night robe, sits on the edge of his bed. Neva sits on a chair, the stole draped over the back.

NEVA

You strike me as a man who knows  
how to seize the moment.

DAVID

You mean grabbing that woman's arm?

NEVA

Yes. Don't you grab all the women you  
want?

Neva takes off her hat and places it on a small table.

DAVID

Hardly. I seem to get along better with  
older women. They grab me.

Neva peels off one of the gloves and puts it on the table.

NEVA

How much older? Five years? Twenty  
years? A thousand years?

DAVID

A thousand years?

NEVA

When did you start seeing older women?

Neva peels off the other glove and puts it on the table.

DAVID

When I was fourteen. She was in her 40s.  
She said she would teach me how to dance.  
As you can imagine, one thing led to  
another.

NEVA

No. I can't imagine. You'll have to  
show me.

She stands up.

CONTINUED



DAVID

We don't have any music.

NEVA

We don't need music. We can dance lying down.

She reaches back to unhook her dress.

SAME - LATER

Neva, in bed, watches the sleeping David.

DREAM: David looks at the ceiling. A long, thin streak of sunlight widens in the blackness, as if a sliding door is opening.

END DREAM

INT. HOTEL BATHROOM - DAY

Neva is in the bathroom, dressed, but without gloves and hat.

Neva's POV: A small open container, like that for storing eyeglasses but with two small oval indentations, sits on the bathroom sink. Her right hand puts one eyeball into one of the indentations, and then the other eyeball into the other space.

Neva is wearing wraparound sunglasses.

INT. HOTEL ROOM - Day

Davis sleeps. Neva looks out the window while holding a phone. She focuses on two men in a car parked on the street.

NEVA

You told me to call if I needed help.

INT. CAR - Day

Hussein's thugs, one in the driver's seat, the other behind him, look toward the hotel.

EXT. HOTEL - DAY

Neva walks out the front entrance of the hotel and walks directly to the thugs in the car. She takes off her sunglasses. The thugs look at her eyes.

CU: Neva's face. Her eye sockets are filled with two black voids that expand until they cover the entire screen.

EXT. STREET OUTSIDE HOTEL - DAY

Two vehicles pull up behind the thugs' vehicle: an unmarked sedan and, behind it, a police car. Two men in suits, MI6 AGENT NO. 1 and MI6 Agent No. 2, get out of the unmarked car and pull guns from their coats. An unarmed policeman gets out of the police car.

The two agents discover the thugs sitting motionless in the vehicle. They open the car doors, rouse the men from their daze, and pull them out of the car.

MI6 AGENT NO. 1

Hands on the roof. Spread your feet.

The two thugs put their hands on the car roof and spread their feet. The agents frisk them, recovering handguns from their coats. The police officer just stands by, watching.

INT. MI6 MEETING ROOM - DAY

David, standing next to Hedley, adds an illustration of Fermi's reactor to the dream pictures and the Kaaba photo on the table.

DAVID

Hussein has got his hands on a simple, crude graphite reactor.

HEDLEY

We'll have to ask the Russians about this.

INT. AIRPORT - MOSCOW - DAY

DR. GREGOR MANILOV, heavyset, in his late 50s, opens a small suitcase on the table in front of an armed CUSTOMS OFFICIAL. Inside is a black brick in a transparent plastic bag. The official lifts the bag.

DIALOGUE IN RUSSIAN (subtitled)

CUSTOMS OFFICIAL

What is this?

Manilov reaches into this coat pocket and hands over a document. The official looks at the paper.

MANILOV

I think you will find all in order.  
Permission to take one brick out of  
Russia.

END RUSSIAN DIALOGUE

INT. MI6 MEETING ROOM - DAY

Manilov places on an easel an aerial photo of three buildings surrounded by a forest. His graphite brick in the bag sits on the table near him. David, Hedley, Winter, and Latham sit around the table.

MANILOV

This is where Iraqis took our bricks  
to make reactor. I went there.

LATHAM

Hussein already has a reactor. He  
doesn't need another reactor to help  
make a bomb.

HEDLEY

Yes, but that reactor is a  
stationary, water-cooled units. They  
can be attacked. This reactor he can  
move around. Dr. Manilov will have to  
show us what is going on.

INT. DOCTOR'S OFFICE - Day

Leslie sits on an exam table. Her DOCTOR sits on a chair.

DOCTOR

You have a three-centimeter  
invasive-ductal cancer. That's the lump  
you felt in your right breast. But you  
have some new cancer cells that have  
spread through your milk ducts. I  
would recommend a mastectomy. But you  
do have a choice.

LESLIE

Good, a choice.

DOCTOR

Considering your family history of  
cancer, you may want to take the  
precaution of having the other breast  
removed.

LESLIE

Really, that's my choice?

EXT. TURKISH AIR BASE - DUSK

A Turkish flag flutters above an airplane hangar.

SUPER:

PERVARI AIRFIELD  
TURKEY

Latham, Manilov and Winter look at a black, glider-like  
plane with a single propeller at the nose.

WINTER

We call 'em Black Flies. Made of carbon  
fiber - practically invisible to radar.

MANILOV

No in-flight movie?

WINTER

Nope.

CONTINUED

Manilov puts his fingers together as if holding a small bag.

MANILOV

Well, maybe little pack of smoked almonds?

WINTER

Nyet.

EXT. SKY - DUSK

The three black planes fly in a V-formation. CU: Latham and Manilov behind him in cockpit.

EXT. DIRT AIRFIELD - NIGHT

The three planes land on a dirt airfield lit by a string of lights on each side. The lights go out. Nine Kurds rush to the planes and help the six men - four British commandos, Latham and Manilov - get out of the planes.

The Kurds and commandos push the planes off the field and cover them with camouflage tarps. Nearby are three horse-pulled carts filled with hay.

EXT. KURDISH VILLAGE - NIGHT

The carts enter a village and stop. Latham and Manilov push their heads out of the hay.

INT. KURDISH HOUSE BEDROOM - DAY

A groggy Manilov lies on a ragged mattress on the floor. Latham enters.

LATHAM

We're ready to go.

EXT. HILLY IRAQ COUNTRYSIDE - DAY

The Kurds, British commandos, Latham, and Manilov, all wearing black clothes, ride with their equipment on horses up a trail. The KURD LEADER pull his horse alongside Latham's.

CONTINUED

KURD LEADER

When the allies comes and you destroy his army, you will help us get rid of Saddam, right?

LATHAM

The Kurdish people have our total support.

EXT. END OF HORSE TRAIL - DAY

All members of the raiding team dismount.

MANILOV

What now?

LATHAM

We're on foot from here.

EXT. WOODS - NIGHT

All members of the raiding team stop. Latham rubs black paste on his face from a small can, then hands the can to Manilov, who follows his example.

EXT. EDGE OF WOODS - NIGHT

The raiding team members crouch behind bushes. Latham parts bushes to see buildings surrounded by a fence.

INT. LONDON MUSEUM - NIGHT

David and Neva walk by Hindu statues. Neva stops at a statue of a goddess squatting over and eating the entrails of a man at her feet.

DAVID

Kali, the goddess of war and human sacrifice. Is she a favorite of yours?

NEVA

Kali is both life and death. She is the Mother of All.

DAVID

Apparently, she likes to be on top.

CONTINUED

NEVA

I think she could be in a somewhat better position.

INT. DAVID'S HOTEL ROOM - NIGHT

Neva, seen from shoulders up, squirms on David's face, her face straining in pleasure.

EXT. FENCE AROUND BUILDINGS - NIGHT

An Iraqi fence guard's face strains in agony, as a Kurd pulls a wire around his neck. The guard slumps to the ground next to the fence.

EXT. FENCE AROUND BUILDINGS - NIGHT

A British commando cuts a hole through the fence.

INT. POLE AT BUILDING PERIMETER - NIGHT

A British commando on a telephone pole cuts the telephone wire.

INT. LAB BUILDING - NIGHT

The Kurds, British commandos, Latham and Manilov enter the building. The Kurds go to the right hallway; the rest go to the left.

INT. LEFT HALLWAY - NIGHT

The Brits and Manilov creep silently, staying near the wall, Manilov at the rear. As they pass a men's bathroom, Manilov slips through the door.

INT. MEN'S BATHROOM - NIGHT

Manilov sits on a toilet in a stall, looking through an Iraqi newspaper, oblivious to gunfire and explosions. Plaster falls on the toilet stall floor.

INT. LEFT HALLWAY - NIGHT

Latham pushes open the men's bathroom door.

INT. MEN'S ROOM - NIGHT

Manilov looks at his face in a mirror on the wall, rubbing at the black camouflage makeup with two fingers.

LATHAM

Are you finished?

INT. HALLWAY - NIGHT

Latham and Manilov step over the bodies of dead Iraqi soldiers. They find a door marked with the international black and yellow radiation symbol. Latham opens the door.

INT. DRESSING ROOM - NIGHT

Latham and Manilov select radiation suits hanging on the wall. Along another wall, a door and a larger window front a larger, darker room. Manilov squints through the window.

INT. ASSEMBLY ROOM - NIGHT

Latham and Manilov, wearing radiation suits, enter. Latham flips on a light switch. They see a freezer and several tables, on which sit hollow artillery shells. Manilov opens the freezer and sees several cans marked with the radiation symbol.

MANILOV

This must be nuclear waste from Hussein's reactor. They mix it with powder in artillery shells.

Manilov gestures to a barrel-size cannister on the floor.

MANILOV

Park of a Scud, I believe.

LATHAM

A few sticks of plastique will take care of this.

MANILOV

No. You would poison whole countryside.

CONTINUED



LATHAM

Good. We'll show Saddam we mean  
business.

INT. SHIPPING ROOM - NIGHT

Latham and Manilov, no longer wearing radiation suits, and two British commandos enter. A forklift and four pallets sit on the floor. Manilov stoops down at a 13 by 11-foot stain and touches the black smudges.

MANILOV

They took away reactor.

EXT. LAB BUILDING - NIGHT

Latham, holding a penlight, a British commando, and the Kurd leader look down at a map. They are standing between an Iraqi military truck and a Russian jeep.

LATHAM

(to Kurd leader)

Tell your men we're running out of time.  
We'll take the vehicles to get back.

INT. HILLY ROAD - NIGHT

Behind the speeding jeep and truck, the buildings explode.

INT. DAVID'S HOTEL ROOM - DAY

David and Neva face each other in bed.

DAVID

I had a dream again.

NEVA

What kind of dream?

DAVID

I see this bright light on the ceiling.

NEVA

What do you think it means?

CONTINUED

DAVID

It must mean you're the light of  
my life.

Neva smiles and gives him a quick kiss.

NEVA

You're so sweet. I could just eat  
you up.

STOCK FOOTAGE - GULF WAR NEWS CLIP - NIGHT

Tracers and artillery explode over Baghdad.

EXT. FERMILAB - DAY

A view of the 16-story Robert Rathbun Wilson Hall, a  
building designed like a modern cathedral.

INT. ATRIUM, WILSON HALL - DAY

The black metal sculpture of a man pulling a rod from a  
block.

INT. FERMILAB HALLWAY - DAY

Sign on a door says Seka Linh, PsyD, Counselor.

