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You'll find something interesting.

SECOND LIFE (FIRST DRAFT)

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EXT. FRONT OF A HOUSE – EVENING

It is an old huge luxurious house recently repaired. In front of it are stairs made from stone which ends into an alley covered by same stone as stairs.

The alley continues in front of the house where at a hundred meters end with a metallic gate which just opens.

A black car enters on the alley and continues until in front of the house where it stops.

The driver’s door opens and from the car gets out DANIEL, early thirties, black hair and expansive suit. Calm, from the right seat takes his suit case and steps on first stair a second before from the back of the house appears a small fat man covered with oil and dust on his entire body – DASTAN, Daniel’s mechanic.

DANIEL
(seeing him)
What happened with you?

DASTAN
Sorry sir. I’ve changed the oil to Audi and it fall on me.

DANIEL
Are you hurt?

DASTAN
No sir. Just sticky.

DANIEL
Clean yourself and...
(pointing to the car)
...take it to the garage.

Dastan bows and in hurry disappears from where he came.

DASTAN (V.O.)
(screaming)
I can’t come tomorrow.

DANIEL
(smiling)
No problem.

Continues to the stairs until arrive in front of house’s huge wood made door. From a pocket takes out a pair of keys and opens the door entering inside.
INT. CORRIDOR – CONTINUOUS

A circular corridor semi dark, which in opposite position of the entrance has two circular stairs which are going up to the next level.

In the left of the entrance is a glass made door beyond which is seen a huge living. In the right is same glass door which shows a kitchen.

Between the upstairs is another door but made from wood.

Daniel enters inside and after a second automatic lights start lighting all around.

Light reveals more details of the house - red wood decorations on the walls. A small glass table in left of the entrance with a few pictures with Daniel and a girl, Isabella, his ex, in different situations.

Next he puts his suit case near the glass table, takes of his coat and hangs it on the hook on the left side of the door.

After this he takes off his shoes, puts them under the coat and goes into the living room.

CUT TO:

INT. LIVING ROOM – CONTINUOUS

It’s a huge circular room with a transparent glass wall showing garden beyond, with a low glass table in front of the couch. On the wall in front of the couch a large TV screen starts together with ambient lights, while Daniel enters into the living.

A small table is in left of the coach, with pictures with Daniel and Isabella, in different situations, different from those from corridor.

Between pictures is a vase with white roses.

Entering into the living, Daniel looks first at TV and with hand gestures changes the channels until a news channel appears showing images from a plane accident.

Then he goes to a door behind the couch, opens it and disappears beyond it.
INT. LIVING ROOM - LATER

Daniel enters back into the living, dressed in a bathrobe and with wet hair and goes to the bar in the left. From here he takes a transparent bottle filled with a brown liquid and a glass, and then he goes to the couch where he sits on it.

He looks at TV screen while he puts drink into the glass. Then he drinks half of it and leaves his head back, closes his eyes and sighs long.

CUT TO:

INT. LIVING ROOM - LATER

Daniel drinks the last half on the glass and fills it again.

CUT TO:

INT. LIVING ROOM - LATER

Same thing, this time he empties all glass.

CUT TO:

INT. LIVING ROOM - LATER

Daniel, visibly drunk puts almost empty bottle on the table close to the edge and finishes the last glass, leaving his head back and closes his eyes.

Seconds later the glass falls down from his hand, on the floor and stops on a side near the couch.

TV continues to show images of underwater landscape while the lights are closing slowly leaving the blue lights of the TV screen to cover all around the living room.

CUT TO:

INT. LIVING ROOM - NIGHT

The TV continues to show images of underwater landscapes, Daniel is lying on the couch, sleeping and through the glass wall which shows the garden overhead, lights in the garden, their yellow light cover the side close to the glass.

Slowly, the light from outside grows and emerges into the living covering the blue light from TV.
Suddenly, the light stops for a second and then blows in silence covering everything in yellow which transforms fast in white light then next turns all to black.

CUT TO:

INT. LIVING ROOM - MORNING

From outside, sunlight enters through the glass wall, covering all inside.

TV is on, showing same images from the plane accident shown last night, the bottle is in the middle of the table, half filled with the brown liquid, the glass is close to the coach sitting normally not on the side like it was when he fell from Daniel's hand.

Daniel is sleeping on the couch on a side.

Moments later he opens his eyes and surprised looks at TV screen for a few seconds as he is in another place and tries to understand what happens.

Blinks fast a few times and easy he stands up from the couch looking around surprised.

Turns back to TV and watches a few seconds the images from TV which just changed to the underwater landscapes.

DANIEL

What a...

Images continue with underwater landscapes while Daniel looks at the bottle from the table then at the glass from the floor.

He takes it and looks thinking at it, then puts it near the bottle and turns to the door behind him.

He stops for a second thinking, then takes the bottle from the table and looks at it. He takes the cork and smells it.

DANIEL (CONT'D)

(surprised)
What in the name of God is this?

He puts back the bottle and goes to the door.

CUT TO:

INT. BEDROOM - LATER

A large bedroom, looking perfectly arranged with a large bed with a TV in front of it, two night stands on either side of the bed and a wardrobe near the TV.
An entire glass wall shows the green of the garden beyond it.

Bedroom’s door opens slowly and still wondering, Daniel enters inside looking around.

First he looks at the bed then at the wardrobe then he stops for a few seconds thinking.

After this he turns back and goes out from the bedroom.

CUT TO:

INT. KITCHEN - LATER

Daniel, now changed in a suit enters inside. Like the bedroom earlier, all in the kitchen is looking like new and perfectly arranged.

Surprised he goes to the coffee maker and puts in a cup some of it.

He drinks and disgusted spits it in the sink.

DANIEL
Damn. Worst coffee ever.

Next he empties the coffee from his cup and from the coffee maker into the sink and out of the cabinet over him takes out a bag of coffee looking at it.

The bag looks brand new and Daniel reads expiration date. Nothing is seen there.

DANIEL (CONT’D)
Weird.

Smells the coffee from the bag and puts it back.

DANIEL (CONT’D)
I’ll drink at the office.

Washes the cup and the coffee maker and minutes later exits from the kitchen.

CUT TO:

EXT. FRONT OF THE HOUSE - LATER

Daniel dressed in a suit and with his suit case in his left comes out from the house closing the door.

Next he turns around looking at the bottom of the stairs.

Sighs and in a hurry steps on the stairs until arrives down on the alley.
Suddenly from back alley appears a black car and stops in front of him.

From driver’s seat comes out Dastan, visibly changed and new clothes on him.

Daniel follows him with his eyes until Dastan arrives near him with car’s keys in his right stretched.

    DASTAN
    Are you alright sir?

    DANIEL
    Yes. Who arranged inside?

    DASTAN
    (thinking a second)
    I did sir.

    DANIEL
    You!

    DASTAN
    Yes sir.
    (thinks another second)
    I’ve seen from the garden that is a mess inside and yesterday not having what to do I’ve cleaned inside.

    DANIEL
    I appreciate but how did you open the door?

    DASTAN
    (thinking a second)
    It was open.

Daniel looks curious at him and takes the keys from his stretched hand which remained in the same position since the start of their conversation.

Next he goes around the car and enters it after he throws the suit case on the passenger seat.

    DANIEL
    Take care.

Dastan approves from his head and Daniel starts the car in the same time while the gates from the end of the alley open and another black car appears on the alley.

Daniel stops his car and gets out looking surprised, first at Dastan then at the approaching car.

The car stops in front of Daniel’s car and from inside comes out ALEX, mid-thirties, dressed in an elegant black suit.
DANIEL (CONT’D)
What are you doing here?

ALEX
(stretching his arms)
I meet a friend and I thought it is a good idea to take you to the office.

DANIEL
You never did this before.

ALEX
Everything has a beginning.

DANIEL
I’ll drive myself.

ALEX
Please. Let me drive you.

He looks insistent at Daniel, which seconds later approves and enters into his car from where he takes the suit case.

Next he goes to Alex’s car.

Alex smiles.

ALEX (CONT’D)
Good idea.

DANIEL
(before entering into the car)
Dastan, park it and you are free the rest the day.

DASTAN
OK sir.

Alex goes inside the car turns it and goes to the gates exiting from the alley.

CUT TO:

INT. CAR - LATER

Alex is driving calm while Daniel looks outside to the people from the street and the houses behind them.

ALEX
(smiling)
Are you alright?

DANIEL
Yes.
ALEX
You don't look alright.

DANIEL
I feel strange since I woke up.

ALEX
Why.

DANIEL
I don't know. All inside looks a bit changed, Dastan cleaned inside the house, coffee has a strange taste and...

ALEX
(smiling)
Bad sleep I think.

DANIEL
Probably.

CUT TO:

EXT. STREET - CONTINUOUS

The car continues on the street until at an intersection where it turns to left.

All around looks brand new.

DANIEL (V.O.)
I don't remember that mister Raj changed his house's color.

ALEX (V.O.)
But he did it.

DANIEL (V.O.)
Strange.

INT. ELEVATOR - LATER

Inside are Daniel and Alex, standing calm and looking at the numbers which are changing upward.

A sound is heard and the doors open showing the activity beyond them. Men and women walking and talking fast. A good looking secretary with black glasses approaches on them.

SECRETARY
The transfer has come.

DANIEL
(looking at her)
Good.
Alex steps out from the elevator and walks into the right.

ALEX
See you later.

DANIEL
OK.

(looks at the secretary)
Where is Anna?

SECRETARY
She quit.

DANIEL
Quit?

SECRETARY
Yes.

(serious)
I'm Gina. Your new secretary.

DANIEL
(suspicious)
I'm the owner of this and I don't know that my secretary has quit.

A young woman stops from her walk and looks at him while her eyes blinks fast two times.

GINA
I'm sorry. I was announced this morning to come here.

DANIEL
By who?

GINA
My agency.

DANIEL
(start to walk)
Call Anna and ask her to come here to see what happened.

GINA
OK. You have a file on your office. A man brought it.

DANIEL
Which man?

GINA
He left no name. He told me that you know about it.

DANIEL
OK.
GINA
Would you like something?

DANIEL
Yes. Anna and breakfast.

GINA
Right away.

Fast she turns back and goes in his right between two small desks where two men are talking at the phone.

INT. OFFICE - MOMENTS LATER

Daniel enters inside through the glass door and looks around, thinking. He sees the file from his desk and goes there opening it.

DANIEL
Right. That guy with his web site.
(pushes a button on the desk)
Anna?
(pauses)
Gina?

No answer.

Angry he takes of his coat and puts it on a hanger near the glass wall which shows the other desks from the other side. He goes out and looks into the left for a few seconds then he comes back.

From the right suddenly appears Gina and enters inside after him.

GINA
You called me?

DANIEL
(turns to her)
Yes.
(points to the desk chair)
Who change the chair?

GINA
(after short time)
This morning I saw two men from maintenance changing it.

DANIEL
And what did they say?

GINA
That Alex approved.
DANIEL
Right. Alex. Call him please.

GINA
(turning to the door)
Right away.

DANIEL
Did you call Anna?

GINA
(without to turn)
I’ve ordered breakfast. In a moment.

She goes out from the office and turns to right.

Daniel sighs long and sits on the chair looking around at his desk.

Seconds later Alex enters into the office in a hurry.

ALEX
What do you want? I need to finish something.

DANIEL
(turns to him)
It’s some kind of a joke?