INT. SEKA'S COUNSELING ROOM - DAY

Leslie, sitting on a couch, picks up a teddy bear from a  
stack of plush animals on the corner table and sits it on  
her lap. Seka (Neva) sits on a chair near her desk.

LESLIE

I keep seeing Lee Harvey Oswald being  
shot.

SEKA

Were you watching it on TV?

LESLIE

No. I was there. I was Lee Harvey  
Oswald.

CONTINUED

SEKA

What about Kennedy? Do you remember what you were doing when you heard he was shot?

LESLIE

No. But I can remember Kennedy not being shot.

SEKA

Kennedy not being shot?

LESLIE

Kennedy wasn't killed. He was going to kill us. I remember a different history.

INT. COLLEGE CLASSROOM - DAY - FLASHBACK

LESLIE AT 18 sits glassy-eyed in the front row, a book open on her desk.

LESLIE (V.O.)

(faintly)

A different history.

Professor HAYNES AT 35 leans over Leslie.

HAYNES AT 35

Leslie, Leslie dear. It's Aunt Em, darling.

The class laughs. Leslie wakes up, startled.

HAYNES AT 35

Leslie is going to tell us what happened on December 2<sup>nd</sup>, 1942. I'm sure she knows this so well, she could tell it to us in her sleep.

LESLIE AT 18

1942.

She looks down at the open book and begins to turn the pages, but Haynes slams his hand down on the open book.

CONTINUED

LESLIE AT 18

December 2<sup>nd</sup>, 1942. The day on which Enrico Fermi conducted the first sustained nuclear reaction.

HAYNES AT 35

And why was this important during the war?

LESLIE AT 18

The experiment was the first step in making an atomic bomb.

EXT. CAMPUS WALKWAY - DAY

Leslie walks with a friend, Carol.

CAROL

Haynes can be such a shithead.

LESLIE AT 18

I guess.

CAROL

What are you doing this weekend?

LESLIE AT 18

Studying.

CAROL

Johnny and I are going up to the cabin. Maybe we'll be safe there if they start dropping the bombs. What about you? When are you getting a boyfriend?

LESLIE AT 18

I'm not interest in boys. I'm interested in men.

CAROL

Oh, you like older men. Oh, God, you don't like Haynes, do you?

Leslie makes a small grin.

CONTINUED

CAROL

Well, try to have some fun. We don't have much time left. Kennedy is going to get us all killed.

They stop at a newsstand. The newspaper headline "US Sinks Russian Ship in Tonkin Gulf" tops a large aerial photo of a Russian ship. CU: Date on the newspaper reads September 28, 1966.

INT. CAMPUS NEWSROOM - NIGHT

Leslie is the only student reporter sitting at a typewriter at a half-circle of desks. At a larger desk at one end of the room is the EDITOR, a senior.

EDITOR

How did the student council vote?

LESLIE AT 18

Against the war. As if they thought that would make a difference.

DISSOLVE TO:

SAME - LATER

Leslie pulls a typed sheet out of her typewriter and staples it to the back of two other sheets, then walks over and hands it to the editor.

EDITOR

Have you decided on your major: journalism or physics?

LESLIE AT 18

I don't know if I want to learn nothing about everything or everything about nothing.

INT. LESLIE'S HOME, DINING ROOM - NIGHT

Leslie and her FATHER sit at opposite ends of a dining table. Leslie picks at her food. In the adjacent living room, a black-and-white FV set is on.

CONTINUED

FATHER

Is something wrong, honey?

LESLIE AT 18

No.

FATHER

Is everything okay at school?

LESLIE AT 18

It's the war. People are acting like there's no tomorrow.

Leslie looks across to the living room.

LESLIE AT 18

The President is speaking.

INT. LIVING ROOM - NIGHT

Leslie sits in an easy chair. Her father stands behind her.

ON TV:

INT. WHITE HOUSE OVAL OFFICE - NIGHT

KENNEDY

The blockade will stand. We will not allow the delivery of weapons to be used against our boys in Vietnam.

INT. LESLIE'S BEDROOM - NIGHT

A teddy bear sits on a corner table. Leslie is in bed, awake. There is knocking at the door.

LESLIE AT 18

Come in.

Her father comes in.

FATHER

How's my little angel? Things are still bad on the news. This could be our last night together. We should make it special.

INT. LESLIE'S BEDROOM - DAY

Leslie throws the covers off the bed on the floor. Halfway down the bottom sheet is a damp spot. She removes the sheet.

INT. LIVING ROOM - DAY

Leslie, in the easy chair, watches TV.

ON TV:

EXT. WHITE HOUSE - DAY

REPORTER NO. 1 stands at a back gate.

REPORTER NO. 1

Almost all the President's advisors  
thought the Soviets would back down in  
Vietnam like they backed down in Cuba.

In the background, a helicopter lands. Eight people walk quickly from the White House to the copter. Two Secret Service men flank the President; another two flank Jackie Kennedy, holding on to her arms.

A bright light flashes across the screen.

REPORTER NO. 1

There's a bright light.

A storm of static fills the TV screen.

BACK TO LIVING ROOM

Leslie turns the TV knob to another station.

ON TV:

INT. SAM SPADE'S OFFICE - NIGHT

AI CONTENT: Sam Spade and Wilmer struggle for a gun. The gun fires, a bullet hitting the black falcon statue sitting on a desk. No jewels are among the broken pieces of falcon on the floor.

INT. LIVING ROOM - DAY

Leslie turns off the TV.

INT. ENTRY WAY OF LESLIE'S HOUSE - DAY

Leslie exits through the front door.

EXT. PARK - DAY

Leslie walks through a park.

LESLIE AT 18

(feebly)

No. No.

Leslie puts her hands to the sides of her head.

LESLIE AT 18

(yells)

No, God. No.

A blinding light fills the park. Leslie puts her right hand above her eyes and turns toward the source. On the horizon, an H-bomb cloud appears. Leaves fly past her.

EXT. FIELD - DAY

Leslie's POV: The park disappears and is replaced by a field of weeds and tall grasses with a view of the distant skyline of Chicago. End her POV.

Leslie is now in the body of a different woman: Leona Woods, a woman in her early 20s with black hair and softer features than Leslie. She looks at her hands and the sleeves of a three-button gray coat she is wearing over a white shirt.

She turns toward the sound of a car engine. An old car, a tall mass of curved black metal, moves slowly her way. The glare on the window conceals the driver. The car stops and a figure within reaches over and opens the passenger door. Woods/Leslie moves toward the side of the car.

CONTINUED



The driver, Seka, wears a Navy-blue calf-length dress and a matching pill box hat, which barely restrains her Gypsy swirl of black hair.

SEKA

Get in.

INT. CAR - DAY

Woods climbs onto the bench seat and shuts the door.

WOODS/LESLIE

Do you have a mirror?

Seka pulls a compact cosmetic mirror from her purse and hands it to Woods, who flips it open and looks at the image.

WOODS/LESLIE

That is not me.

SEKA

That is Leona Woods, the only female scientist working with Enrico Fermi in Chicago. You are going to stop Fermi and stop the A-bomb. Kennedy will never start the war. You have a couple of days to fix things.

INT. SEKA'S COUNSELING ROOM - DAY

Leslie, sitting on a couch, clutches the teddy bear.

LESLIE

Why are you in my memories?

SEKA

You need someone to help you through your dreams. You trust me.

LESLIE

It doesn't seem like a dream.

SEKA

What happened after your father came to your bed?

CONTINUED

LESLIE

Nothing happened.

EXT. MOSQUE - DAY

An Iraqi soldier at the far end of the mosque courtyard, pushes on the handle of a plunger. The top of the building blows off. The soldier walks toward the building.

INT. MOSQUE - DAY

The soldier looks up to see the sky through the hole in the top of the building.

INT. PENTAGON BRIEFING ROOM - DAY

In front of a logo of the Pentagon, a BRIEFING OFFICER stands next to a photo showing the damaged mosque and the open roof.

BRIEFING OFFICER

Iraq has accused us of bombing this mosque in Basra.

He points a stick at the open dome ring.

BRIEFING OFFICER

However, the precise break of the dome could not have been done by a bomb or missile.

INT. MANILOV'S LONDON HOTEL ROOM - DAY

Manilov watches the briefing on TV.

EXT. CHERNOBYL POWER PLANT - DAY - FLASHBACK

SUPER: CHERNOBYL

STOCK FOOTAGE: Aerial view of damaged reactor, showing hole in top of building.

EXT. CHERNOBYL POWER PLANT - DAY

At ground level, near reactor, Manilov puts a hood on his radiation suit.

INT. CHERNOBLY POWER PLANT - DAY

Amid wreckage, Manilov, accompanied by another man in a radiation suit, looks up at hole in roof.

INT. WAR GAMES ROOM - DAY

Manilov, Hedley, Latham, David, and Winter stand around a waist-high sandbox representing the Gulf War battlefield. The box is filled with toy soldiers, tanks and fortifications, and, in the center, a domed, Kaaba-shaped black cube. Manilov holds a small sand rake in one hand and a remote-control unit in the other.

MANILOV

In Basra, the Iraqis blew dome off mosque. That is just a rehearsal.

Manilov pushed a button on the remote. The dome pops off the cube.

MANILOV

Black stone is nuclear reactor. But reactor is not making weapon. Reactor is weapon. Saddam Hussein is going to Chernobylize Kuwait.

Black smoke rises from the open cube.

MANILOV

Meltdown will make poison cloud.

Black soot rains down on the toy soldiers and tanks.

MANILOV

Your soldiers liberate Kuwait, get sick and die.

Manilov knocks down toy soldiers with the rake.

MANILOV

Saddam Hussein very clever. He turns nuclear accident into nuclear weapon.

WINTER

Shit. That's exactly the sort of thing that bastard would do.

CONTINUED

DAVID

Something is wrong.

LATHAM

Wrong?

DAVID

We've had nuclear reactors for fifty years. Why did it take this long to figure out we could use one as a nuclear weapon?

The smoke from the display sets off a fire alarm. Sprinklers on the ceiling drench the group of men and turn the sand into mud.

EXT. HIGHGATE CEMETARY, LONDON - DAY

David and Neva walk past obelisks and ornate tombstones.

DAVID

I've been kind of wondering.

NEVA

Yes.

DAVID

Don't you usually date more powerful men?

NEVA

If I have to. But it is men like that who raped and mutilated my sister.

They stop to look at the grave and bust of Karl Marx.

NEVA

But men and nations must learn humility. The conqueror shall become the conquered.

EXT. SPACE - DAY

A satellite camera points toward Earth.

SATELLITE POV: ZOOM, in increments, to aerial view of a mosque.

CONTINUED

MATCH CUT TO:

INT. MI6 MEETING ROOM - DAY

Satellite photo of mosque on table. The photo is examined by Hedley, who is seated, and Latham, who is standing and looking over Hedley's shoulder.

HEDLEY

We estimate the Iraqis built this mosque in Kuwait four months ago but nobody is using it. Looks like Manilov may be right.

INT. REACTOR CAVERN - DAY

Two Iraqi technicians in radiation suits pose for a photographer in front of a 16-foot-high block of graphite bricks, with rods partially sticking out of six holes in the bottom half of the block.

EXT. BANK OF THE THAMES, LONDON - DAY

Mars and Latham stand on one side of the Thames River, looking at part of London as it existed in 1991.

MARS

If this idea gets out, Third World dictators could build one of these reactor weapons in months. We could see a ship coming up this river with a melting reactor. Thousands will die and London will be abandoned for decades.

LATHAM

So you want to reduce the number of people who know about the reactor as a weapon.

MARS

Yes. Immediately.

INT. MANILOV'S HOTEL ROOM, LONDON - NIGHT

Manilov puts a drawing of the Kaaba-like reactor into a briefcase.

EXT. SOVIET EMBASSY - LONDON - NIGHT

A wide view of the street in front of Soviet embassy. Manilov, still several yards from entrance, is met by a man who points the tip of an umbrella at Manilov's head and sprays a mist in Manilov's face. Manilov walks a few more steps then collapses as his assailant quickly walks away.

EXT. ARMY CAMP, SAUDI ARABIA - DAY

Latham and David exit a helicopter.

INT. ARMY TRAILER - DAY

Latham and David enter and see Winter examining a map.

DAVID

(to Winter)

Why am I here?

WINTER

Hedley said we need somebody here who understands the cosmetology of what is happening.

DAVID

I believe he meant cosmology.

WINTER

Whatever.

EXT. ARMY CAMP, SAUDI ARABIA - DAY

DR. NOON, a Pakistani, 40ish, wearing a radiation suit and carrying a hood in one hand, gets out of another helicopter that is full of Black U.S. soldiers and walks over to Latham.

NOON

The soldiers don't have radiation gear.

LATHAM

For their safety. The suits slow them down and block their peripheral vision. We can't have that in a combat.

CONTINUED

INT. HELICOPTER IN SKY - DAY

David, in the cockpit with Latham, looks back into the interior of the chopper and sees eight Black soldiers and Noon, who has the suit hood in his lab and a large case at his feet.

DAVID

(addressing Latham)

Why are all the soldiers Black?

LATHAM

Black Muslims. If we have to send soldiers into a mosque, we thought they should be Muslims.

DAVID

And the other guy?

LATHAM

Dr. Noon, a nuclear physicist from London. Born in Pakistan. Muslim, of course.

EXT. REACTOR MOSQUE - DAY

Iraqi Soldier No. 1, standing 50 yards from the mosque building, pushes a plunger. The dome blows off.

INT. MOSQUE - DAY

Iraqi Soldiers No. 1 and 2 remove chunks of rubble from a square of tarp, then pull the tarp away to reveal an 11 by 11-foot opening to a cavern below. The top of the cubic reactor is five feet below.

INT. MOSQUE REACTOR CAVERN - DAY

Two Iraqi technicians remove control rods from the reactor.

BLACKOUT

INT. SEKA'S COUNSELING ROOM - DAY

Leslie is again sitting on the couch, with Seka in the chair.

CONTINUED

SEKA

Ready for another session?

Leslie picks up a plush monkey from the pile.

LESLIE

Do I get one of these if I'm a good girl?

SEKA

I give them to men who cry. They have a harder time showing emotion.

Leslie puts the monkey back and picks up a toy car.

LESLIE

You were taking me for a ride.

EXT. FIELD - DAY

The car drives across the field to a road.

LESLIE (V.O.)

We were going to Chicago. It was November 1942.

INT. DINER - DAY

Seka and Woods are in a booth. A WAITRESS brings them coffees and one donut on a plate for Seka.

WAITRESS

Are you sure you ladies don't want something more?

SEKA

No, we're fine, thank you.

The waitress walks away.

WOODS

How can I be here?

Seka takes two toothpicks from a dispenser on the table and holds up her donut.

CONTINUED



SEKA

Time is like the surface of this donut.

She pokes one toothpick into the surface.

SEKA

This is the past.

She pokes the other toothpick into the opposite side.

CONTINUED

SEKA

This is the future.

She twirls the donut around.

SEKA

There is no forward or backward.

She puts the donut down.

WOODS

How can I be a different person?

SEKA

Our minds and bodies are just streams of data that can be rearranged.

WOODS

If you're some kind of time traveler, why do you need me?

SEKA

I write the music. I conduct the orchestra. Do I have to play all the instruments too?

EXT. HOTEL - DAY

Two cars are parked in front of a hotel of the era.

INT. HOTEL ROOM - DAY

Woods is seated on the bed, Seka is seated on a chair.

CONTINUED

SEKA

These are temporary quarters, so you won't have to interact with your mother. You need to call her and say you need to stay a couple of days on campus for some urgent work. It's Sunday. The experiment is on Wednesday.

WOODS

Will I have enough time?

SEKA

It's very straightforward. Your office is two doors down from Fermi's. Three more doors down is the equipment room. Leona has been experimenting with different materials, so you should have all you need to sabotage the equipment.

She hands Woods a folded sheet of paper.

SEKA

Here is a map of the campus and the squash court.

INT. WOOD'S OFFICE - DAY

Woods sits at a desk, looking through drawers then at the calendar and notebooks on the desk. Enrico Fermi knocks on the door then enters.

FERMI

Too busy to say good morning?

WOODS

There are some problems at home.

FERMI

Is your mother okay?

WOODS

She is fine. There are other things going on.

FERMI

Well let me know if I can be of help.

INT. FERMI'S OFFICE

Fermi sits at his desk, reading notes. CU: A ring of four keys on the desk, including one ancient-looking black key.

INT. EQUIPMENT ROOM - DAY

Woods surveys the room where there are three long worktables and metal shelves lining the walls, and a desk at the back of the room. The shelves are full of various instruments and labeled boxes with instrument parts, rolls of wires of different compositions, and four canisters of gases.

She takes a lead box labelled Uranium down from a shelf and opens the box to reveal a rock inside. She picks up a Geiger counter from another shelf and holds the detector tube to the rock and records a rapid clicking.

She sees another box labelled, "Lenses, Windows," opens it, and sees various glass disks. She finds an opaque lens that she drops into the detector tube. She then holds the counter to the uranium, and it records a slow clicking. Sitting at the desk, she puts a drop of clue on the opaque lens and drops it into the counter tube.

INT. SQUASH COURT/REACTOR ROOM - NIGHT

Woods turns on a light to reveal the vacant reactor room. A grayish-black balloon cloth lines the ceiling, floor, and three walls of the court, leaving only the spectators' balcony undraped. Rising from the floor is a black behemoth, a cubed ellipsoid twenty feet tall and twenty-seven feet wide. A small elevator leads to the top of the pile. Sitting on top of the pile are two jugs of liquid.

On the floor level, a Geiger counter and thermocouple are on one table, with wires from the latter leading to the pile. Another instrument, a chart recorder, is at Fermi's table in the elevated spectator section.

EXT. SQUASH COURT - NIGHT

Woods exits the squash court. Around the corner, facing an athletic field, she finds a yard faucet.

INT. HOTEL ROOM - NIGHT

Seka sits on the bed, Woods on the chair.

SEKA

Are you making progress?

WOODS

Yes. I hope I have enough time. They have a long lunch break after the first part of the experiment. But what happens to me if this works?

SEKA

Woods will stay but you will be gone.

WOODS

Or maybe this is all just a dream and I will wake up.

INT. EQUIPMENT ROOM - DAY

Woods replaces a wire inside the thermocouple. She then puts the altered Geiger counter and the thermocouple inside a large black bag, along with a screwdriver, gator clips, and a needle nose pliers.

EXT. SQUASH COURT - DAY

Fermi, the other scientists, and lastly, Woods, exit the building. Woods waits a few seconds then reenters the building.

INT. SQUASH COURT - DAY

Woods switches the Geiger counter and the thermocouple with the ones from her bag. In the spectator section, she opens the chart recorder and meddles with the wires and springs inside. She takes the elevator to the top of the pile and retrieves the two jugs.

EXT. SQUASH COURT - DAY

Woods dumps the contents of the jugs on the field grass then fills them with water from the yard faucet.

INT. SQUASH COURT - DAY

Woods places the jugs back on top of the pile.

INT. EQUIPMENT ROOM - DAY

Woods removes the Geiger counter and thermocouple from her bag and puts them on a shelf.

EXT. SQUASH COURT - DAY

The scientists and Woods reenter the building.

INT. SQUASH COURT - DAY

Fermi, surrounded by the other scientists on the balcony, watches the chart recorder. Fermi looks over the railing to see another scientist, GEORGE WEIL, standing next to the base of the reactor. Seven 11-foot control rods lie at his feet. A STUDENT stands on top of the pile next to the jugs.

FERMI

Pull out six feet.

Weil slowly pulls the last control out by six feet. Fermi looks at the instrument. The pen etches a tiny hill on the chart paper.

FERMI

Another three feet.

Weil pulls the rod out another three feet. The scientists crowd the balcony railing. Fermi watches the needle continue its modest crawl. Weil looks toward Woods seated at the desk where the Geiger counter is recording only a slightly elevated number of clicks. She holds the palms of her hands up and shrugs her shoulders.

FERMI

Pull it all out.

Weil pulls the entire rod out. The needle on Fermi's recorder makes a small peak and levels off. Fermi taps on the machine with his fingers. Ten minutes quickly pass on a clock on the wall. A SPECTATOR taps his fingers on the railing.

CONTINUED

SPECTATOR

What should we be seeing by now?

FERMI

We should have gone critical.

Weil places his hand in front of one of the reactor holes.

WEIL

I can feel heat.

FERMI

Okay, Shut down the block.

Weil pushes one of the rods into the hole but only two feet go in. He tries the same with another rod and hole but gets the same result.

FERMI

(yelling to student)

Dump the cadmium.

The student dumps one jug of liquid into holes in the top of the reactor. Steam rises from the holes. He steps further onto the reactor top and dumps the second jug of liquid and steam again rises.

STUDENT

(yelling to Fermi)

I don't think this is cadmium.

FERMI

(to everyone)

I would recommend that we leave immediately.

Scientists begin an orderly descent from the spectator section. The student finds he can't move. The soles of his shoes are stuck to the melting graphite. The student flails his arms. Woods rises from her chair.

The bricks begin rattling then pop off the reactor. Smoke belches from the reactor and fills the entire room. Woods sees Seka in the smoke reaching an arm out to her. She reaches for it.

EXT. FIELD - DAY

Seka is gripping the 18-year-old Leslie's hand as they both appear in the empty field. Then they both disappear.

EXT. SQUASH COURT - DAY

As five scientists exit the building, the building explodes.

BLACKOUT

EXT. SQUASH COURT - DUSK

A blob of graphite, the size of a desk, sits among charred beams of wood. Seka enters the ruins, wearing a black hood and robe. She stoops down and picks up Fermi's ring of keys. She removes the ancient black one.

INT. COLLEGE CLASSROOM - DAY

Leslie at 18 sits glassy-eyed in the front row, a book open on her desk.

HAYNES AT 35

Leslie, Leslie dear. It's Aunt Em, darling.

The class laughs. Leslie wakes up, startled.

HAYNES AT 35

Leslie is going to tell us what happened on December 2<sup>nd</sup>, 1942. I'm sure she knows this so well, she could tell it to us in her sleep.

LESLIE AT 18

1942.

She looks down at the open book and begins to turn the pages, but Haynes slams his hand down on the open book.

LESLIE AT 18

December 2<sup>nd</sup>, 1942. The date on which Enrico Fermi's nuclear reactor melted down.

HAYNES AT 35

And why was this important during the war?