ALEX
(surprised)
What.

DANIEL
(stretches his hands)
Everything around.

ALEX
(approaches)
What do you mean?

DANIEL
Since this morning I’ve observed a lot of different things that are changed....

A buzz interrupts him. He pushes a button from the telephone.

GINA (V.O.)
Anna doesn’t answer.

DANIEL
Keep trying.

GINA (V.O.)
OK.
DANIEL
(looking at him)
From the elevator. The girl from
desk three, yesterday was blonde,
today is brunette.

ALEX
It seems she changed colors.

DANIEL
She hates that color.

ALEX
How do you know?

DANIEL
She told me at the interview.

ALEX
(looking at him with high
attention)
Are you alright? You are very
cranky today.

DANIEL
Where is Anna?

ALEX
She quit.

DANIEL
She quit?!

He rubs his face with his hands.

ALEX
Take a break today.

DANIEL
I'm OK.
(takes the file)
That friend of you left me this.

ALEX
(approaching)
Which one?

DANIEL
With that web site.

ALEX
Yes. Yes. I remember.

DANIEL
What do you think?
ALEX
Why not. Give it to Paul. He will solve it.

DANIEL
I will.

Alex turns around and gets out from the office with no other words. Daniel looks serious after him until he disappears between the desks.

Next he continues to looks around until another buzz is heard.

DANIEL (CONT’D)
(pushing a phone’s button)
What.

GINA (V.O.)
I can’t find Anna. I’ve called all her friends from our contacts and no one saw her.

DANIEL
Damn it. Find her.

GINA (V.O.)
OK.

Buzz and off, he releases the button and stand up going to the small bar near the huge window. Here he looks outside while from a bottle puts orange juice into a glass.

Office’s door opens behind him.

He turns back and looks in that direction where a young boy is sitting with a bag into his hands.

BOY
Your order.

DANIEL
Right.
(pointing to desk)
Put it there.

The boy complies, goes to the desk and carefully puts the bag on it then he turns around and goes to the door watched by Daniel.

DANIEL (CONT’D)
(before the boy goes out)
You have not forgotten anything?

BOY
(stops and turns to him)
Ah. I’m sorry.

(MORE)
I'm in hurry.

Daniel opens a drawer from where he takes out two bills and gave them to the boy who takes the bills carefully then he turns around to the door.

BOY (CONT'D)
(taking out)
Thank you.

He follows with his eyes the boy who gets out from the office and turns to right disappearing beyond.

Then he finishes the drink and takes the bag from the desk opening it.

CUT TO:

INT. OFFICE - LATER

Daniel is sitting at the desk looking bored at the monitor in front of him.

Alex appears from outside entering into the office in a hurry.

This makes him wince.

DANIEL
(looking at him)
What.

ALEX
(excited)
Let's go out tonight.

DANIEL
I don't know.

ALEX
(going to the bar)
Come on.
.puts drink on a glass
It will be fun.

DANIEL
I think I'll stay home.

ALEX
It is arranged.

DANIEL
(looking surprised at him)
What?
ALEX
I told everyone to come.

DANIEL
Please.

ALEX
No please. Its party tonight and you will come. No excuses.

DANIEL
(bored)
OK. We'll see.

ALEX
(empties the glass)
It's set then.

In a hurry he walks out to the door and seconds later disappears beyond fast as he came.

CUT TO:

EXT. CLUB - EVENING

Cars arrive from the street in front of it and park along it.

From a red one Alex comes out from the driver's seat followed by Daniel from the passenger seat.

Unlike Alex who is well disposed, Daniel is very serious.

Both, Alex and Daniel start to walk to club's entrance where between all kinds of people wait their friends - DELIA, RONI and DIANA.

Diana sees them approaching and smiling starts to walk fast in their direction.

DIANA
(to Daniel)
You came at last.

DANIEL
(forcing a smile)
Yes I did.

Diana embraces him and kisses him on the cheek. Makes the same with Alex then all three goes to the rest of the group.

RONI
Welcome man.

All three shake their hands and turn to the entrance.

ALEX
The rest?
DELIA
Are waiting inside. Come on. Let's go.

One after other all goes inside.

CUT TO:

INT. CLUB - LATER

Crowd, noise, drunk and dancing people, smoke, everything you need in a popular club.

Among the crowd, Daniel and his friends make their way to the place with tables, where at a round one in the middle, are sitting MARGIE and her boyfriend and another boy - her BROTHER. They are kissing while her brother does something on his phone.

ALEX
(to Margie)
Hy girl.

MARGIE
(embarrassed)
Hy.

ALEX
(looking around)
Isabella?

MARGIE
(pointing through the crowd)
At the bar.

Daniel visibly affected of this tries to hide it looking around at a group of girls dancing wild near them.

RONI
(to Daniel)
Relax man. You'll be fine.

MARGIE
Come have a sit.

She pushes her boyfriend to her brother and pulls Daniel near her.

MARGIE (CONT'D)
You stay here.

Daniel sits down followed by the rest of the group except Alex which stays up and starts to dance slowly.

Moments later he turns back looking around.
ALEX
Does someone know when we will get our drinks?

MARGIE
That's why they go at the bar, but I don't know what they are doing.

ALEX
I'm going after them.

Making his way through the crowd disappears seconds later.

RONI
(lightening a cigar)
Hey Daniel, how the business works?

DANIEL
Works well, thank you.

RONI
How about new HTML?

DANIEL
(looks surprised at him)
What about it?

RONI
Your opinion?

DANIEL
I'm satisfied of it.

RONI
Do you use it?

DANIEL
In future projects. Yes.

Suddenly from the crowd appears Alex with a bottle and a few glasses, followed by angry ISABELLA with other glasses, and DARIUS, her boyfriend which is embarrassed.

ALEX
I found them. No one is free to serve us so I will serve you tonight.

Next, Alex puts the bottle on the table and the glasses in front of each other. Isabella does the same to others without a glass in their front.

She stops at Daniel looking calm in his eyes. He does the same.

DANIEL
Hy.
Next, Alex fills all the glasses with drink, while Darius sits in his left near Delia. She looks wondering at him then at Isabella. He smiles, she doesn’t.

One by one all takes their glasses drinking slowly.

CUT TO:

INT. BATHROOM - LATER

Two girls arrange their hair while the door opens. Diana followed by Isabella enters followed seconds later by visibly drunk, Margie.

All three changes smiles to the other girls while they are going outside.

MARGIE
Damn, I feel good.

DIANA
Easy girl.

MARGIE
(dancing)
Why. I feel so good.
   (taking a pack of cigars from her purse)
Let’s smoke.

She stretches her hand to Isabella which sad refuses and next to Diana which takes one. She does the same and after she lights Diana’s cigar lights her too inhaling long.

DIANA
(to Isabella)
What’s wrong girl?
   (inhales)
You were sad all the night.

Isabella remains in silence.

MARGIE
Yes. I’ve seen it too. Tell us. What’s the problem?

ISABELLA
(low voice)
Darius.

MARGIE
What about Darius?
ISABELLA
He kissed a girl he meets while we were at the bar.

DIANA
Oh God, girl. What is wrong with this?

ISABELLA
On her mouth.

MARGIE
Everyone does this.
(to Diana)
Right?

DIANA
Yes.

ISABELLA
I didn’t feel very well.

DIANA
What he told you?

ISABELLA
That she’s an old friend.

DIANA
Maybe she kisses him.

ISABELLA
No. I’ve seen him in bar’s mirror. He kissed her.

DIANA
Don’t worry girl. It’s nothing serious.

ISABELLA
I don’t know.

MARGIE
(extinguishing her cigar)
Then, smile and let’s go back to the table.

She pulls her hand and both gets out from the bathroom while Diana remains, continuing to smoke. She suddenly with poker face closes her eyes.
INT. TABLE - LATER

Daniel forces to look relaxed while Margie kisses her boyfriend near her brother which is still looking at the phone.

The rest of the group is dancing close to the table. Isabella and Darius are missing.

DELIA
(pulls Daniel)
Come on. Let's dance.

DANIEL
No.

DELIA
Come on. Don't let a girl to dance alone.

Daniel stands up and starts to dance with her, looking time to time around in the crowd. He sees Isabella and Darius at entrance gesturing to each other.

Delia pulls him close to her but Daniel stops when he sees Isabella going outside fast.

ALEX
(seeing the scene too)
Leave her.

DANIEL
No. Something is wrong.

He leaves Delia dancing alone and walks through the crowd to the exit door.

Darius sees him and turns to the bar fast.

EXT. CLUB - LATER

Here Isabella sits near the road looking around sad.

Daniel comes out and goes to her direction.

DANIEL
Hey.

She turns surprised to him.
ISABELLA

Hy.

DANIEL

Are you alright?

ISABELLA

No.

A taxi appears and she signs it. The car stops close to her. She opens the door and goes inside opening the window.

ISABELLA (CONT’D)

We will talk another time. OK? I’m not well right now.

DANIEL

OK.

The car starts and seconds later disappears at first intersection.

Daniel watches it until disappear then turns to the club entrance from where just comes out Alex. Seeing him Alex walks calm in his direction.

ALEX

(arriving in front of him)

Let her go.

(pauses)

Let her go. You’ll hurt yourself and her too.

DANIEL

Something is wrong. Everything is wrong.

ALEX

What makes you say this?

DANIEL

I don’t know. I feel it.

ALEX

(looking behind him)

Take my car and go home if you want.

DANIEL

No. I’ll walk.

ALEX

It’s far.

DANIEL

It’s OK.
Daniel stretches his hand to him and turns around starting to walk.

ALEX
We’ll see in the morning?

DANIEL
(walking away)
If you’ll wake up.

ALEX
(smiling)
I will.

DANIEL
OK. Then we’ll see in the morning.

Daniel continues to walk away from him, while Alex with poker face watches him until he disappears into the night.

CUT TO:

INT. TAXI - NIGHT

Isabella with head resting on the window looks sad at buildings on the street.

CUT TO:

EXT. STREET - SAME TIME

Daniel walks on the street, looking serious around - a group of young kids laughing near a coffee shop, a police car crossing near him.

CUT TO:

INT. TAXI - SAME TIME

Taxi stops, while Isabella still looks outside dreaming. Taxi driver signs her that they arrived. She startles, pays him and gets out from the car. Sad looks back at the empty street while the taxi driver with poker face looks at her a few seconds.

CUT TO:

EXT. FRONT GATE - NIGHT

Daniel arrives here walking slow and stops in front of it. Still calm turns back looking at the same empty street as Isabella did on her street.
The gates open with a metallic noise making him to turn to them and seconds later he is on the alley in front of the house.

CUT TO:

INT. BEDROOM - LATE NIGHT

Lights off and all the light comes from outside showing Isabella, lying on the bed looking at the ceiling sad.

Silent covers all around.

Suddenly on the night stand the phone rings. She ignores it but the phone continues to ring until voice mail enters.

Silence again for a few seconds.

The phone starts again.

This time she turns to the night stand and picks it looking at the screen waiting.

She answers putting it on her ear.

    DANIEL (V.O.)
    (calm)
    Are you awake?

        ISABELLA
        (hesitating)
        Yes.

        DANIEL (V.O.)
        I will not keep you, but I want to ask you something.

        ISABELLA
        OK.

        DANIEL (V.O.)
        Did you feel?

        ISABELLA
        What.