LESLIE AT 18

We sent ships with melting reactors into the ports of Hiroshima and Nagasaki.

Leslie opens her book. A photo in the book shows a smoking ship in a Japanese harbor. Another photo shows radiation victims.

INT. COUNSELING ROOM - DAY

Leslie now lies on the couch. Seka is still in the chair.

SEKA

Many women have reported Chernobyl-like dreams related to sexual abuse. Radiation represents emotional poison. You killed Fermi to kill your father.

LESLIE

My father didn't hurt me.

SEKA

Is that what you want to remember?

STOCK NEWS FOOTAGE

U.S. tanks, trucks roll into Kuwait.

EXT. MINARET - DAY

Iraqi Soldier No. 1 sees the approaching helicopter and ducks inside the minaret.

INT. HELICOPTER - DAY

David looks down at the mosque.



EXT. MOSQUE - DAY

The mosque, seen from the air, features a now dome-less central building with a ragged roofline surrounded by a courtyard bordered by covered walkways. The minaret rises from one walkway corner. An empty Russian jeep is parked near a walkway. A pickup truck with a tarp-covered long bed drives away from the site.

INT. HELICOPTER - DAY

Latham pushes the copter into a descent. David braces himself.

DAVID

Are we too late?

INT. HELICOPTER - DAY

Latham fires the anti-tank cannon.

EXT. DESERT - DAY

Projectiles hit the truck. The vehicle explodes. The helicopter lands about 30 yards from the mosque. Latham and David stay in the chopper.

Noon, with his hood on, and the soldiers - the CAPTAIN, ABDI, MAKTAR, MASUD, OMAN, RADHI, SALIM and YASUF - jump from the chopper and run toward the mosque.

EXT. MOSQUE - DAY

The soldiers and Noon take positions behind the walkway arches on two sides of the mosque. Maktar, Omar and Salim rush from the walkway to the door of the center building. They stand flush against the wall next to the door.

EXT. MINARET - DAY

Radhi runs to the minaret door, kicks it in, and enters.

INT. MINARET - DAY

Radhi sees a circular staircase rising to the cupola deck.

CONTINUED

RAHDI

Anyone up there?

He pulls a card from his pocket and reads from it in Arabic (with subtitles).

RAHDI

Surrender now and you will be  
protected by the rules of the  
International Geneva Convention.

After waiting for a response, Radhi fires one shot at the cupola deck. The bullet ricochets off the metal deck and the metal stairway.

EXT. MINARET - DAY

Radhi comes out of the minaret, walks a few steps away and looks up at the cupola but sees nothing.

INT. MINARET CUPOLA - DAY

Iraqi soldier No. 1, clutching a rifle, crouches on the floor. He peeps out through a small hole in the wall and sees Radhi between him and the central building.

EXT. BUILDING - DAY

Omar opens the door, and Omar, Maktar and Salim rush in.

INT. BUILDING - DAY

Omar, Maktar and Salim look down into the square opening and see the top of the cubic reactor.

MAKTAR

Look at that mutha.

EXT. BUILDING - DAY

Salim, in the doorway, signals a thumbs up.

INT. BUILDING - DAY

Noon, the Captain, Abdi, Masud, Yuzuf and Radhi enter the building, joining Omar, Maktar and Salim.

CONTINUED

CAPTAIN

Radhi, I want you to stay outside with Masud. There must be another entrance.

Masud and Radhi leave. Moon turns on his Geiger counter, which clicks rapidly.

NOON

Captain, we need to act quickly.

INT. REACTOR CAVERN - DAY

Flash grenades land on the floor and explode, shattering four instruments on a table near the reactor. Maktar, Oman and Salim jump on the top of the reactor and aim their rifles in arcs across the cavern but don't fire.

MAKTAR

Nobody down here, captain.

EXT. DESERT - DAY

David, standing a few feet from the helicopter, runs back to the helicopter.

DAVID

I think I heard explosions.

LATHAM

They'll let us know if they need help.

INT. REACTOR CAVERN - DAY

Maktar, Omar and Salim climb down ropes to the floor. Noon steps down a rope ladder, the Geiger counter strapped around one arm, still clicking rapidly. Noon examines the six empty holes on the side of the reactor, then the broken instruments, then continues looking around the cavern.

NOON

The control rods are gone.

OMAR

The truck.

EXT. DESERT - DAY

Whiffs of smoke rise from the demolished truck. Three scorched, contorted bodies sit in the cab. Control rod pieces, some melted, lie on the tilted truck bed or are strewn on the ground. Wind covers two pieces with sand.

Abdi, the Captain and Yuzuf run up to the wreck. Yuzuf touches a rod and immediately flinches from the heat.

YUZUF

Shit.

Yuzuf puts down his rifle, takes off his flak jacket and shirt. He rolls the shirt around his hand the gingerly picks up the cradles three rod pieces in the flak jacket. The Captain and Abdi follow his example.

INT. MINERET CUPULA - DAY

Iraqi Soldier No. 1 looks at a surrender pass showing an Arabic message below a cartoon of two Iraqi messages enjoying a meal.

SUPER: Subtitle of message: "Prisoners enjoy full meals and complete medical care."

He then looks at a photo of himself, in a row of soldiers, shaking hands with Saddam Hussein. He looks through the peephole and sees Yusuf carrying the rod pieces toward the central building. The Iraqi soldier stands up and fires his rifle twice at Yuzuf.

EXT. MOSQUE - DAY

Yuzuf receives bullet wounds to the chest, drops the rods and collapses. The Captain and Abdi keep running towards the building. Radhi, standing near the central building, swivels, and fires at the Iraqi soldier. Masud ducks under a walkway and also takes a shot at the Iraqi soldier in the cupola.

The Captain and Abdi enter the building.

INT. HELICOPTER - DAY

Latham starts the copter engine. David jumps into the chopper. The helicopter lifts off.

INT. REACTOR CAVERN - DAY

Noon looks up as Abdi and the Captain peer into the cavern.

CAPTAIN

Watch out. This stuff is hot.

Noon, Omar, Salim and Maktar step back as eight rod pieces are hurled down into the cavern. Noon picks up one with his gloved hand and puts it into one of the reactor holes.

INT. MINARET CUPOLA - DAY

Iraqi Soldier No. 1 sees the approaching chopper, opens the cupola floor hatch and descends into the stairwell.

INT. HELICOPTER - DAY

Latham fires the anti-tank cannon.

EXT. MINARET - DAY

The cannon fire shreds the cupola to pieces.

INT. MINARET - DAY

The Iraqi soldier descends into the stairwell, his head and shoulders showered with falling debris.

INT. REACTOR CAVERN - DAY

Noon puts another rod piece into the reactor.

ABDI

(to the soldiers below)

Use your shirts.

EXT. DESERT - DAY

The helicopter turns and approaches the minaret again. Cannon fire shatters the top six feet of the remaining minaret.

INT. MINARET - DAY

The Iraqi soldier opens a floor hatch as debris pours around him.

EXT. MOSQUE - DAY

Cannon fire from the helicopter destroys the remainder of the minaret.

INT. BUILDING - DAY

The Captain covers Yusuf's body with a blanket.

INT. REACTOR CAVERN - DAY

Salim and Maktar put rod pieces into the reactor holes. The Geiger counter is still clicking rapidly, though not as fast as before.

NOON

Hurry. More rods. We still don't have this under control.

EXT. DESERT - DAY

The Captain and Abdi, now joined by Radhi and Masud, collect more rods from the truck site.

INT. HELICOPTER - DAY

In the helicopter, now back on the ground, David watches the soldiers at the truck as Latham casually lights a cigarette.

DAVID

Shouldn't we be helping them?

LATHAM

You don't want your hands on that stuff.

INT. REACTOR CAVERN - DAY

More rods come tumbling down to Noon, Maktar, Oman and Salim. Salim follows one piece that rolls under the rug hanging on a wall. Salim pulls the rug aside to discover a tunnel entrance.

SALIM

(to others in cavern)

I'm going to check this out.

He picks up his rifle, pulls a small flashlight from his belt, turns it on, and enters the tunnel.

INT. TUNNEL - DAY

Salim sees a ladder, dimly lit from a light source at the left, at the end of the tunnel. The light goes out. Salim turns off his flashlight. The ladder is again lighted but from a source above. Salim rushes forward and sees Iraqi soldier No. 1 atop the ladder, his body halfway through the hatch. Salim fires three rounds into his butt.

INT. MINARET - DAY

The Iraqi soldier falls down the hatch.

EXT. DESERT - DAY

Standing next to the helicopter, David watches Abdi, Masud and Radhi vainly search for more rod pieces. Latham, still in the pilot's seat, flips through the helicopter's technical manual.

DAVID

I have to find out what's going on.

He runs toward the mosque building.

INT. BUILDING - DAY

David enters and sees the captain alone. David peers down into the cavern.

DAVID

(to captain)

What's the situation?

CONTINUED

CAPTAIN

Noon says we don't have enough  
rod pieces.

INT. REACTOR CAVERN - DAY

Noon looks up at David as Maktar, Omar and Salim stand idly  
by. The Geiger counter is still clicking rapidly.

NOON

We're still not stable. Not enough  
pieces are reaching the core.

INT. BUILDING - DAY

David stares at the reactor.

INT. MI6 MEETING ROOM - DAY - FLASHBACK

David looks at the illustration of Saddam striking the  
black cube with the sword.

INT. BUILDING - DAY

David looks down into the cavern.

DAVID

If you had a sword or something long,  
you could push the pieces farther in.

INT. REACTOR CAVERN - DAY

Maktar, Salim and Omar put bayonets at the end of their  
rifles, then shove the bayonets into the reactor holes. The  
Geiger counter clicking slows. The soldiers give each other  
high fives. Noon takes off his hood.

INT. DESERT - DAY

A half mile from the mosque, an Iraqi soldier with  
binoculars peers over a mound of sand.



INT. BUNKER ROOM - DAY

Saddam Hussein, sitting at the end of a meeting table, picks up his cube model and nervously pushes the dowel in and out of the hole. Three silent generals sit along each side of the table.

INT. BUNKER RADIO ROOM - DAY

A young military aide sits at a desk, listening to a short-wave radio on headphones. He takes the headphones off and gets up.

INT. BUNKER HALL - DAY

The aide approaches a bunker guard who turns a wheel which opens a vault-like door. The aide passes through the door.

INT. BUNKER ROOM - DAY

The aide walks over to Hussein, whispers something in his ear, then leaves. Hussein's face turns livid. His hands clench and his fingers break the dowel in the cube.

He looks at the cube in one hand and the piece of dowel in the other. He shakes the cube, but the piece inside won't come out. He peers into the cube hole. He bangs the cube on the table. Hussein throws the cube down the length of the table. The generals cringe.

INT. FERMILAB GYM - DAY

Haynes is walking on a treadmill. Leslie gets on a treadmill next to him and turns it on his speed.

LESLIE

Why haven't we been going out?

HAYNES

You're still recovering from your surgery.

LESLIE

I'm okay now. I've been okay for weeks.

HAYNES

I've had a lot of work to do.

Leslie turns up the speed on her treadmill.

LESLIE

Maybe you're not man enough to keep  
up with me.

INT. BEDROOM - NIGHT

Leslie, in bed, opens a nightstand drawer and pulls out a vibrator and turns it on.