        DANIEL (V.O.)
        I don’t know, but since yesterday I...

        ISABELLA
        Strange and strangers?

        DANIEL (V.O.)
        Yes. It’s all familiar but strange in the same time.
ISABELLA
I feel it too.

DANIEL (V.O.)
Yesterday, Dastan cleaned the house, last night Roni asked me about HTML and he before he had no idea what that is and the buildings...

ISABELLA
What about them.

DANIEL (V.O.)
They look brand new.

ISABELLA
I don’t know about the buildings but I know about people around me.

DANIEL (V.O.)
I’ve seen too. Sorry for this but you and Darius were very much in love but last night didn’t was like that.

ISABELLA
I know. That’s troubles me.

DANIEL (V.O.)
What’s next?

ISABELLA
I don’t know. I’ll talk to him.

DANIEL (V.O.)
OK. I’ll leave you now. Good night.

ISABELLA
(waiting a second)
Good night....
(waiting)
... and thank you.

DANIEL (V.O.)
No problem. Call me if you want to talk. I’m here.

ISABELLA
I know. By.

She ends the call and puts back the phone on the night stand.

Next she lies back looking at the ceiling.
INT. BEDROOM - SAME TIME

Lights on.

Daniel just ended the call and puts his phone on the nightstand looking on the window outside into the garden where shadows of trees move slowly under wind’s action.

Sighs and closes his eyes and seconds later the lights turn off leaving the darkness to cover everything.

INT. COFFEE SHOP - AFTERNOON

Daniel is in on a table close to the window. A hot cup of coffee is in front of him. A pack of cigars near it.

Outside just arrive Alex and Delia. They enter fast inside and walk to his table.

ALEX
Hy.

DANIEL
(forcing a smile)
Hy.

DELIA
Hy.

DANIEL
Hy.

Delia sits down in front of Daniel followed by Alex.

DELIA
What’s going on?

DANIEL
I want to talk to you.

ALEX
(taking out his pack of cigars)
About what?

DANIEL
I don’t know.
(looks at him)
Do you feel?
DELIA

What?

Daniel looks at her thinking.

ALEX

(lightening his cigar)
Yes. What.

Daniel looks at him same as at Delia.

DANIEL

I don't know. I feel under pressure.
(drinks coffee)
And the temperature is very high for this period. Don't you feel that?

ALEX

(looking at Delia)
Yes. You are right.

Both Alex and Delia smile on each other.

DELIA

Yes. That's about. I feel it too.

DANIEL

Isabella?

DELIA

(sad)
They broke up.

Alex sighs, while Daniel looks at him under the eyebrows.

DANIEL

Yes. Sad.
(stands up)
OK. I have to go.

ALEX

Where?

DANIEL

To meet a friend.

Both, Alex and Delia freeze a moment then they stands up.

ALEX

We'll drive you.

DANIEL

No thanks. Dastan is waiting at the mall. I'll walk there.

Same freezing from them.
ALEX
OK. We’ll see you Monday, then?

DELIA
Tonight at the club?

ALEX
(smiling)
Oh. I forgot. Tonight?

DANIEL
I don’t know. We’ll see.

ALEX
OK. We’ll talk at the phone.

Daniel grabs his pack of cigars from the table and goes at the counter where a cute girl just fills two cups of coffee.

DANIEL
How much?

GIRL
Fifteen.

ALEX
Leave it on me.

DANIEL
OK.

He smiles to the girl and walks to the door followed by Delia while Alex pays.

CUT TO:

EXT. COFFEE SHOP - CONTINUOUS

All three with Delia in front come out.

DANIEL
(looking away)
We’ll talk then.

ALEX
OK. Good bye.

DANIEL
Good bye.

DELIA
Bye.

Next, Daniel turns to left and start to walk away while Alex and Delia with poker faces looks at him.
ALEX
(serious)
He’s lying.

DELIA
I know.

ALEX
Why.

DELIA
He is confused.

ALEX
(turns to her)
What do you think?

DELIA
It will be alright.

ALEX
Good. Let’s go then.

They both enters into the car - Alex on driver’s seat and Delia in his right.

Next, the car starts and run’s on the street, turning at First Street on left, while Daniel continues to walk away from coffee shop.

CUT TO:

EXT. STREET - DAY

Sunny hot day.

Busy street, crowds of people walk on each side. Among them Daniel walks looking around at the buildings and time to time at people which cross near him. No one looks back at him.

He is very serious and continues to walk until he arrives in front of a bank.

Here he stops, looking at his watch.

Moments later from the bank appears Isabella. She stops close to him.

ISABELLA
(looking around)
What are you doing here?

DANIEL
Can we talk?

ISABELLA
What? Why?
DANIEL
Please.

ISABELLA
Then talk.

DANIEL
Not here.

ISABELLA
Yes. Here. You worry me.

DANIEL
Why.

ISABELLA
In the last days you were very paranoid.

DANIEL
I know what you might think but is not like this.

ISABELLA
(angry)
Like what.

Daniel looks around observing that all the people moves slowly then usually.

DANIEL
OK. You might think that this is because of our separation...

ISABELLA
Please. Stop. Right now.

DANIEL
OK. I’ll leave you now. Please at least do me a favor.

ISABELLA
What.

DANIEL
Come Saturday at the club and pay attention.

ISABELLA
Why.

DANIEL
Please.

ISABELLA
(sighs)
We’ll see.
DANIEL
OK. Good bye then.

He turns around and Isabella looks at him sad, until he disappears into the crowd.

ISABELLA
(low sad voice)
Good bye.

She continues to look sad in Daniel’s direction.

CUT TO:

INT. CLUB - NIGHT

Same as before - a lot of people dancing and drinking. At the same table are Daniel and his friends, Margie with another boyfriend and her brother looking at his phone. Isabella and Darius are missing.

They just made a toast while Daniel stops looking into the crowd.

Here making way through dancing people approaches Isabella. Daniel has no reaction except Diana which sees her and smiles.

DIANA
The princess arrived.

Isabella approaches and smiles to them then look at Daniel which smiles.

MARGIE
Darius?

ISABELLA
He won’t come.

MARGIE
Right.

Alex stands up making place for her near Diana.

ALEX
Sit please. I’ll go to the bar.

Isabella complies while Alex disappears into the crowd.

DIANA
You were not very sure about coming here.

ISABELLA
I changed my mind.
She looks at Margie’s brother which plays with his phone.

DANIEL
(rising his glass)
Diana?

She looks at him.

DANIEL (CONT’D)
For you.

Isabella looks surprised at him. Diana smiles embraced.

DIANA
Thank you. But...

DANIEL
For being a good friend.

DIANA
No problem.

She forces a smile while Daniel drinks all his glass and next he fills it again.

Shortly after this Alex appears with another bottle and a glass filled with a blue drink.

He puts the glass in front of Isabella and the bottle on the table.

Next he sits near her.

DANIEL
Another toast?

ALEX
Sure.

Daniel signs Margie which is kissing her boyfriend.

DANIEL
Take a break.

Margie smiles embarrassed and takes her glass. Her brother and boyfriend do the same. The rest follows.

ALEX
For what?

DANIEL
(stretching his hand)
For good friends.

All approves.

DANIEL (CONT’D)
And for Diana, being the best.
ALEX
(surprised)
Yes.
(to Diana)
For you dear.

They clink glasses and Daniel finishes his while a slow song starts.

He stands up stretching his hand to Diana.

DANIEL
Let’s dance this one.

Diana looks at him wondering.

DIANA
I’m not feeling well.

DANIEL
Come on.
(to others)
All of you.

But before they stand the music stops and another song starts. This one is faster than the other.

DANIEL (CONT’D)
(looking around)
Damn. And it was a good song.

He sits back angry. Isabella looks at him wondering.

CUT TO:

INT. CLUB - LATER

Margie and her boyfriend are dancing close to table. Her brother does as usually, Roni and Delia are missing, Daniel, drunk is looking around. Diana, Isabella and Alex talks slow.

DANIEL
I’ll go now.

ALEX
What?

DANIEL
I’m too drunk.

ALEX
I’ll get you an energizer.

DANIEL
No. I’ll go home.
DIANA
Please, stay.

ISABELLA
Yes. Stay.

DANIEL
I can't.
(to Diana)
Would you accompany me home?

DIANA
Me?

DANIEL
Why not.

DIANA
(looking at Isabella)
But...

DANIEL
Please. It seems you can drive. I can't.

DIANA
Isabella can too.

ISABELLA
(serious)
No. I can't.

Daniel stands up staggering.

DANIEL
Please. You are a good friend. Remember?

DIANA
(sighs)
OK.

Alex, serious stands up, followed by Isabella and both make place to Diana which gets out near the table.

Margie and her boyfriend are dancing slowly while the song is fast, undisturbed by what happens at the table.

DANIEL
(to Alex)
We'll meet Monday.

ALEX
Tomorrow?

DANIEL
I'll sleep all day.
ALEX
OK.

ISABELLA
I’ll go too.

ALEX
Go with them.

ISABELLA
I’ll get a taxi.

ALEX
Come on people. When its start to be fun you all leaving.

ISABELLA
I’m sleepy.

ALEX
OK. This makes me sad.

DANIEL
Don’t worry. There are a lot of chicks here which will cure you.

ALEX
Ha... Ha... Haa.

DANIEL
Bye.

Diana starts to walk to the door followed by Isabella. Daniel follows them not before he looks at Margie which continues to dance slowly in her boyfriend’s arms.

DANIEL (CONT’D)
Say hello to them for me.

ALEX
I will. Are you alright?

DANIEL
No. I’m drunk.

Alex smiles while Daniel starts to walk after the girls and looks after him until all three disappear outside.

MARGIE’S BROTHER
(still looking at his phone)
Something is wrong.

ALEX
Yes it is.
Margie and her boyfriend approaches looking all at the door. The rest of the people continue their dance.

CUT TO:

INT. BEDROOM - NIGHT

As before, Isabella is on her bed looking at the ceiling. The phone rings. She ignores it.

It rings again.

She does the same.

Third, fourth times until she takes it and looks at it. Sighs and answers.

ISABELLA
What.

DANIEL (V.O.)
Did you see?

ISABELLA
Yes. You asked me to come to see you making advances to Diana.

DANIEL (V.O.)
No. Did you see what was around?

ISABELLA
Please. I want to sleep. Enjoy her.

DANIEL (V.O.)
She is not here.

ISABELLA
Right.

DANIEL (V.O.)
Believe me. Call her. She just drove me back home.

ISABELLA
(thinking)
And why was that about.

DANIEL (V.O.)
What?

ISABELLA
In the club.
DANIEL (V.O.)
Did you see them? How they become uncomfortable when I asked her to come with me?

ISABELLA
No. But I know how I felt.

DANIEL (V.O.)
Something is wrong and is not paranoia. I'll find it.

ISABELLA
Please. Enough.

DANIEL (V.O.)
I know. It's hard for you to believe me. But at least trust me.

ISABELLA
(sighs)
OK. Good night.

DANIEL (V.O.)
Good night.
(waits)
I'm a friend.

ISABELLA
I know.

She ends the call and puts the phone back on the night stand. Next she continues to look sad at it for a few moments then she closes her eyes.

CUT TO:

EXT. STREET - NIGHT

Groups of young people are walking on each side screaming. Some are drunk some are not.

Suddenly all stops and freezes up for a few seconds. Then as nothing happened all continues what they did before.

CUT TO:

EXT. OFFICE - DAY

Daniel is sitting at his desk looking though a few files with no mood.
EXT. STREET - DAY

Diana and Isabella are walking in a hurry with shopping bags in their hands.

Shortly they arrive in front of a jewelry shop.

DIANA
(excited)
Let’s see what’s new.

ISABELLA
Come on. I have a lot of them.

DIANA
(smiling)
Me too. But it’s always place for more.

ISABELLA
(laughing)
OK. Let’s go.

They both enter inside.

CUT TO:

INT. STORE - CONTINUOUS

Here a serious old seller, ALBERT, dressed in an elegant suit just arranges a few necklaces on a shelf.

Diana and Isabella just enter inside laughing like to kids in candy land.

Seeing them the seller smiles to them.

DIANA
Something new Albert?

ALBERT
Shelf with earrings.

Excited both girls go at the shelf where they start to admire the beautiful earrings. Isabella take a pair and puts one near her ear, smiling.

ISABELLA
What do you think?

DIANA
You’re beautiful.
She smiles to her and puts back the earrings then takes another pair.

ISABELLA
What about this?

DIANA
Same thing.

ISABELLA
Right. For you are all the same.

DIANA
Ha, Ha.

Albert approaches.

ALBERT
Did you find something interesting?

DIANA
Everything is interesting here.

She smiles to him and he smiles back.

DIANA (CONT’D)
(looking at earrings from Isabella’s hand)
Isn’t she cute with those?

ALBERT
Yes it is. Would you like to pack them for you?

ISABELLA
I don’t know. They...

DIANA
Yes. She wants. I’ll pay them.

ISABELLA
Diana!

DIANA
No. Please.

ISABELLA
OK.

She gives the earrings to Albert who goes to the shelf from where he takes a red box and puts into it the earrings.

Seconds later both girls goes out from the store. Albert looks at them until they disappear outside.

CUT TO:
EXT. STREET - CONSTRUCTION SITE - LATER

Here a group of five workers are waiting until a sixth worker guides a concrete mixer to empty concrete into a channel under a metal scaffold near a building, through a thick hose.

Close to the construction site appear Diana and Isabella among a group of five people.

One of the workers sees them and signs.

    WORKER
    Wait there please.

    DIANA
    Ah. Come on.

    WORKER
    Sorry lady. You can go back if you don't like.

She scowls at him while Isabella smiles.

    WORKER (V.O.)
    (from the channel)
    Increases the flow.

One of the workers goes close to the truck and pulls a lever, slowly, to him.

The hose hardens under cement's pressure.

    WORKER (V.O.)
    Slow. SLOOOW.

A moment of silence followed by a loud noise from the channel. Then suddenly the hose start to tremble.

The worker which pulled lever tries to push it back but with no result.

The nose explodes into a channel and under cement's pressure comes out splashing with cement all around.

The group where is Diana and Isabella tries to avoid the cement shower and goes in a small passage into the building near the scaffold.

The other workers run in front of the truck while blocked pump spread around cement.

    WORKER
    Stop the engine.

Another worker goes inside the truck's cabin trying to stop it but with no result.
WORKER 2
It's jammed.

The hose continues to spread around cement and suddenly in its movement hits one of scaffold's stanchions breaking it.

The scaffold starts to tilt to one side in the direction where they are covering the girls and the group.

WORKER
(screaming)
It will fall. Run.

Isabella sees approaching scaffold and starts to scream. She pushes back into the men beyond her trying to pull Diana which is in front of her with the back to the street.

She fails and falling scaffold hits Diana in the head smashing her.

Isabella freezes for a moment and after she realizes what just happened she start to scream looking at Diana' body smashed at her feet. The blood starts to spread on the pavement.

Dust covers all around and through it is heard low noise of emptied cement hose.

Isabella in shock looks at Diana again while the people around her do the same.

She starts to cry and steps, surrounding her friend's body trying to get on the street among scaffold's remains.

From Diana's chest a sparkle caption's Isabella's attention.

She looks at her and sees a ruptured vein and through the blood gushing out she sees something which looks as a group of broken cables. Sparkles continue to emerge from the rupture. Looking close Isabella sees that Diana's bones are brown and the flesh doesn't look like normal flesh.

A scared man from the group which covered with them sees what Isabella just saw and transforms into poker face. The others do the same.

Isabella sees him.

MAN
Lady. Don't worry. I will help you.

He tries to grab her hand but before he succeeds, Isabella scared run among scaffold's bars and gets into the street.

Looking around she sees all the people from the street which looks at her like statues.
MAN 2
Come with me lady. I’ll take you to hospital.

She looks at him scared and next she turns to left where she sees a body broken in two and sparks coming out of it.

More scared she puts her hands on the mouth. The man approaches to her.

MAN
Please let me help you.

Seeing him, she avoids his hand and start to run with no destination.

The other people from the street approaches to her trying to catch her. She avoid a woman and two men and seeing a passage between two buildings run there. All the people follow her.

More scared she runs through the passage. In her run she throws her shoes.

At the end of the passage appeared a homeless which start to walk in her direction. Seeing him she stops. The man is same as others – a statue.

She looks back scared from where people are approaching with that man in front.

MAN (CONT’D)
Don’t be scared. Let me help you.

She looks back at approaching homeless then at the group. Next she sees a ladder which goes up to the roofs.

Fast she runs in its direction and start to climb up.

CUT TO:

EXT. ROOF – LATER

Isabella arrives up on the roof looking down where the man followed by the homeless start to climb up to her.

She looks back and starts to run on the roof looking for a place to hide. Away she sees the buildings beyond the street where a woman appeared. The woman sees her and starts to run in her direction fastest as any one.

Isabella starts to run on the roof looking time to time at the woman approaching to the edge of the building beyond the street. Arriving here she jumps up into the air landing twenty meters later on a building close to the one where is Isabella. Seeing this Isabella become more scared and start to run faster. The man and homeless just arrived up on the roof and start to follows Isabella.
The woman jumps up and land near them. All three starts to run after Isabella who is more scared, tries to escape.

She sees a glass window and without knowing what is under it jumps into it and falls down.

CUT TO:

INT. ROOM - CONTINUOUS

Under the window above is a couch on which Isabella lands screaming. Pieces of glass follow.

In hurry she stands up looking around. A few cuts are on her face and her hands.

She sees a door and runs to it.

Woman lands with noise on the sofa breaking it.

WOMAN
Please. Don’t make this complicated.

Isabella stops and looks at her.

ISABELLA
What do you want?

WOMAN
Just stay calm. This will be fixed.

ISABELLA
Fixed?

Fast she turns and opens the door disappearing beyond it. The woman, calm, follows her.

CUT TO:

INT. STAIRWELLS - CONTINUOUS

Here she looks down at the circular stairs which are going down. Fast she starts to run a second before the door blasts in pieces by woman’s foot.

Isabella runs faster and faster while the woman like a monkey jumps and it’s almost to catch her but the handrail brakes and the woman falls down but standing.

Isabella stops and looks down where the woman waits, then up where just appeared the man and homeless.

She looks at a door near her and opens it going inside.

CUT TO:
INT. BEDROOM - SAME TIME

On the night stand near the bed the phone rings.
Daniel opens the door and goes inside. He looks worried. Lies fast on the bed looking at the ceiling.

Next he walks fast and grabs the phone answering.

    ISABELLA (V.O.)
    (crying)
    Where are you?

    DANIEL
    What's going on?

She cries low.

    ISABELLA
    Into a room. Something bad happened. Someone is following me?

    DANIEL
    Who?

    ISABELLA (V.O.)
    I don't know. Everyone.

    DANIEL
    Where are you?

Silence.

    DANIEL (CONT'D)
    Isabella, where are you?

Silence.

    DANIEL (CONT'D)
    (scared)
    Please say something.

    ISABELLA (V.O.)
    (whispering)
    They are here.

Silence again.

    DANIEL
    Can you reach at our place?

    ISABELLA (V.O.)
    I'll try.

    DANIEL
    Tell me where...

The call ends.
He looks at the phone which shows - NO NETWORK COVERAGE.

DANIEL (CONT'D)
Damn.

Next he throws the phone on the bed and runs to the door.

CUT TO:

INT. CORRIDOR - LATER

He grabs the keys from a table and tries to opens the door.

No result.

DANIEL
What a...

He tries again. Same result.

DANIEL (CONT'D)
Not now. Not now.

He turns around and goes to the living.

CUT TO:

INT. LIVING ROOM - CONTINUOUS

He arrives here in a hurry and goes to the garden's door.

Blocked.

Tries to open but with no result.

Does the same with windows but no result.

DANIEL
This is weird.

Looking around he sees a metallic vase near the TV. He grabs it and throws it into the glass. The window vibrates but doesn't break. Daniel look at it surprised. Next he runs back from where he came.

CUT TO:

INT. BEDROOM - MOMENTS LATER

Disappointed he looks through it into the garden. He thinks for a few seconds. Next he goes to one of the night stands from where he takes a pair of keys and runs through the door.

CUT TO:
INT. DOWNSTAIRS - LATER
From a door he appears with a gun and two boxes of bullets.
Loads the gun and runs into the living room.

CUT TO:

INT. LIVING ROOM - LATER
Here near the door shots two times into the glass but with no
effect. The glass is bulletproof.

DANIEL
What?
He shots again. No change.
He stops thinking and an idea comes.
Fast he turns back into the corridor.

CUT TO:

INT. UPSTAIRS CORRIDOR - CONTINUOUS
Daniel appears on the corridor running.
He goes at the end of it and grabs a lever on the ceiling
pulling it.
A ladder which leads to the attic opens into it.
Fast he steps on it disappearing into the attic.

CUT TO:

INT. ROOM - SAME TIME
No one is here.
Wardrobe’s door opens and slow Isabella comes out, looking at
the window which she opened before she entered into the
wardrobe.
Calm she looks at opened door and goes there looking around.
No one here too.
She goes back and looks through the window outside where a group of men are talking calm. Among them, the woman, the man and homeless who followed her.

They are talking and time to time looks around searching. More men and women approaching.

Isabella turns back to room's door and goes on stairwells.

CUT TO:

INT. STAIRWELLS - CONTINUOUS

Here she looks first down then up, then down again.

ISABELLA
    They are down.

She looks up and starts to walk fast.

CUT TO:

EXT. ROOF - LATER

A door opens and Isabella appears on the roof.

She looks carefully around to see if is someone there but she sees no one.

Calm she start to walk looking around and tries to figure out where she is.

CUT TO:

EXT. EDGE OF THE ROOF - LATER

She arrives here and kneels at the end of the roof looking down on the street where men and women patrolling.

ISABELLA
    (for her)
    He was right. Something is wrong.

Avoids a quick glance of a woman looking up in her direction.

The woman stretches her arm in Isabella's position. The rest of the people start to run in her direction and as monkey's climbs on the building until a group of six arrives where Isabella is. But she's missing.

CUT TO:
EXT. ROOF - SAME TIME

Isabella looks from after a fan at the group researching the area around them seeking for her.

Next she turns back and sees a end of an metal ladder.

Crouching she starts to walk in that direction and looks beyond down on the street.

IT’s an empty one.

Calm she goes down on the ladder until she arrives on the street.

CUT TO:

EXT. STREET - CONTINUOUS

Here, Isabella covers near a dumpster and looks at the end of the street. No one appears. She continues until she arrives at the end of it. Here she sees people searching around.