INT. GENERATOR ROOM - NIGHT

The Cockcroft-Walton device hums.

INT. BEDROOM - NIGHT

Leslie puts the vibrator under the covers.

INT. LAB ACCELERATOR TUNNEL

Move at a walking pace pass the magnets.

SERIES OF SHOTS:

- A. Leslie takes quick, shallow breaths.
- B. Move at a running pace pass the tunnel magnets.
- C. Leslie breathes heavily and is perspiring.
- D. Move at a flying pace pass the magnets, which become a gray blur.
- E. Leslie reaches her climax.

INT. BARRACKS, DHARAN, SAUDI ARABIA - DAY

The floor of the barracks, converted from a commercial warehouse, is filled with 130 cots. About sixty soldiers, men, and a few women, are seated or milling about: some playing cards or board games, some listening to radios or writing letters.

In one section of the barracks, soldiers from the mosque raid - Abdi, Maktar, Oman, Radhi, and Salim - sit on cots, cleaning rifles and looking through their mail. Masud shoots a mini-basketball at a small hoop attached to the wall. The captain leans against the wall four feet from the hoop.

CONTINUED

RAHDI

So, Masud, what are you going to do now that you've saved the world?

MASUD

I'm going to Disneyland.

MAKTAR

I want to do a shoe commercial. I stepped on Saddam's rod with my Reebok.

The others laugh.

ABDI

I want to meet Janet Jackson so we can discuss the appropriate utilization of my control rod.

MAKTAR

(mimicking female)

Ooh baby baby, keep it in, keep it in or I'll melt down.

OMAR

In your dreams. The man's gonna give give us nothing.

SALIM

They have to give us something. We saved their ass.

Latham and Noon walk up to the men. Noon has a small suitcase. Latham carries a large satchel. The captain walks from the wall up to Latham and salutes him. Latham returns the salute.

CAPTAIN

Colonel Latham.

LATHAM

Captain. Dr. Noon will be staying with your people tonight. I hope that isn't an inconvenience.

The soldiers look suspiciously at Latham.

CONTINUED

CAPTAIN

Not at all sir.

EXT. BARRACKS - DAY

Latham carries his satchel up a utility ladder bolted to the side of the warehouse.

EXT. ROOF OF BARRACKS - DAY

Latham emerges on a flat roof. He puts the satchel down and opens it. He removes strings of light bulbs and secures them to the roof in the form of a large "X." He removes a battery pack/timer from the satchel and plugs the light cord into the pack. He tests the lights.

EXT. BARRACKS - NIGHT

Noon, standing near the barracks door, sees a veiled woman, nearly a block away. Neva lowers the veil from her face and beckons Noon with her hand.

EXT. AIRFIELD - NIGHT

Latham climbs into a British jet. The jet lifts off the airstrip.

EXT. SKY OVER DHAHRAN - NIGHT

The lighted "X" can be seen on the roof of the building.

INT. JET FIGHTER - NIGHT

The lighted "X" is seen on the targeting screen on the dashboard. Latham pushes a button on dashboard. The target on the screen explodes.

EXT. BARRACK RUINS - DAY

REPORTER NO. 2 stands in front of ruins.

REPORTER NO. 2

We were told no Patriot was fired because they thought the Scud would land outside Dhahran. Now we are informed that the missile wasn't launched because the computer was down.

INT. DAVID'S LONDON HOTEL ROOM - NIGHT

David turns to Neva in bed.

DAVID

Maybe I'm sleeping with an older woman.

Neva gently punches him on the shoulder.

NEVA

You're in trouble now. You better have a good explanation.

DAVID

Whenever I look at you, I see a Greek goddess. And since a goddess is immortal, she would be an older woman.

NEVA

What goddess do you think I am?

David looks at the painting on the wall of the burning ship.

DAVID

Helen of Troy. The face that launched a thousand ships.

EXT. DESERT - DAY

Standing next to a tent, Mars and Latham watch the Kuwait oil fires on the horizon.

LATHAM

What about the Iraqis?

MARS

An understanding has been reached. As long as Saddam keeps his weapon a secret, we will let him live and keep his foreign accounts.

LATHAM

And Winter?

CONTINUED

MARS

He can't keep his mouth shut.

EXT. DESERT - DAY

A LIEUTENANT swerves a recon dune buggy around a burned-out Iraqi truck then continues without further obstructions. Winter is his passenger. A helicopter can be heard in the distance. Oil wells burn along the side of the road.

WINTER

I don't know why we're picking our noses in Kuwait. In three hours, we could be in Baghdad and have Hussein on a meat hook.

LIEUTENANT

Yes, sir.

The sound of the helicopter grows louder.

WINTER

And I wouldn't stop in Baghdad. I'd go on to Tehran and kick out all those ayatollahs.

The helicopter bears down on the vehicle. Winter looks back.

WINTER

What the shit?

A chain with an anchor-like hook is hanging from the helicopter. As Winter and the lieutenant duck their heads, the hook swings under the vehicle's roll bar and takes hold. The helicopter lifts the vehicle in the key.

INT. HELICOPTER - DAY

Latham, at the controls, wears an oxygen mask.

EXT. DESERT - DAY

The helicopter carries the vehicle into a cloud of smoke from the oil fires. Gasping in the smoke, Winter fires his sidearm at the helicopter. The bullets bounce harmlessly off the chopper's armored belly.

CONTINUED

The helicopter lowers the vehicle to the ground. The bodies of Winter and the lieutenant are covered with oily soot.

EXT. MOSQUE - DAY

One of the walkways and the center building have been knocked down. A worker in a radiation suit operates a crane that lifts a pallet of reactor bricks from the cavern below.

EXT. DESERT - DAY

Standing by a tent a hundred yards from the mosque, Mars and Latham watch two workers in radiation suits cart graphite bricks to a truck.

LATHAM

What about David Compton? When do I get to kill him?

MARS

I was hoping he would learn more from Neva.

LATHAM

That isn't happening.

EXT. SPACE

The Kaaba-shaped black monolith hovers in outer space.

INT. MONOLITH

A narrow dark tunnel leads to a round chamber whose walls are covered with human skulls. In the center of the room, a basketball-sized Earth sits in a dish. Neva, in a black robe, sits on a throne opposite the tunnel entrance. She crushes a chess piece, a white knight, in her hand, turning it to powder.

INT. TENT - NIGHT

Latham sleeps, his bare shoulders showing above a blanket.

EXT. DESERT - NIGHT

Neva, in a black robe, stands two dozen feet from the tent. A long black snake, only an inch in diameter, emerges from between her feet and heads toward the tent.

INT. TENT - NIGHT

Latham opens his eyes, flails his arms and gasps for air.

EXT. DESERT - NIGHT

Neva watches the tent.

INT. TENT - NIGHT

Latham is dead. His eyes are open. The head of the snake emerges from his mouth.

EXT. TENT - Day

Two workers emerge from the tent, carrying Latham's body on a stretcher. Mars exits the tent, puts his eyes over his brow and searches the horizon.

EXT. LONDON STREET - DAY

A large black sedan heads down the street.

INT. SEDAN - DAY

David rides in the back seat with Hedley.

HEDLEY

Why didn't somebody think of this reactor weapon before?

DAVID

We lacked a metaphysical perspective. A nuclear bomb is a bright burst of energy - a sun. In mythology, the sun is generally the male god, the Earth is the goddess.

HEDLEY

And the nuclear reactor is female?

CONTINUED



DAVID

Yes, the reactor is aroused by pushing rods in and out. A meltdown is a multiple orgasm. She kills through radiation poisoning. Poison is the traditional female weapon.

HEDLEY

I didn't know there was so much sex in science.

EXT. HEATHROW AIRPORT - DAY

The sedan approaches the terminal, as it would appear in 1991.

EXT. FERMILAB - DAY

A view of the 16-story Robert Rathbun Wilson Hall.

INT. COUNSELING ROOM - DAY

Leslie lies on a couch. Seka sits on a chair next to the couch.

LESLIE

There is something strange about these memories.

SEKA

Your dreams?

LESLIE

I can see what other people are doing when I'm not there.

SEKA

Like a fly on the wall?

LESLIE

Like I was God and watching people.

SEKA

And what does the Goddess Leslie see?

INT. ATRIUM, WILSON HALL - DAY - FLASHBACK

Leslie enters the atrium. She is wearing a radiation badge, showing a gray square inside a circle.

LESLIE (V.O.)

I see the present, the way the present  
used to be. The future I created when  
I killed Fermi.

She walks by the LOBBY GUARD, who is also wearing a radiation badge, but with an off-white square. Leslie looks toward the Fermi experiment sculpture, which is instantly replaced by a statue of a nurse tending to a patient.

LOBBY GUARD

Dr. Carney.

She turns around.

LOBBY GUARD

Your radiation badge.

She looks down at the badge on her jacket.

LOBBY GUARD

It's gray. You've been spending too  
much time outside.

INT. LESLIE'S OFFICE - DAY

Leslie opens a desk drawer and pulls out a paper bag. She removes a bottle of vodka and a small glass. She pours herself a shot and gulps it down. She turns to her computer and opens a file labeled "PEACH." It shows a schematic for an A-bomb.

LESLIE (V.O.)

I was helping Haynes design the first  
atomic bomb. Then I changed my mind.

A siren begins and lasts for five seconds.

LESLIE

What? Another drill?

Leslie gets up, opens a small closet, and removes a protective radiation suit and hood.

EXT. LAB PARKING LOT - DAY

Leslie, in the protective suit, joins staff members in radiation suits who are entering buses.

EXT. SUBURBAN ROAD - DAY

A bus heads into a hilly area.

EXT. MEMORIAL PARK - DAY

Staff members, emerging from the buses, take off their hoods. Leaving the bus, Leslie walks up and stops in front of a seven-foot-high black cubic stone. Hundreds of names are engraved on the glossy surfaces. She reaches up and touches the name Charles Carney. Haynes walks up beside her.

HAYNES

Remembering your father?

LESLIE

Maybe he's not worth killing for.  
I had a dream. I saw people dying.  
Their skin was hanging from their faces.  
They were begging me to help them.

HAYNES

Maybe you were dreaming about cancer  
and your surgery.

LESLIE

No. It's a message from God. We're not  
supposed to make the bomb. I need to  
stop this from happening.

HAYNES

You can't stop science.

LESLIE

I can if I tell the media.

An amplified screech catches their attention. A memorial park worker is testing the microphone on the podium. Haynes steps up to the podium, facing a crowd of staff members, who hold the suit hoods in their hands.

CONTINUED

HAYNES

Some day we won't need these drills. I had a dream. The Sun of God became the suns of God.

The sun is reflected in the dark hood shields.

HAYNES

They flew down from heaven on the wings of rockets. They burned away the cancer that is communism.

EXT. LAB PARKING LOT - DAY

Leslie and Seka, in their protective suits, carrying the hoods in their arms, walk away from the bus.

SEKA

How are you and Haynes coming along?

LESLIE

I was just a piece of meat. Now that the best parts are gone, he wants to move on.

SEKA

Have you let him know how angry you are?

LESLIE

I've begun.

SEKA

Maybe you should kill him.

LESLIE

What?!

EXT. CIRCULAR TRACK ABOVE ACCELERATOR - DAY

Haynes walks with Mars. Wilson Hall is in the background.