Next, observing a car close to her looks to the street and after she sees that no one is looking in her direction starts to run until she arrives near the car.

ISABELLA
(trying the door)
Please be open.

The door opens and in silence she gets inside closing it back.

Keys are in contact. She smiles victorious.

She raises a little bit her head looking at the people from the street. No one looks at the car.

Calm she sits on driver’s seat and inhales and exhales fast a few times.

Next, fast she starts the car and gushes on the street capturing the attention of all.

Changes fast the gears avoiding one man and two women, hitting the third which flies into the air and smashes his head on the ground.

All the people from the street start to run after her and those from the front to her. Two men jump on the car and begin to tear the ceiling as it’s made of paper.

Isabella accelerates then suddenly she brakes. Both men are thrown in front of the car. She starts again passing over them. No sounds of pain from them, only sounds of broken bones.
Faster and faster, men and women are approaching dangerously to the car.

A woman jumps on it and she cuts he hand into the broken ceiling. The hand falls on Isabella making her to scream. She takes the hand and throws it up through the ceiling increasing speed.

Another man jumps on the car and tries to grab the wheel.
She quickly turns to the right and left until the man falls down.

From the front another man jumps on the car and with his fist smashes the glass and pulls it. Next he tries to throw it but Isabella brakes again and the man flies back and falls down in a mix of pieces of glass. She passes over him.

Avoids another three men and hits a woman before she arrives at the intersection where she turns left, disappearing on that street.

From the right street appear a horde of people running which together with those from the street where she came continues to run after her.

CUT TO:

EXT. PARK - LATER

Followed by hundreds of people driving almost smashed car, Isabella appears looking time to time though the window searching for a shelter.

In front of her she sees Daniel's car parked. Accelerates looking time to time at the crowd running after her. She passes near Daniel's car and sees that no one is inside.

Next, disappointed she continues fast to the end of the street in the left of the park where she sees a coffee shop.

Here she stops and jumps out of the car and runs inside.
Before she goes inside sees after a van Daniel and on the street three dead bodies. He sees her and starts to run in her direction and second later both go inside the coffee shop.

The crowd approaches and stops in front of the shop like statues.

CUT TO:

INT. COFFEE SHOP - CONTINUOUS

Inside, Daniel and Isabella runs into the back.
DANIEL
(sees her injuries)
Are you hurt?

ISABELLA
No. What’s going on?

DANIEL
I don’t know. Dastan tried to kill me and I shot him. Outside three men tried too.

ISABELLA
My God. Diana had an accident and since then all the people tried to catch me.

DANIEL
What a hell is going on.

ISABELLA
I don’t know but it seems that everyone wants us.

DANIEL
Are you sure?

ISABELLA
I think so. All were after me.

DANIEL
I wonder why they stopped.

ISABELLA
What makes you say this?

DANIEL
Do you hear? Nothing happens.

Calm he opens the door and looks outside.

DANIEL (CONT’D)
They stopped.

He sees a man approaching.

MAN
Come out and all will be alright.

DANIEL
What do you want?

MAN
Nothing. Just to end this.

DANIEL
What.
He turns to her and sees her sad.

DANIEL (CONT’D)
What we do?

ISABELLA
I don’t trust them.

DANIEL
Neither does me.

He looks back to the man which stopped in front of the door.

DANIEL (CONT’D)
We’ll come out.

ISABELLA
What?

DANIEL
Trust me. Come.

He grabs her hand and both goes inside coffee shop. Here they see the crowd outside and the man in front of the door. Isabella is surprised by their stone faces.

DANIEL (CONT’D)
What’s going on?

MAN
(stretching his left)
Come with me.

With no sign from him, people from behind step back making a corridor among them. At the end of in, on the street a car stops and door opens.

DANIEL
(thinking)
Where are you taking us?

MAN
You’ll see. Trust me. It will be alright.

DANIEL
Trust you. I don’t even know you.

MAN
You will know me, and you will see that you’re trust will be paid.

DANIEL
(pulling Isabella’s hand)
Come on.

She doesn’t move making him to turn to her.
DANIEL (CONT’D)
What.

ISABELLA
Something is wrong.

DANIEL
Everything is wrong. But you must trust me this time.

ISABELLA
I did before.

DANIEL
But you didn’t listen to me then.

ISABELLA
(looking behind him at the crowd)
Can you see them? Statues. Why?

DANIEL
I don’t know, but we must go.

Pulling her after him start to walk fast to the door and at a few meters in front of the door he grabs his gun from his belt and shots three times in the right window of the coffee shop.

Next in a blink pushes her in that direction and both are seconds later into the street.

Here he looks fast right and left the he chooses right side where both they start to run.

Seconds later from under the corner running crowd appears following them.

DANIEL (CONT’D)
Run.

She runs faster and faster looking time to time into the back at the approaching crowd.

ISABELLA
(scared)
Bad idea.

DANIEL
Only idea.

ISABELLA
Perfect.

While they are running are approaching to an intersection, from where from the left street of their running direction appear another group of men and women running to them.
A man throws himself up into air in their direction but before he lands Daniel shots him into the head and the man falls down almost hitting Isabella which screams.

Another two men does the same as first, ending dead on the ground.

A woman jumps too and Daniel shot her but he doesn’t have any bullet.

DANIEL
Oh God.

Fast, he grabs a charger from the pocket and loads the gun and shots the woman a second before she land in front of Isabella.

ISABELLA
(close to intersection)
Which direction?

DANIEL
(looking back and left)
Right, right.

She turns right a second before a man almost grabs her. Daniel shots man’s hand and follows her.

Both crowds merge on the street where Isabella and Daniel are running.

Suddenly Isabella stops and Daniel passes near her grabbing her hand.

DANIEL (CONT’D)
Come on.

ISABELLA
It’s aimless.

DANIEL
(stops)
Why!

He sees that she looks in their running direction. He looks there and sees all the width of the street blocked with a wall of men and women.

Next he looks back where the running crowd stopped from running and is walking in their direction, with the man from coffee shop in front of them.

ISABELLA
(scared and almost crying)
What we do?
DANIEL
(disorientated)
I don’t know.

He looks at the gun and then at the crowd behind.

Sadness and disorientation surrounds him and next he looks at Isabella. Tears are in her eyes.

ISABELLA
What do you think will happen?

DANIEL
We’ll see.

Suddenly an entrance door opens in their left; across the street and Alex appear.

ALEX
Here.

Daniel sees him and grabs Isabella.

DANIEL
Let’s go.

Both cross the street running where Alex waits.

Isabella enters.

ALEX
Fast.

He follows her with Daniel behind him. Before he enters inside he looks fast right and left observing that the crowds continues to walk calm with no effect of their run.

He enters inside closing door after him.

CUT TO:

INT. STAIRCASE - CONTINUOUS

Here is are Roni, Delia, Margie and her brother.

All scared.

ISABELLA
What is going on?

DELIA
We don’t know. Suddenly everyone tried to catch us.
MARGIE
(to Alex)
Where now?

ALEX
(looking at Daniel)
I have a house outside the city. We have to go there and try to figure it out what’s going on.

DANIEL
(skeptic)
Good idea.

ALEX
Follow me.

He starts to run up on the stairs followed by the group.

CUT TO:

EXT. STREET - LATER

A van is stopped. No other car on the street.

A metallic door opens and Alex appears looking fast into the right and left then runs to the car and jumps on driver’s seat.

Seconds later the rest of the group appear and enters inside the car - Delia in front, near Alex, Isabella and Daniel behind them and Margie, her brother and Roni in the back on remaining seats.

Fast, after Roni closes the door, Alex starts in speed, disappearing a few seconds later to the first street that curves to the left.

CUT TO:

EXT. ROAD - EVENING

Rain has started.

The road is carved into stone and on each side from place to place, lofty trees rises to the cloudy sky.

The van appears from a curve and continues to the road. All the passengers except Alex looks calm outside at the stone walls they pass.

CUT TO:
INT. CAR - CONTINUOUS

Daniel turns and looks at Alex's neck for a few seconds then at Isabella which looks outside through window.

DANIEL
Where are we going?

ALEX
I told you, I have a house a few kilometers from the city.

DANIEL
Few? We go for hours.

ALEX
Patience.

DANIEL
(whispering to Isabella)
Did you notice that no car passed?

She says nothing.

MARGIE
(from the back)
I think they are busy to search for us in the city.

The car exits through the hills on a valley filled with dense fog.

DANIEL
From where did you know where we are?

ALEX
(pauses)
We were close.

DANIEL
Where?

Isabella turns to him. He takes her hand in his.

ALEX
(pausing)
At the mall.

DANIEL
And from there how do you knew where will be?

ALEX
We've seen you.
DELIA
(turns to him serious)
Yes. We've seen you before....

With no explanation Daniel grabs his gun and shots her in the head.

The bullet passes her head and goes outside through the windows. Delia's head fall on Alex's shoulder.

ALEX
(scared)
What a fuck you did?

Isabella screams looking at Daniel.

ISABELLA
Oh my God. What...

Daniel puts the gun on Alex's neck.

DANIEL
Drive.
(looks at Isabella)
You from the back don't even breathe...
(pauses)
...if you are really breathing.

ISABELLA
Daniel? Please. What are you doing?

DANIEL
Look at her.

ISABELLA
What?

DANIEL
(screams)
Look at her!!!

Isabella looks at Delia's wound where she sees among blood and fresh, artificial components inside her head. Sparkles time to time.

ISABELLA
Oh my God.

DANIEL
They are damn robots or something.

Alex suddenly breaks, Daniel unbalances, passing the gun near Alex's head. Next Alex catches Daniel's hand along with the gun. From the back Roni jumps and surrounds Daniel's neck with his hand trying to choking him.
Daniel fights but they are both stronger than him. Meanwhile, Margie and her brother catch Isabella.

**ISABELLA**

Leave me alone.

She tries to escape but with no chance of success. Margie puts her hand over Isabella’s mouth.

Daniel fights with Alex and Roni. A curve appears forcing Alex to turn and Daniel, takes advantage of this. He shots twice into the dashboard. A second later the car start to tremble and smoke begins to emerge from under the bonnet. Suddenly car’s wheels freeze for a second unbalancing them the starts again. Alex with his left tries to grab Daniel’s gun and puts his hand in top of the barrel. Daniel shots and two fingers of Alex are a second later on the dashboard. Daniel sees artificial components from them. His eyes grow big along with his attempt to escape. Fast he hits with his back of the head Roni’s face but with no effect. Roni increases grip around his neck.

Isabella faints asphyxiated by Margie and Daniel sees her.

**DANIEL**

(angry)

Isabella.

(he closes his eyes for a second)

Aaaaahhh.

Daniel makes one last attempt to snatch his hand from Alex’s grasp. He succeeds. Fast puts the gun near his head and shots. Roni’s head smashes and his body falls on Daniel’s holder. Deafened by the sound of the gunshot, Daniel put his hand on ear and next fast he opens the door and jumps out avoiding Margie’s brother attempt to catch him.

Out he continues to run disorientated to the forest which is close to the road.

Margie and her brother follow him and before he enters into the forest he sees Alex taking Isabella’s pulse.

Next he disappears into the forest, Margie and her brother follows him running, while Alex starts the car and hardly and continues on the road looking poker face after the brothers which just enters into the forest.

Two shots are heard then silence. Alex turns his head in front of the car from where away is seen approaching another car.

Seconds later both car stops. In the back of approaching car is another

From the first approaching car two men get out and go to the van, from where they take Isabella’s body.
No one talks.

From the second car four men approaches looking in forest's direction.

Alex gets out from the van and follows the men which are caring Isabella.

After they put her body in the back of the car both get inside on the front seats while Alex get inside near Isabella.

The four men continue to look at the forest like statues until the first car turns and goes from where it came.

CUT TO:

EXT. EDGE OF THE FORREST - SAME TIME

Here, near Margie and her brother dead bodies that lie stretched down Daniel looks through the trees to the location of the four.

He waits calm. The men continues to look in forest direction for a few more seconds and then they are going to the car and seconds later the car continues on the road after the car of Alex and Isabella.

Daniel looks at the car until it disappears from field of vision. After this he turns to the corps and looks at them wondering.

DANIEL
What have you done with my friends?

He looks at the small holes from their heads then fast he turns back and gets out of the woods while the rain start harder as before.

He runs to the abandoned van looking in the direction from where they came earlier.

Arriving at the van he jumps inside on driver's seat.

DANIEL (CONT’D)
(starting the engine)
Please.

The engine trembles a few times but doesn’t start. He tries again. Same result. Another try. This time he succeeds and the car start to run hardly. He forces the pedal and more smoke comes out from the engine.

DANIEL (CONT’D)
Please! Please. Help me on this.
The car listens and start then he continues, increasing speed. In this time Daniel’s attention is captures by Delia’s dead body near him.

Sad, without slowing down, opens the door and pushes her body out of the car and continues faster and faster.

DANIEL (CONT’D)
(looking on the sides)
Where do you go? Where do you go.

Continues on the road becoming more anger and scared.

Suddenly the car start to tremble and in a blink of an eye it freezes in the middle of the road.

DANIEL (CONT’D)
No. No. No. Please.

Angry he hits the wheel and goes out of the car looking back first, then in the front.

Same emptiness as before. Disappointed he starts to run in front of the car with his gun in the hand.

CUT TO:

EXT. ROAD - LATER

The rain stopped and through the clouds, last sun rays, time to time succeeds to emerge, hitting the ground.

From after a curve, Daniel appears visibly tired and wet. He stops looking away.

Abroad, from the fog that spreads, appears a tall tower with many antennas mounted on it. Down at the base is surrounded by a large circular facility.

The road continues and surrounds the facility.

DANIEL
(breathing hard)
What a...

Next he looks on road’s sides looking for a cover. He sees a huge rock and runs in its direction ducking near it.

He checks his weapon, pulling out the charger then puts it back. Next, from a pocket grabs his last charge and looks at it and puts it back.

Suddenly, noises of approaching cars capture his attention. He sticks behind the rock looking at the road in direction from where he came.
Here he sees two cars approaching. Five men are in first and four in the second. He waits until the cars passes away from the rock, and then he turns and looks after them from near the rock.

The cars continue their movement on the road until they arrive close to the circular building where both stop. The doors open and all the men get out.

Daniel looks at them. They are all ordinary men dressed in different kind of clothes.

A large door opens into the building close to stopped cars and Alex gets out followed by four men. Those from the car which waited earlier when Isabella was taken.

With no words all men spread in seven groups of three and start to walk surrounding the building.

   DANIEL (CONT’D)
   Oooo. You are waiting.

He turns back, thinking.

Meanwhile because of falling night, powerful projectors start at the top of the building lighting around.

Daniel continues to wait.

   CUT TO:

   EXT. ROCK - NIGHT

Darkness covers all around and Daniel watches from near the rock at the building from where the projectors move randomly lighting around.

   DANIEL
   What they are doing.

Like a pianist hits, fast, rock’s surface with his fingers, trying to figure it out what’s going on and what to do.

A noise from his left makes him flinch. Fast he stands up and starts to run in road’s direction looking time to time in his back. He sees nothing.

He increases his speed and arrives on the road.

Sounds of his steps change on the contact with road’s surface and changes back after he passes on it.

After a few seconds he stops hearing.

In his back are heard sounds of steps running on the road.
DANIEL (CONT'D)

(slow)

One.

(another group of sounds)

Two.

(third group second later)

Three.

Orientating himself after a beam of a projector starts to run there.

Behind him three black shadows are approaching.

DANIEL (CONT'D)

(screams)

Hey.

The projector freezes for a second and next tries to find him. Suddenly the circle of light succeeds to find him and stops on Daniel which is stopped.

Fast Daniel, in silence jumps out of the circle. The projector follows but this time doesn’t find him. Returning to the first place where Daniel was, the circle lights three men which were running after him. They stop into the light.

Three fast shots follows from nowhere and a second later are three dead bodies lying down in a circle of light.

The projector starts to search chaotic around for Daniel.

A shot is heard and the projector explodes in a cloud of light and glass then dark follows.

Meanwhile the rest of the projectors continues their search in their sectors.

Another group of three men appear, running in the direction of dead bodies and stop near them.

Into the night from the street are heard sounds of steps. Not running steps, but that sounds are like someone is dancing.

A projector comes from the left, lights those three men standing near the bodies and continues to the road. Before it lights the door another three fast shots are heard and two of the men fall down. The third looks at them and starts to run in the direction from where he observed blinks of firing gun.

The projector lights around him and after it pass in his right a sound is heard from his left.

Into the dark is seen man’s turning shadow and from a few meters in front of him a blink and next he is dead.
The projector turns fast lighting falling body the around where no one is seen.

CUT TO:

EXT. ROCK - NIGHT

A shadow appears fast and kneels near it.

DANIEL
(sounds of changing charger)
Six gone.
(pause)
Eight remained.

Into the night he turns and looks at the building where the remained projectors continue to search for him.

ALEX (V.O.)
(serious and well-articulated voice)
It’s inevitable.

Daniel jumps up and his shadow is seen searching around with the gun in stretched hands.

DANIEL
What. Come close.

ALEX (V.O.)
It’s better like this.

Sounds of steps are heard around. Daniel stills his position in the front.

ALEX (V.O.)
You’re a good shooter.

DANIEL
I know. I’ve seen earlier.

Fast, Daniel turns to left and shots, then to right and shots again.

Two shadows fall.

ALEX (V.O.)
Do you remember where you learned to shoot?

Daniel thinks, suggested by the pause that follows.

DANIEL
Tell me before I kill you what’s going on.
ALEX (V.O.)
Useless.
(pause)
Reconfiguration is not applicable.

DANIEL
What? What do you mean?

ALEX (V.O.)
It started when you jumped out of that car.

Slow, three more shadows are surrounding him. Daniel sees them and points time to time with the gun in their direction.

ALEX (V.O.)
(in front)
How many bullets do you have?

DANIEL
How many have you?

ALEX (V.O.)
(right)
We don’t need.

Disorientated, Daniel points to the shadow which just heard.

DANIEL
Why.
(pauses)
Oh. Robots.

ALEX (V.O.)
(left)
Artificials.

DANIEL
(pointing there)
Stop.

ALEX (V.O.)
(left)
Put the gun down.

Two more shadows appear from the back of Front Alex and the rest from Daniel’s left.

Daniel sees and steps back, close to the rock.

ALEX (V.O.)
(front)
I’m sorry.

DANIEL
Sorry? Since when machines sorry?
ALEX (V.O.)
(front)
I want to make it easy for you.

Shadows continue to approach.

DANIEL
It's what I want.

Fast, Daniel turns and climbs on the stone. From his right a shadow jumps almost catching him. Then on the top of the stone he sees a man which just jumped to him. He shots him and the body falls near him on the man which tried to catch him. Then, Daniel jumps from the stone in building's direction shooting two more men and runs between their falling shadows.

CUT TO:

EXT. FRONT OF THE BUILDING - SECONDS LATER

Daniel arrives here running. The closest projector lights him. Daniel continues his run until in front of the building at the door. Here he opens the door and goes inside.

Alex and remained two men follow shortly and enter inside.

CUT TO:

INT. CORRIDOR - CONTINUOUS

Large corridor with two doors on the left and on the right. At the end an elevator door.

Daniel first tries to open the right door then the left doors. All closed.

Sees the elevator door and runs to it while Alex and those two men are just arrived.

All three start to run after him.

Fast, Daniel runs to the elevator looking time to time into the back at approaching men.

He pushes elevator's button and grabs his gun pointing to Alex. He sees the gun and stops along with his men.

ALEX
Pointless.

DANIEL
You could kill me but you didn’t.
Why?
ALEX  
I don't know. Because I'm your friend?

DANIEL  
Friend. No. You're not my friend.  
(stretches more his hand)  
I'm not sure who you are.

Left man from Alex steps one more step. Daniel points on him.

ALEX  
How many bullets do you have?

DANIEL  
I don't know. Would you like to count them?

Before Alex to answer, Daniel shots the man into the head. Next his body falls followed by Alex's eyes.

DANIEL (CONT'D)  
OK. Let's see how many are.

Alex with no fear in his eyes looks at him.

DANIEL (CONT'D)  
Curious, you are not afraid.

ALEX  
Yes. I'm afraid.

DANIEL  
No, you're not. That's why you are not my friend. Alex is afraid of the guns.

Elevator's arrival sound captures his attention. He turns to it and steps inside after the door opens.

ALEX  
Where do you think it will take you?

DANIEL  
I don't know. I guess I'll find out but as was since now, I think this situation will take me where I want.

Both changes glance while the doors are closing.

Alex waits for a few seconds before he turns to the left and goes at the door and opens it. The other man follows him and both enter into the room beyond.

CUT TO:
INT. DOME - LATER

It's a huge dome with five rows of all kind of control panels on the floor. Place to place at equal distance at the bottom are doors. Closed metallic doors.

No one inside.

In the left upper side it is a semi-transparent blue glass panel. Beyond it is a table and at it is sitting a blue human shape, looking calm inside the Dome.

Suddenly silence inside is spread by an opening door in opposite side of the blue panel.

Daniel, calm with the gun in front of him, steps inside into the Dome looking wondering around.

Human's shape from the panel remains in the same position.

Daniel walks calm at closest row of control panels. He looks first at the keyboard then at the display above it. It shows nothing.

First he pushes a random key but nothing happens. He tries another. Same result.

VOICE (V.O.)
(loud and clear)
What do you want?

Surprised Daniel points around with the gun trying to figure out who spoke.

Silence.

DANIEL
Show yourself.

VOICE (V.O.)
I'm here.

DANIEL
Where?

VOICE (V.O.)
Around.

DANIEL
Who are you?

VOICE (V.O.)
 Doesn't matter.

DANIEL
Why.
VOICE (V.O.)
Because I said so.

DANIEL
Right. Why.

VOICE (V.O.)
I made everything you saw since now. I am everything.

DANIEL
And from now?

VOICE (V.O.)
I'm considering a failure and I will start again.

DANIEL
What.

VOICE (V.O.)
You. Everything.

DANIEL
Where is Isabella?

VOICE (V.O.)
To processing facility.

DANIEL
Processing facility?

He starts to walk between the rows to the end of them.

VOICE (V.O.)
Yes.

DANIEL
What will happen with her?

VOICE (V.O.)
It will be tested to see the level of alteration and if it's above limits she will be eliminated.

This scares Daniel. Increases speed to the bottom where between two doors is a single Control Panel.