MARS

All this talk about God and dreams. She sounds like a very disturbed woman.

HAYNES

You won't hurt her, will you?

CONTINUED

## MARS

I would be more worried that she would hurt herself. We can keep her safe.

## EXT. LESLIE'S HOUSE - DAY

As Leslie walks to the front door, she turns to see two children playing in the next yard. As one child frolics, the hood on his parka falls off, uncovering a bald head.

## INT. KITCHEN - DAY

Leslie slices a tomato on a cutting board then stares at the knife for a couple of moments.

## INT. DINING ROOM - DAY

Leslie eats her tomato salad.

## INT. LIVING ROOM - NIGHT

Leslie, sitting in an easy chair, with a glass of vodka on a side table, looks through a scrapbook. She sees photos of herself as a child with her father and as a young woman standing in her back yard, her right hand holding a trophy to her bosom, her left hand bracing a rifle on her hip. She looks up at a marksmanship trophy on the fireplace mantle: a brass figure of a woman crouched on one knee, aiming a rifle.

She turns another page and unfolds a newspaper article with the headline, "Nuclear War!" above an aerial photo of smoke rising from a ship. Running below headline are the words, "Soviets Attack New Chicago, Los Angeles, New York. Atop the copy is subhead: "Russian Ships Disguised as Greek Cargo Ships." The date reads April 26, 1986. Leslie refolds the newspaper, turns the page and sees a newspaper obituary, "Radiation Deaths," with her father's name highlighted in yellow, among hundreds who died. She turns the next pages; there are only blank, black pages.

## INT. LESLIE'S OFFICE - NIGHT

Leslie, at her computer, closes the A-bomb drawing and moves the "Peach" file into the trash icon. She picks up and looks at a small vodka bottle.

INT. HAYNES' OFFICE - NIGHT

Leslie, wearing a white lab coat, barges in. Haynes turns away from his computer and toward her. She is intoxicated.

LESLIE

Yer working too hard. I dink you need company.

HAYNES

Maybe we should talk later.

He turns back to his computer. Leslie walks up behind his chair. On the computer screen is a schematic for an H-bomb.

LESLIE

What are we doin' now? Making a bigger bomb?

She massages his shoulders. There is an ancient black key on a key ring on Haynes' desk.

LESLIE

Maybe just maybe just maybe if we spent more time in bed and less time in the office, we wouldn't be making things to kill people. Maybe baby.

She unbuttons her coat.

LESLIE

Turn around.

Haynes slowly turns his chair around. Leslie pulls her coat open to reveal her mastectomy scars. Haynes averts his eyes.

LESLIE

See, they don't look so bad, do they? I still have the nipples left. Didn't you like sucking on them?

A red-faced Haynes grimaces, quickly turns his chair around and looks back at his screen.

HAYNES

I think this is enough.

CONTINUED

Leslie runs the fingers of her left hand through his hair. Haynes cringes.

LESLIE

My poor daddy. Did your little girl  
scare you?

She pulls the kitchen knife from her right coat pocket but doesn't lift it above elbow level. After a couple of moments, she puts it back in her pocket. She steps back, rebuttons her coat and rushes out of the office.

INT. CAR - NIGHT

Leslie, sobbing, speeds down the road. She is still wearing the lab coat.

INT. HAYNES' OFFICE - NIGHT

Haynes works at the computer. Behind him, in a corner, stands Seka in a black robe and hood, looking at the key ring with clenched fists. A gust of wind disturbs papers on Haynes' desk. He turns around and sees nothing.

INT. LESLIE'S OFFICE - NIGHT

Seka, in her black robe, sits at Leslie's computer. On the screen are two files, one marked "Lee," the other "Leslie." She puts the Leslie file inside the Lee file.

INT. LESLIE'S LIVING ROOM - NIGHT

Leslie, on the sofa, still wearing the lab coat, is now composed. She sips vodka, listens to classical music on the stereo and watches a fire in the fireplace. She strains to hear something. She puts down the drink and turns down the stereo. She hears water running upstairs.

INT. BATHROOM - NIGHT

She enters the bathroom to discover the bath faucet running and the tub half full. She pulls the kitchen knife out of her coat pocket.

Three men in black wetsuits pounce on her, grabbing her arms and head. The knife clatters to the floor.

CONTINUED

A hand squeezes her nose; a gag is forced into her mouth. She is forced into a kneeling position on the floor. Her coat sleeves are rolled up, one arm is held over the tub and her wrist is slashed with the knife.

INT. LIVING ROOM - NIGHT

The flames in the fireplace are half their previous size.

INT. BATHROOM - NIGHT

Leslie lies naked in a bathtub full of bloody water. Seka cradles her head.

SEKA

We are not finished yet.

BLACKOUT

INT. BATHROOM - NIGHT

Leslie's POV: She sees the bloody water in front of her, but the bathtub is different. A RUSSIAN WOMAN is knocking at the door.

RUSSIAN WOMAN

Lee, are you in there? Are you all right?

BLACKOUT

INT. HOSPITAL CORRIDOR - NIGHT

Leslie's POV: She sees hospital lights on the ceiling roll past her as her wheeled bed rolls through the aisle.

BLACKOUT

INT. HOSPITAL ROOM - DAY

Leslie's POV: She sees a RUSSIAN DOCTOR at the foot of her bed.

RUSSIAN DOCTOR

Are you feeling better today, Lee?

LESLIE/OSWALD

Leslie.

CONTINUED



The doctor lifts a clipboard attached to the foot of the bed.

RUSSIAN DOCTOR

American name. Lee short for Leslie?

It says here Lee Harvey Oswald.

Leslie raises her hand to see the bandaged hairy arm. End POV.

INT. HOSPITAL ROOM - NIGHT

Oswald wakes up to see Seka sitting at the foot of his bed.

SEKA

You failed me. You didn't kill Haynes.

OSWALD

What am I doing here?

SEKA

We have another chance to change history.

OSWALD

I don't like this body.

SEKA

If you want to play God, you need to know how men feel and think. You will be his inner woman. Your anger will be his anger.

She puts her hand on Oswald's head.

SEKA

Now go to sleep. Slip into this soul. I have to clean up the mess you left.

INT. LESLIE'S OFFICE - NIGHT

Seka sits before a computer screen that is blank except for a trash can icon and a file marked "History v6.2." With the mouse, Seka moves the history file into the trash icon. A message pops up: "Do you really want to delete History v6.2? Document contains 10<sup>57</sup> MB of data" and shows Yes and No boxes. Seka clicks on "Yes."

INT. HAYNES' OFFICE - NIGHT

Haynes, at his computer, is "pasting" little H-bomb cloud icons on a map of the Soviet Union. He gets up from his chair, stretches his arms, and goes to the window to look at the night sky. A wide crevice of white light appears in the night sky. Haynes squints at the brightness.

HAYNES

What the?

Stars fall into the crevice. The building rumbles. The office furniture shakes. Haynes holds on to a bookcase. The window shatters and a wind sucks through the window the papers on the desk, the computer and the desk.

EXT. SKY - NIGHT

Haynes' body, furniture, chunks of building, and trees hurtle toward the bright light in the sky. Finally, nothing remains in the black sky except the crevice of light. The crevice closes.

EXT. FERMILAB - DAY

A view of the 16-story Robert Rathbun Wilson Hall.

INT. COUNSELING ROOM - DAY

Leslie lies on the couch. Seka, sitting near her, places a hand on her hand.

SEKA

Why did you turn into a man?

LESLIE

What?

SEKA

You lost your womb. You lost your breasts. You felt you were turning into a man.

CONTINUED

LESLIE

No. I turned into Lee Harvey Oswald because I was supposed to change history.

Leslie pushes Seka's hand away and sits up.

LESLIE

This isn't a dream. This is for real.

EXT. ROSE GARDEN - DAY

David watches Mars, in a gardener's apron, collecting roses in a garden next to a sprawling two-story Mediterranean-style building.

MARS

I've been reading your report - or should I say your fantasy? You attribute a great deal to this Neva woman.

DAVID

I don't think the reactor weapon was Saddam's idea. I think she put it in his dream. She tricked him into starting a war he would lose.

Mars cuts a stem and places the bloom in a basket.

MARS

How? Hypnosis? Drugs?

DAVID

I don't know. But I think she gave me dreams too.

MARS

You mean like that dream where you see a light in the ceiling? What does that mean?

DAVID

I'm not sure. I think there's a pattern. She once told me the conqueror shall become the conquered.

CONTINUED

DAVID (CONT.)

Iraq stepped on Kuwait. We stepped on  
Iraq. Maybe somebody will step on us.

Mars cups a rose in his hand, frowning at a wilted,  
discolored petal.

MARS

Oh yes, I can see that. Saddam's whore  
is going to defeat the United States.

Mars crushes the flawed bloom in his fist.

INT. CAR - NIGHT

David presses a garage door opener on the window visor. The  
door opens the garage of a small one-story house.

INT. LIVING ROOM - NIGHT

David puts a stack of mail on a coffee table.

INT. BEDROOM - NIGHT

David, propped up in bed over two pillows, begins working  
on a crossword puzzle.

David's POV: He looks at the clue "16. Gr. snake goddess"  
and writes MEDUSA in the puzzle spaces. He crosses out the  
"D" and jots it in the margin on the page. He does the same  
with the "E" and then the U, M, A, and S. He then writes  
"NEVA" in front of DEUMAS.

INT. LIVING ROOM - NIGHT

David opens his briefcase on the coffee table and removes  
the copies of Neva's passports. David's POV: He looks at  
the Indian passport and circles with a pencil the last two  
letters of the first name, Seka and the first two of the  
last name, Linh: KA LI.

INT. LONDON MUSEUM - NIGHT - FLASHBACK

David and Neva stand before the statue of Kali.

NEVA

Kali is both life and death. She is the  
Mother of All.

BACK TO LIVING ROOM

David's POV: He looks at the Jordanian passport with the name Ofra al-Uzza.

INT. DEN - NIGHT

David, at his computer, types "OFRA AL-UZZA" on a word processing page, then three combinations of the letters: FRAU O LAZZA, ZAZA FOR LUA, and FAA RULZ ZOA. He frowns.

He accesses his company's internal website, which offers him three choices: Calendar, E-Mail, and Library. He selects Library. A message pops up "Welcome to the Magellan Council Library." He goes to a search bar and types in AL-UZZA.

On the screen appears an illustration of a woman in a black robe holding a small black stone and the text: "AL-UZZA. The Black Stone is Mecca was originally worshipped by followers of the Arabian goddess al-'Uzza, the mighty one. The shrine existed at Mecca until worship of her was suppressed by Islam."

INT. BEDROOM - NIGHT

David sleeps in bed.

DREAM

David opens his eyes. At the foot of his bed, Neva, wearing a black hood and robe, stands before a Kaaba-shaped stone eight feet high.

NEVA

There is no god but al-Uzza and you are  
my messenger.

She covers her face with the hood. A black snake emerges from the fold in the hood and comes toward David, then arches as if to strike. David grabs the snake. A streak of light crosses the bed.

As he holds the snake, David looks up into a black void and sees a long thin streak of light.