He pushes fast keys on the keyboard until the screen turns white first then blue.

A menu appears.

Daniel reads on it until he sees - OPEN SYSTEM.

He selects it and pushes ENTER.
Suddenly all screens from the other control panels turns blue and then different kind of menus appears on each of them.

VOICE (V.O.)
You want to see where processing facility is?

DANIEL
Yes.

VOICE (V.O.)
It doesn't matter.

An opening door is heard and into the Dome enters Alex and another five men.

Hearing their steps Daniel covers at second row near closest control panel.

Alex and the rest start to walk in his direction. Two of the men have in their hands tranquilizer guns.

Daniel verifies fast his gun's charger and put's it back.

VOICE (V.O.)
Not enough bullets?

DANIEL
Damn you.

He stands up and looks fast at control panels around him seeing on one dome's map. Under the dome going under the ground continues five pillars. With spherical shapes on them. Down on a sphere is written - PROCESSING FACILITY.

Fast he runs to that control panel while Alex approaches. First two men continue to their original direction, in Daniel's left. Alex follows them. The rest three men turn to right and start to walk fast to the other end of the row.

DANIEL (CONT'D)
Tell me. Who am I?

VOICE (V.O.)
Who you know you are.

DANIEL
(for him)
Right.

He tries to hear approaching men but they are coming in silence.

From a pocket grabs its last charger and looks at it.

DANIEL (CONT'D)
More bullets.
ALEX
(same voice as that which
talked earlier)
Doesn’t matter.

DANIEL
(jumping in front of them)
It’s boring what you keep say. It
is matter.

Rolling on the floor, after he stops, Daniel shots first two
men. Alex stops freezing.

DANIEL (CONT’D)
And you still have no fear.

No change on Alex’s face.

Daniel observes the three men at the other end of the row.
Looks fast at them and next turn to Alex looking at his
inexpressive face.

DANIEL (CONT’D)
You’re road ends here.

He shots him in the head. Then tries another time but this
was the last bullet.

While he looks at falling body of Alex he changes fast the
empty charger with the other from his pocket and looks at
those three men approaching.

VOICE (V.O.)
Please. Stop.

DANIEL
Says who?

Silence for seconds.

Daniel looks around first then continues to the gun and ends
looking at those men approaching.

He turns to the men he shoot first and grabs first’s
tranquilizer gun.

He looks at it and the turn to the men and shots them.

He waits but in vain, tranquilizers have no effect on robots.

Disappointed he throws the gun, grimaces and starts to run on
the fourth row.

Into the blue panel human shape stands and is seen behind it
that like a puppet is moved by six arms connected on it - two
at hands, two at legs, one at the back and one sustains head.
The shape turns to left and is seen that the metallic arms are connected at something big with two legs which start to walk with the human in front of them.

The shame disappears from the panel while Daniel runs to the fourth row.

The men turn back and all start to run at the end of the row and it seems that they will meet at the end of the rows.

But this won't happen because in a fraction of a second, Daniel jumps on a control panel in his left, climbs above it, breaking the keyboard and lands beyond it on the fifth row.

Fast, he looks at the doors which are at the base of the Dome.

He runs at the third from his right and opens it.

Suddenly a man lands behind him. Daniel tries to shot him but the man is fast and grabs the gun, throwing it in his right.

Daniel avoids man's hit and jumps after the gun while the other two men lands in the backside.

Daniel, seeing that he's lost, crawls on his hands from the position of men, to where is the gun.

Hard metallic sounds of steps grow in his left and moments later in front of him is something that he never saw before.

A three meters tall robot stops in front of him. It has two legs, two arms and instead of head has a sphere which looks like is made of black glass.

On robot's chest are six metal arms supporting the body of a OLD MAN with closed eyes. A lot of yellow sleeves are connected to Old man's body through which is pumped a thick liquid.

No hair on Old man's body and he has no sexual organs.

Suddenly man's eyes open and Daniel stands up looking first at the gun then at the man.

Men from his back stop as statues.

    DANIEL (CONT'D)
    What a hell are you?

    OLD MAN
    Remnants of the past.

His voice is clear and it sounds from the robot's body because his lips don't move.

    DANIEL
    What?
Looks at the gun.

OLD MAN
I’m the last of mankind.

Daniel glances.

DANIEL
What do you mean?

The robot makes one step.

OLD MAN
I’ll tell you because I feel so.

DANIEL
Amaze me.

OLD MAN
The world as it is in your mind has ended long time ago...
    (rises his left)
Destroyed by an unseen meteorite as I know.

DANIEL
As you know? You are not sure?

OLD MAN
No. I was deep underground when it happened.

DANIEL
(looking up)
Be more specific.

OLD MAN
Allow me.

Moves his head.

OLD MAN (CONT’D)
From nowhere a large meteorite came into our solar system and continued its trajectory to Earth. No one saw it until it passed near Mars. It was too late to take measures. I am a scientist who was working at that time on a project of artificial intelligence. The project wasn’t finished at the time when Earth was hit, but by being underground I had more time to finish. I developed an artificial computer and in my last years I’ve tried to make it capable to think for itself and I made its primal purpose to try to rebirth mankind.

(MORE)
OLD MAN (CONT’D)
I’ve built robots and I’ve learned it to use them searching for DNA remains.

DANIEL
Why?

OLD MAN
Mankind was washed away from Earth’s surface. That meteorite nearly destroyed the entire planet not only life on it. I thought that some human DNA survived and I’ve programed the computer to find it.

DANIEL
That’s why I felt different that morning when I woke up.

Yes.

DANIEL
What am I?

OLD MAN
I froze myself and I set the computer to wake me up after DNA is found, and you my friend are a clone of a man named Daniel which lived before the fall as I name that event.

This hits Daniel as a hammer. He almost falls but hard he controls himself.

DANIEL
You mean that...

OLD MAN
Yes. I didn’t know what to do. Mankind deserved continuity and that was the only chance to have it. I think I made a just choice.

DANIEL
It’s only me?

OLD MAN
No. Your girlfriend there is alive too. The rest is a recreation what was around you’re predecessors.

DANIEL
(tURNS TO THREE MEN)
Them?
OLD MAN
I programmed the computer to construct robots that look like people around you.

DANIEL
Why.

OLD MAN
Your first version was an epic failure that’s....

DANIEL
My first version?

OLD MAN
Yes. You are not the first. It took hundreds of years to develop cloning technology.

DANIEL
Hundred? How long pass since...

OLD MAN
One thousand, fifty hundred and sixteen years it took for me to build everything you saw.

DANIEL
My God.

He becomes agitated.

DANIEL (CONT’D)
Why you did this?

OLD MAN
What.

DANIEL
All around.

OLD MAN
The computer searched long time for DNA able to be used. Among it was yours and your girlfriend there. Based on it we tried to reply it and to create clones of people from where it came. There have not been many successes, but on you two it was.

DANIEL
You said about versions of me.

OLD MAN
Yes. You’re the nineteenth.
DANIEL
Right. After you made us what?

OLD MAN
It was a problem.

DANIEL
Which problem?

OLD MAN
Adaptation. Cloning technology was at beginnings and I couldn’t inject you to ideas or thoughts at first. As a solution of adaptation problem I decided to rebuild all your life and see what happens.

DANIEL
(makes a circle with left hand)
Where is this?

OLD MAN
Is not in location were was original city, because that place is a huge hole in the ground. I’ve build it. Not me of course. Because of my mortality I was frozen while Earth healed itself and your environment was build.
(points at the robot behind)
He did everything. I just told him what to do.

DANIEL
He can talk?

OLD MAN
No. It’s my mind... It’s complicated.

DANIEL
And why Isabella needs to be processed or whatever you call it?

OLD MAN
You will be too...

DANIEL
Why. Do you mean we will be killed?

OLD MAN
Processed. Both of you will be studied to find why you are not compatible with other. I mean this time she found the truth when her friend was broke.
(MORE)
At first incident you found this facility and you started to see what is going on. I’ve decided to process you and change you with another modified one. It didn’t work.

Daniel becomes angrier.

DANIEL
What happened?

OLD MAN
Memories which I put in your mind weren’t accepted by your brain and you died.

DANIEL
Stop talking about me. I’m here now. What do you say I was... is there in the past.

These words generates a glance on old man’s face.

OLD MAN
I’m sorry but you must both to coexist for survival.

DANIEL
I have no idea what do you mean...

He jumps down and grabs the gun. The men behind him react and steps to him. He sees them and points the gun to Old’s man head.

DANIEL (CONT’D)
Mark my words! I don’t care who you are, who I was, I just want to know where Isabella is. That’s all.

OLD MAN
Useless.

DANIEL
Yes. My friend’s copy over there kept repeating the same words. Look where he is.
(aims)
Where is she?

Old man says nothing.

A man from his back jumps over him. Daniel sees him and shoots him while the robot which sustains old man’s body turns with back to Daniel protecting the body.
Daniel shots once and another man jumps followed closely by the second. Daniel doesn’t shot and avoids them jumping through the door which he opened earlier.

Robot start to walk from where it came while the two men follows Daniel through the door.

CUT TO:

INT. CYLINDRICAL CONCRETE TUNNEL - CONTINUOUS

It’s a long one with no windows or doors on the sides. The only door it’s at the end of it. Yellow neon lights cover the corridor in same color.

Daniel runs on it to the end while the men follow him with increasing speed.

He stops for a moment, thinking then remains in same position until the men arrive.

DANIEL
(to them)
Do what you have to do.

First man takes his gun and puts it on his back and grabs his left hand. The second takes his right and all three goes to the end of the tunnel.

Seconds later they arrive here and the man from his left opens the door.

Fast, Daniel grabs the gun from his back and shots him in the head. The other man tries to grabs the gun from his hand but Daniel jumps back avoiding his hands and shots him.

DANIEL (CONT’D)
He should make you more aggressive.

The door opens while the second man falls down dead and Daniel goes beyond.

CUT TO:

INT. DOME - CONTINUOUS

It’s a smaller dome and on its floor are a lot of glass made containers filled with green liquid. In each one are bodies of men. Daniel goes to closest and looks at the body inside. He sees him. Not a well-made him. The body has its head deformed and only one hand. The other has only a stump.

Displeased goes to the next one. Here is only half of him. Continues to walk among the others containers until he sees a door on a wall. He goes there.
OLD MAN (V.O.)
You shouldn’t go there.

DANIEL
I think I should.

He opens the door.

CUT TO:

INT. DOME 2 - CONTINUOUS

Same as the first with same containers but in the containers are bodies of Isabella in different stages of development.

Angry, Daniel looks at the ceiling.

DANIEL
(loud)
What gives you the right?

OLD MAN (V.O.)
My humanity.

DANIEL
Your humanity?

OLD MAN (V.O.)
Yes. And because it was the only way.

DANIEL
Right. The only way.
(pauses)
Where is she?

OLD MAN (V.O.)
She’s processed right now. You will be soon.

DANIEL
Stop it.

OLD MAN (V.O.)
Sorry. I can’t. It’s started.

Angry, Daniel runs among containers looking around trying to find a door.

DANIEL
Damn you.

He stops.

DANIEL (CONT’D)
(loud)
I surrender.
(MORE)
I surrender.

OLD MAN (V.O.)
Good choice.

Next from his back an opening door it's heard and steps follows. Seconds later Daniel is taken by four men, back to the door from where he came.