INT. BULK CARGO SHIP HOLD - Day

The thin streak of light grows wider until a large patch of sky appears through the ship's cargo hatch. Below, David, in a radiation suit, stands in front of a 16-foot-high graphite fission reactor. He holds a black control rod beside him. At his feet are five other control rods. He sees ladder rungs attached to the hold wall.

EXT. OCEAN - DAY

The prow of the ship cuts through the water. On the bow is the name AL-UZZA.

INT. MONOLITH - DAY

A pregnant Neve, in labor, braces herself on the throne, streams of perspiration flowing down her face.

BACK TO SHIP HOLD

The top of the reactor simmers and smokes. Graphite blocks at the top of the reactor rattle and pop into the air.

EXT. OCEAN - DAY

Smoke belches from the ship's hold. Screeching gulls swirl above the ship.

BACK TO MONOLITH

Neva, eyes squeezed shut, gives birth to a black snake, which descends from the throne, enters the dish at the center of the room and swallows the small Earth.

EXT. BEACH - DAY

White people lying on the beach stand or sit up and look toward the approaching ship and its billowing smoke. Flakes of burning hot graphite fall on the arms and legs of the White people. They turn and run.

EXT. DISNEYLAND - DAY

Graphite particles descend on the Matterhorn, staining it black.

RETURN TO BEDROOM - NIGHT

David wakes up to see Neva in bed next to him.

NEVA

Don't be afraid.

EXT. DESERT - DAY

David and Mars watch a film crew shooting a car commercial in the desert. A woman in a black gown stands next to a vehicle covered in a black shroud.

DAVID

The shroud from Hussein's dream?

A cord outside the camera's view pulls the shroud off a black luxury car.

MARS

The shroud of revelation. A classic myth. When the shroud is pulled away, the consumer subconsciously believes a divine truth has been revealed. He buys the truth. He buys the car.

Film crew members unfold another shroud on the car.

DAVID

Is that what the council is doing now, selling our research to ad agencies?

MARS

We can use mythology for good, to grow the economy. We need to disarm and monetize the myths before they become weapons in the hands of fanatics.

EXT. PORT - DAY

SUPER: KARACHI PORT, PAKISTAN

Noon and Neva, wearing a black veil, watch a crane lower a net-wrapped stack of black graphite cubes into the hold of a bulk cargo ship.

INT. WILSON HALL ATRIUM - DAY

Scientists walk past the Fermi sculpture.

INT. COUNSELING ROOM - DAY

Leslie sits on the couch. Seka, at her desk, pokes a syringe into a bottle and fills it up.

SEKA

Lie down.

LESLIE

What are you doing?

SEKA

You're hiding the truth, hiding it in these stories about changing history.

Leslie lies down. Seka injects the drug. Leslie sees the stack of plush toys on the corner table become fuzzy.

INT. BEDROOM - NIGHT - FLASHBACK

A stack of plush toys on a corner table sharpens into focus. The doorknob jiggles. Leslie at 12 clutches her blanket.

FATHER (O.S.)

Leslie, don't play games.

INT. HALLWAY - NIGHT

Leslie's father opens the door with a small, ancient black key.

INT. BEDROOM - NIGHT

The father sits at the edge of Leslie's bed.

FATHER

How is daddy's little girl? It's time for another lesson in love.

He pulls her blanket back, then unbuttons the first button on Leslie's pajama top.



INT. COUNSELING ROOM - DAY

Leslie, lying down, clutches a throw pillow. Seka sits on the chair next to the couch.

SEKA

See, that was everything. No nuclear war, no living inside Lee Harvey Oswald.

LESLIE

No.

INT. HALLWAY - NIGHT

Leslie looks at the sign on the door: Dr. Seka Linh, Counselor. She slips a credit card into the door latch and turns the knob.

INT. SEKA'S OFFICE - NIGHT

Leslie briefly peers into the counseling room, seeing the stack of toy animals. She then goes to Seka's desk and jiggles a locked desk drawer. She tries but can't open any of the file drawers.

She enters an unlocked closet and turns on a closet light. On one shelf is a statue of Kali, on another is a replica of the Maltese Falcon. An ancient black key on a ring hangs from a nail on the closet wall.

INT. HALLWAY - NIGHT

Leslie exits Seka's office.

INT. HAYNES' OFFICE - DAY

Haynes is behind his desk, reading a report: a stack of four stapled sheets of paper. Leslie is seated opposite him, in tense anticipation. Haynes looks up at her and holds up the report.

HAYNES

What did you expect me to do with this?

CONTINUED

LESLIE

I think we should alert the government.

HAYNES

And tell them what, to be on the lookout for melting reactors on ships?

LESLIE

Why not?

HAYNES

Well, you can work on this on your own time.

She bolts up and grabs the report out of Haynes' hands.

LESLIE

I'm not going to be ignored.

She leaves the office. Haynes gets on the phone.

HAYNES

I want to speak to Leon Mars. Tell him Doctor Haynes called.

INT. DAVID'S BEDROOM - NIGHT

David sleeps with Neva.

INT. OLD HOUSE - NIGHT - DREAM

Members of a female Black choir pass through the house, on their way out. David, naked except for a white towel he is clutching around his waist, ascends a staircase.

INT. OLD HOUSE BEDROOM - NIGHT

David enters the bedroom to find six attractive middle-aged women sitting on the bed.

DAVID

You have to leave. I need to get dressed.

They start to leave.

CONTINUED

DAVID

Maybe you can come back later.

None reply but look disappointed as they leave. David opens the dresser drawers but finds no clothes. He looks under the bed. When he looks back up, he sees his mother as a young woman who is wearing a black dress.

As he stands up, David becomes a small boy clutching the towel around his waist. His mother beckons him to come. As he goes to her, he drops the towel.

David's POV: He is now flying over a forest. He looks down to see in a clearing the walls of a cathedral with no roof. The spires of the cathedral form a crown.

RETURN TO BEDROOM

David wakes up. Neva faces him.

NEVA

Have you ever been in love?

DAVID

Desire, yes. Love, I guess not.

NEVA

When you are in love, your soul is naked. You asked the women in the room to leave because you would not bare your soul to them.

David turns his back to her. Neva leans over his shoulder.

NEVA

The last person to see your naked soul was your mother. When you are a child, you show everything in your heart.

A tear flows down David's cheek.

NEVA

When you open your heart, your soul is a cathedral open to heaven.

Repeat David's POV: He is flying over the cathedral with the open roof.

EXT. MAGELLAN COUNCIL BUILDING - DAY

A view of front entrance to a two-story Mediterranean-style building.

INT. MARS' OFFICE - DAY

Small ancient male statues and phallic symbols fill the office. A "Leon Mars - Chairman" nameplate is on the desk. Mars, seated at the desk, hands a photo of Leslie to David, who is seated opposite him.

MARS

Doctor Leslie Carney, a physicist at a Chicago area physics lab. She has come up with the idea that one could use a nuclear reactor as a weapon. Find out where she got the idea.

DAVID

Isn't this a job for the FBI or some other security agency?

MARS

We think she would be more comfortable talking to a fellow researcher. Her lab has cleared you to speak with her.

EXT. FERMILAB - TOP OF RAMSEY AUDITORIUM - DAY

Leslie stands at the rim of a circular pool, looking at an eight-foot tall, donut-like metal sculpture.

SEKA (V.O.)

Time is like the surface of this donut.

DAVID

Doctor Carney?

Leslie is still staring at the donut.

DAVID

Doctor Carney?

She turns toward him.

CONTINUED

DAVID

They said I would find you up here.

LESLIE

Pardon me. I was off in my own little world. You must be Mr. Compton.

DAVID

Yes, nice to meet you.

He extends his hand. They shake hands.

DAVID

I suppose physicists do a lot of daydreaming.

LESLIE

Have you ever read Salman Rushdie's The Satanic Verses?

DAVID

Fraid not.

LESLIE

One of the characters discovers that dreams are invading reality. He believes it means the end of the world is coming.

DAVID

Is that where your reactor weapon idea came from, in a dream?

LESLIE

No. More like a memory of what history used to be.

David takes out a notepad and starts making notes.

LESLIE

You're not writing that down, are you? I don't want people thinking I'm some kind of New Age kook. What is important is that we inform other scientists about this potential reactor threat.

CONTINUED

DAVID

Perhaps if we met later, over dinner,  
you might tell me more about this  
other history you remember.

Leslie backs away from him.

LESLIE

I'm afraid not.

EXT. FRONT OF WILSON HALL - DAY

David looks at the 32-foot-high hyperbolic obelisk at the  
large reflecting pool.

MATCH CUT:

STOCK PHOTO: Demonstrators gathered around the reflecting  
pool and the Washington Monument on August 28, 1963.

MARTIN LUTHER KING, JR. (V.O.)

I have a dream.

RETURN To reflecting pool at Fermilab. David sees Neva's  
(Seka's) reflection in the pool.

SEKA (NEVA)

You may have her.

DAVID

Her?

SEKA

Dr. Carney. You want her, don't you?

DAVID

I thought gods were jealous.

SEKA

I will not always be here for you.  
Call her.

DAVID

She didn't seem interested.

SEKA

She is.

INT. LESLIE'S LIVING ROOM - NIGHT

Leslie watches TV.

STOCK FOOTAGE: The Maltese Falcon. The Fat Man scratches the falcon with a knife and discovers it is a fake.

INT. BEDROOM - NIGHT

Leslie opens her eyes. Seka sits at the edge of the bed.

SEKA

What do you think of him?

LESLIE

I don't like men right now.

SEKA

He would be good for you. You can lose yourself in his darkness. And he is very bright. You can talk to him.

LESLIE

And what happens when he sees my breasts?

SEKA

Is that all that's bothering you?

LESLIE

Ha! Yes.

Seka pulls the comforter and sheet back to Leslie's waist.

SEKA

Do you want me to kiss them and make them better?

LESLIE

What!?

Sska starts to unbutton Leslie's pajama top. Leslie pulls Seka's hands away. Seka waits a moment then brings her hands back and continues unbuttoning the top. Leslie looks away.

LESLIE

Am I dreaming?

INT. TEXAS SCHOOL BOOK DEPOSITORY - DAY

Lee Harvey Oswald roles a hand truck to a stop and checks a requisition list. Clipped on his belt is a chain of keys, including one ancient black key. Hearing a scratching sound, he walks to the end of a row of storage shelves containing boxes of books.

He sees Seka writing on a portable chalkboard the words: VIETNAM: NUCLEAR WAR. She erases the "NU" in NUCLEAR and replaces it with "UN" to spell UNCLEAR WAR.

SEKA

Isn't that a lot better?

She walks over to Oswald and hugs him.

SEKA

Leslie, I know you're in there.

BACK TO BEDROOM

A wind wakens Leslie, who is alone in bed. She sees the window drapes move. She gets up to close the window but finds it is already shut. She hesitates a moment then puts her hand up to her bosom, looks down and smiles.

EXT. NATURE TRAIL - FERMILAB - DAY

Leslie and David walk past high grasses. Leslie looks up and sees a falcon. She points to it.

LESLIE

Is that a falcon?

DAVID

I don't know.

LESLIE

Does the falcon stand for something?

DAVID

Stand for something?

LESLIE

A symbol, a spirit guide, a god in mythology.

CONTINUED



DAVID

The falcon can represent the Egyptian gods Ra and Horus, a symbol of male authority.

LESLIE

The male authority is fake.

DAVID

Oh?

LESLIE

In the movie The Maltese Falcon the falcon was fake. It had no jewels.

INT. RESTAURANT - NIGHT

Leslie and David are dressed up for dinner in an upscale restaurant, with their entrees before them.

LESLIE

You said you were interested in my experiences of a different history. The movie The Maltese Falcon. I think there was a different movie in a different time.

DAVID

I think I saw it a long time ago on TV.

LESLIE

The fat man scratched the falcon and discovered there were no jewels.

DAVID.

That sounds right.

LESLIE

But I remember a different movie. The falcon was broken and there were no jewels inside. In that different history, there was a nuclear war and the falcon, the male authority, was destroyed. But in this timeline, the falcon was only scratched. You men are so lucky.

CONTINUED

DAVID

Well, if there was no nuclear war, we  
are all lucky.

They both take bites from their plates.

LESLIE

If the falcon is the male, what is the  
female?

DAVID

The female is the snake.

INT. LESLIE'S BEDROOM - NIGHT

Leslie, wearing black lingerie, opens a jewelry box atop a  
dresser and takes out and puts on a snake bracelet. David  
is lying in bed, face up. She sits on his chest and puts  
her hand with the bracelet up to his face.

LESLIE

Hiss.

SAME - LATER

Leslie lies with her back to David. His hands are cupped  
over her born-again breasts.

LESLIE

It's hard to tell what you're feeling.

DAVID

Sorry. I thought you were a goddess and  
could read my heart.

LESLIE

Really?

DAVID.

It takes a while to bare my soul.

LESLIE

Well, don't take too long.

EXT. FOREST - DAY

Neva, in black hood and robe, picks toadstools off the  
ground and stuffs them into a black pouch.

EXT. LESLIE'S HOUSE - DAY

Leslie and David stand at the curb, in front of a car. They embrace and kiss.

DAVID.

We both have to play this out.

Three White teenagers on bikes pass by, one squirting David with a water gun, another TEEN yelling at David.

TEEN

Take your stinking paws off her, you damn dirty ape!

David just grimaces.

LESLIE

Why didn't you do something?

DAVID

It's not worth the trouble.

LESLIE

Doesn't anything make you angry?

DAVID

Don't worry. I'll have my chance to get even.

INT. DAVID'S HOUSE - BEDROOM - NIGHT

David watches on TV a repeat of the Rodney King beating tape.

EXT. BEACH - DAY - FLASHBACK

Flakes of burning hot graphite fall on the arms and legs of the White people. They turn and run.

EXT. MAGELLAN BUILDING ROSE GARDEN - DAY

David watches as Mars prunes rose buds that have lost most of their petals and lets them fall to the ground.

MARS

Your report is inadequate.

CONTINUED

DAVID

Doctor Carney didn't have much to say.

MARS

She said she wants to give the reactor-as-a-weapon idea to other scientists.

DAVID

Yes.

MARS

Have you seen Neva again?

DAVID

No.

MARS

Be careful of those women. They are all whores.

INT. DAVID'S KITCHEN - DAY

Neva opens the freezer section of the refrigerator and frowns at the stacks of frozen dinners.

INT. BEDROOM - DAY

David awakens to the sound of banging pots.

BACK TO KITCHEN

David, in a bathrobe, enters. On the stove are two frying pans and two pots of water. Neva removes a carton of eggs from one of three full grocery bags on the counter.

NEVA

I need to teach you how to cook.

INT. MARS' OFFICE - DAY

David sits opposite Mars.

MARS

I haven't read anything more about your dream, the light in the ceiling.

CONTINUED

DAVID

I guess that was a dead end.

MARS

I think that dream is important. I would propose hypnosis, perhaps medically supervised, to help you find the truth.

DAVID

What do you mean, medically supervised?

MARS

Medications can clear the pathways to your subconscious. Are you with me on this?

DAVID

I'll have to think about it.

INT. BASEMENT - DAY

Mars clicks on the wall switch. A harsh light carves a cone around a large, straight-back metal chair in the center of the room. Black leather belts hang from the arms, legs, and neck brace of the chair. At the side of the chair is a shiny metal cart. Atop the cart, syringes and surgical instruments fill a metal tray.

INT. DAVID'S BEDROOM - NIGHT

On his bed, David finds the black pouch full of toadstools and an envelope. He opens the envelope to find a plane ticket to Honolulu and a union National Shipping Card.

INT. MARS' OFFICE - DAY

Mars opens his bottom desk drawer and pulls out a semiautomatic handgun and a silencer.

INT. HONOLULU INTERNATIONAL AIRPORT - DAY

A female GREETER wearing a lei and holding a sign saying "DAVID COMPTON" meets David near the baggage carousel.

CONTINUED

He is wearing a backpack and carrying a duffel bag. She places the lei around his neck.

GREETER

Neva wishes you a successful voyage.

EXT. HONOLULU HARBOR - DAY

David exits the car, carrying the backpack in one hand and the duffel bag in the other. The female greeter drives off.

EXT. SHIP'S STERN - DAY

David and Noon look at the receding harbor.

NOON

Latham killed those Black soldiers.  
He and Mars were working together.

EXT. SHIP'S DECK - DAY

David and Noon look down at the closed hatch cover.

DAVID

What does the captain and crew know?

NOON

They think they are smuggling heroin.

INT. SHIP CABIN - NIGHT

David is sleeping in a small, private cabin.

EXT. PLAYGROUND - DAY - DREAM

A six-year-old David in a parka climbs alone near the top of a jungle gym. He looks up to see the sun peeking through clouds. He puts one hand up to his brow to shield his view. His other hand loses his grip. He falls to the ground and loses consciousness.

The young David wakes up to see Neva dressed in a white nurse's outfit.

NEVA

You can be hurt when you reach for the  
light.

INT. SHIP'S GALLEY - DAY

David empties the toadstools from the pouch, dices them, then sprinkles half of them on omelets on the grill.

EXT. OCEAN - NIGHT

The ship's prow cuts through the water. On the bow is the name "AL-UZZA."

INT. COLLIDER DETECTOR ROOM - DAY

Haynes and Leslie stand on a catwalk above the 30-foot-high detector with its donut-shaped mechanism.

HAYNES

Have you given any thought to the people who work here?

LESLIE

I don't understand.

HAYNES

What do you think Congress will do with our budget when you spread ideas that help nuclear terrorists. Don't you have any sense of responsibility?

LESLIE

I have a responsibility to the truth.

INT. DAVID'S CABIN - DAY

David puts on a radiation suit.

INT. SHIP HALLWAY - DAY

David steps over the body of a dead crewman.

INT. TEXAS SCHOOL BOOOK DEPOSITORY - DAY

Oswald places the last box on a waist-high stack of boxes in front of the easternmost window. He picks up the long narrow package leaning against the wall. He unwraps the brown paper; inside is a rifle with a scope.

INT. SHIP CARGO HOLD - DAY

David, in the radiation suit, pulls away a black tarp covering the reactor pile. He starts removing rods from the reactor.

INT. TEXAS SCHOOL BOOK DEPOSITORY - DAY

Oswald, crouched, points the rifle out the window. Seka stands behind him. Oswald looks through the scope.

SEKA

Now, do it now.

Oswald fires three times.

STOCK FOOTAGE: ZAPRUDER FILM

Kennedy's head jerks back.

BACK TO DEPOSITORY

The key ring falls from Oswald's belt into Seka's hand.

INT. MONOLITH

The pregnant Neva, on the throne, holds two key rings with the ancient black key on each. She is wearing a kind of chastity belt below her pregnant belly. She unlocks the belt and tosses it aside.

INT. CARGO SHIP BRIDGE - DAY

Noon finds a dead crewman lying on the floor. He goes to the bridge control panel and flips a switch. He looks up and sees the approaching shore of Sunset Beach, Orange County, California.

EXT. SHIP DECK - DAY

The cargo hold begins to slide open.

INT. CARGO HOLD - DAY

The long, thin streak of light grows wider until a large block of sky appears through the open cargo hatch. Below, David, in the radiation suit, stands by the reactor.

CONTINUED



He holds a control rod. At his feet are five other rods.  
 CU: David's face, behind the hood.

EXT. BEACH - DAY - VISION

Two solid-color beach umbrellas resting on their spokes intersect a path of ocean. The ship Al-Uzza approaches through the "cleavage" of the umbrellas. Nearby, four boys - White, Black, Asian, and Hispanic - sculpt a Kaaba-shaped cube in the sand.

MARTIN LUTHER KING, JR. (V.O.)

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

INT. CARGO HOLD - DAY

David points the control rod end toward one of the reactor holes. He turns to see the airport greeter, who changes into Neva, her hands over her pregnant belly. He puts the control rod back in.

NEVA

Don't you want our baby?

DAVID

You can both go to hell.

INT. MONOLITH

The pregnant Neva, on her throne, gives a startled gasp.

SERIES OF SHOTS:

- A. David sticks a second rod in the cube.
- B. Neva groans.
- C. David puts the third and fourth rods in the cube.
- D. Neva looks down at the snake churning in her belly.
- E. David puts the fifth rod in.
- F. The snake bulge is pushing up inside Neva's chest. Blood trickles from Neva's mouth.
- G. David pushes the final rod in.
- H. Neva's neck snaps back, her mouth opens wide, and a horrendous scream shakes the room.

INT. CARGO HOLD - DAY

David climbs rungs on the ladder attached to the hold wall.

INT. MONOLITH

A black coffin floats through the tunnel in the monolith.

EXT. SPACE

The coffin emerges from the tunnel of the monolith and heads toward the sun.

INT. CARGO HOLD - DAY

David, near the top of the hold, raises a hand to block out the sun. A falcon swoops down on him. David flails a hand at the bird. The other hand slips off the rung. He falls, hitting the floor of the hold.

INT. BEDROOM - DAY

Leslie, dressed for work, looks into her dresser mirror as she brushes her hair. The mirror image blurs.

INT. DALLAS POLICE STATION BASEMENT - DAY

Lee Harvey Oswald's POV: Oswald leaves the elevator and is greeted by reporters, the clicking of cameras and the popping of flashbulbs. Jack Ruby steps toward him and shoots him.

BACK TO BEDROOM

Leslie drops the brush and turns around from the mirror to see Mars pointing a gun with a silencer at her. He fires. Her hands reach for her bloodied stomach. She doubles over and falls.

EXT. MONOLITH

Renter the hole of the tunnel in the monolith.

INT. MONOLITH TUNNEL

Travel down length of tunnel.

INT. MONOLITH ROOM

Enter a round chamber which now has the arched columns of a cathedral. In the center of the room, Leslie lies on a bed. David, naked except for a white towel he clutches around his waist, approaches the bed. He drops the towel.

INT. CHURCH - DAY

The female Black choir members from David's cathedral dream stand in front of the altar, singing U2's Mysterious Ways.

Above the choir are three stained glass windows. In the left window, Neva, wearing a gray gown, holds a Kaaba-shaped cube in her hands. The moon is at her feet.

In the right window, Leslie wears a sleeveless blue gown, the Earth at her feet. A snake is coiled around her right forearm.

In the center window, David, in a beige robe, holds a black rod in his right hand. A falcon sits on the gloved forearm of his extended left hand. The sun is at his feet.

FADE OUT.