CUT TO:

INT. CORRIDOR - LATER

A door opens and Daniel is pushed inside by a man. Another three follows them and all five continues to the corridor.

At the end of it Old Man is waiting.

Daniel while he is walking looks in the transparent walls of the corridor. Beyond the walls, on the first room (a large one) on right, he sees robotic arms which are building artificial skeletons.

On the next room the circulatory system and muscles are mounted on skeletons.

DANIEL
What are they?

OLD MAN
Those you killed are part of the story of your life. They will be replaced for the beginning of the new story.

DANIEL
So this is a story for you. (looks in right) How long you will continue with this?

OLD MAN
As long as it's necessary.

DANIEL
Why us. Why me?

OLD MAN
I’ve seen it in your DNA. You are capable. The girl is the problem.

DANIEL
Capable? You say I'm stupid and can do what you want and Isabella finds each time that is a problem around her.
OLD MAN
Almost.

DANIEL
Almost? Damn you.
(sees a man being covered with skin)
How long does it take?

OLD MAN
What.

DANIEL
Processing. To be finished.

OLD MAN
About an hour. Why.

DANIEL
You said that she will be frozen or something then studied then... I think she will be killed.

OLD MAN
Yes.

They arrive in front of the old man which turns to face to the door behind him.

DANIEL
I want to see her.

OLD MAN
(the door opens)
Not possible.

DANIEL
Why. I've made a protocol to be followed.

DANIEL (CONT'D)
Protocols. Right.

Fast he jumps on the arms which sustains old man's body and grabs hoses which are connected to the head.

DANIEL (CONT'D)
I want to see her.

All the men freeze while old man's hands are raised by the metallic arms.

DANIEL (CONT'D)
Take me to her or you die.

Silence.
OLD MAN
It’s pointless.

DANIEL
I’ve heard that before.
(pulls hoses a little)
Take me to her.

OLD MAN
I’ve underestimated you.

DANIEL
The other before?

OLD MAN
Were easy to catch.

DANIEL
Let’s go.

He remains on the arms and the robot start to walk passing through the door and the rest of the men remain as statues.

CUT TO:

INT. ROOM - LATER

Empty room, with a control panel in front of a transparent window which shows beyond, a large dome.

The only door on the left opens and the robot carrying Old Man and Daniel enters. Daniel is still with hoses in his hands.

The robot continues to walk hard until Old Man is close to the control panel then it stops.

Daniel jumps from the arms in the left, looking through the window.

Beyond it, down on the floor, are arranged at equal intervals surgical tables. Four robotic arms are above each other.

One a table is seen Isabella tied. A robotic arm just injects her with something.

Daniel sees her and starts to scream.

DANIEL
Stop it.

Old man remains in silence while through the door enters two unfinished robots - no skin on their body. They are bigger than normally - two meters tall. First one has in his hands an electroshock stick while the other pushes a wheeled table.

Daniel seeing them, agitated tries to find a way out of this.
The robot with electroshock speeds in his direction trying to electrocute him. Daniel avoids the stick and jumps in the right. The robot tries again.

DANIEL (CONT’D)
Say it’s pointless.

Old man remains in silence. The robot with the table leaves it and tries to capture him. Daniel avoids his arms and grabs the stick from the first. He doesn’t succeed to take it from him. The robot pushes the stick on Daniel’s chest and starts it. Daniel, fast pulls it, avoids its end and between his torso and his arms pushes the stick in the other’s robot chest and jumps from between them. Second later, the robot falls down electrocuted, and Daniel is running out of the room after he jumps over the wheeled table. The robot with the stick follows him and from the room beyond first is heard a short fight, then an electrical discharge and silence follows.

CUT TO:

INT. PROCESSING DOME - LATER

A door opens loud hit by Daniel’s foot and he enters inside. On the left two unfinished robots which are in standby, start themselves and goes in Daniel’s direction. He electrocutes one of them and avoids the other jumping over the closest table.

The robot follows him and tries to capture him again. Daniel tries to stick him but the robot grabs the stick from his hands and throws it away.

Daniel jumps back looking for something to defend himself. He doesn’t see anything useful. He looks at Isabella which is still lying on the table while the robotic are continues to inject her with something. His eyes open wide, jumps over the table between him and Isabella and pull back the robotic arm. Next he grabs the device from which liquid is pumped in Isabella’s body, pulls out the needle and seeing the last robot jumping over the table behind him, fast turns around and a second later the robot falls down with the needle in his eye. He tries to stand up but Daniel hit him. The robot falls on his back, needle jumps out of his head and Daniel screams in pain.

Next, lamely with all the strength he have, raises the table on which is Isabella and smashes robot’s head. Isabella trembles and almost falls down from the table but Daniel grabs her.

He takes her from the table and puts her on another table from his backside while beyond from the door from where he came metallic steps are heard.

Angry he looks around and sees a door right behind him.
He takes Isabella from the table and runs in that's door direction.

He opens it with his foot and goes beyond it not before to turn and look up at the windows where is seen Old man's frozen shape.

DANIEL
I'll take care of you later.

He turns and starts to run on the corridor which is seen beyond the door which closes behind him.

From the other door appear five robots and all jumping over each tables before them follows Daniel through the door he escaped.

CUT TO:

INT. CORRIDOR - LATER

Daniel runs through it looking on each side first then back where he sees those five robots are approaching fast.

He sees a door on the left side of the corridor. He goes there and opens it and enters.

CUT TO:

INT. CIRCULAR ROOM - CONTINUOUS

On the entire wall's surface of the room are large screens showing holographic images of city streets, rooms, hallways - on short every corner of the city.

On the each screen are shown thousands of red dots frozen.

DANIEL
Robots.

His attention is captured by the edges of the city where, away is nothing seen - only waste land.

In the middle of the room is a circular table on which Daniel places the girl's body.

Next he turn to the door from where just enters those robots.

DANIEL (CONT’D)
Damn.
(screams up)
Come on. Give me a chance here.

No answer, only approaching robots.
He looks fast first in left then in right, then on his back. He sees nothing helpful.

Disappointed he puts his head on his palms thinking angry.

The robots approach - two take Isabella’s body while the rest surrounds Daniel.

He freezes and raises his head serious.

DANIEL (CONT’D)
This is it.

Fast he takes out his belt from the pants and jump on the robot which is in front of him. The robot tries to catch him but under Daniel’s weight falls on his back.

Daniel wrap the belt around his head and while the other two tries to catch him, he rolls on his back and pulls hard the belt pulling the robot’s head which in sparkles detaches from the body.

He takes it and throws it in closest robot’s direction. The head hits the robot and Daniel jumps up and runs around the table with the belt in his hands.

DANIEL (CONT’D)
Come on you cans.

The robots stand up and jump over the circular table in his direction.

He avoids the first and hits the second with belt’s buckle. The first lands in his left while the second jumps on Daniel. He takes robots arm and wraps the belt around it. He turns and pulls the belt on his shoulder throwing the robot away.

The second tries to catch him. He avoids his arms and hits it into the head. The robot falls with sparkles emerging from his neck. Daniel jumps on him and twists his head snatching from the body.

Next he throws it away while the other robot jumps on him catching his left hand and twists it.

Daniel screams in hard pain. He pulls his hand and hits robot’s head with his fist. More pain. The robot falls and Daniel smashes his head with his foot.

The other remaining robots leave Isabella’s body on the table and jump to Daniel.

Hard fight starts and even in pain, Daniel succeeds to kill both of them.
Next he runs to the table and takes Isabella’s pulse. Then he looks beyond her on the table where a huge holographic complex is. The tower outside and the rest of the facility which continues underground deep in it.

Lamely he goes fast and looks at the screens on the walls.

DANIEL (CONT’D)
Damn it.

OLD MAN (V.O.)
It’s over. Comply.

DANIEL
No.

He pushes a few keys on a keyboard reading the menus from the screen above.

CUT TO:

EXT. STREET - SAME TIME

Is the street from where Daniel and Alex leaved with the van. Crowds of robots are standing with no movement. Suddenly they all start to fall down.

CUT TO:

INT. DOME - SAME TIME

Daniel just pushed a last key and on the screens the red dots start to disappear one by one and in a corner of a screen appear - INDIVIDUALS ARE SHUTTING DOWN. Seconds later all the red dots disappeared.

DANIEL
I hope it’s what I think.

OLD MAN (V.O.)
Not a good idea.

DANIEL
(looking up)
Shut up.

Fast he goes to Isabella and grabs her in his arms. Next he disappears through the door from he came earlier.

CUT TO:
EXT. FACILITY - DAY

Silence all around. No wind no birds, nothing.

A metallic door of the facility opens and Daniel with Isabella in his arms comes out.

He looks around and in his left sees two robots lying down.

Hard he starts to walk in their direction passes near them looking at one.

DANIEL

Stay there.

He continues until the end of the building from where he sees an open gate.

While he is walking hard those robots open their eyes and slow stand up.

Daniel hears them and sighs turning around.

DANIEL (CONT'D)

Oh no.

From where he came just comes out the old man carried by his robot.

Daniel first looks at him and puts Isabella on the ground. She is recovering from fainting and opens her eyes.

ISABELLA

You.

DANIEL

(forcing a smile)

Me.

ISABELLA

What's going on?

DANIEL

You have no idea. Stay down.

He leaves her and turns to the approaching robots taking a protective fighting position.

DANIEL (CONT'D)

Just try.

The robots continue to him while the old man stops looking at the scene.

OLD MAN

It's my creation. Sooner or later it will be an end for you two.
DANIEL
Yes. But not now.

Screaming he starts to run in robot's direction. He jumps on first and angry brakes his head. The second grabs his foot and pulls him down jumping on him. Daniel avoids hard his hands. It attempts to strangle him but Daniel with all the strength he has pushes the robot from him and jumps over him breaking his head off. Looking at sparkling bodies he stands up and turns to the old man.

DANIEL (CONT'D)
Do you have more?

Old Man says nothing. He is only looking at him.

DANIEL (CONT'D)
I beat you this time. Leave us alone.

OLD MAN
Why?

DANIEL
Because you have no right upon us.

OLD MAN
You love her?

DANIEL
We are here didn't we?

OLD MAN
Answer.

DANIEL
I do, and I'll do anything to take care of her.
     (sighs)
So leave us alone.

OLD MAN
What would you do?

DANIEL
Not your concern.

OLD MAN
You know nothing about this world.

DANIEL
We'll learn.

OLD MAN
It will be a hard live.

DANIEL
It will be the second.
OLD MAN
What.

DANIEL
Second life.

OLD MAN
What if you fail?

DANIEL
I... We won't.

OLD MAN
What makes you sure?

DANIEL
I don’t know.

OLD MAN
(looking over Daniel’s shoulder)
Go now.

Daniel turns slow and sees Isabella sitting down sad and surprised.

Looks back at the old man which turns and enters inside the building then goes to Isabella and stretches his hand to her.

DANIEL
Are you coming?

ISABELLA
Where?

DANIEL
(smile)
Forward.

ISABELLA
(hesitating)
Why.

DANIEL
Have any other plans?

ISABELLA
Had as I see.

DANIEL
Then let’s go.

He helps her to stand up but still under the effect of drugs she unbalances almost falling. He grabs her and both looks in their eyes.

DANIEL (CONT’D)
I could carry you in my arms.
ISABELLA
You'll get tired.

DANIEL
Then I'll rest.

ISABELLA
(thinking)
Let's do this. I'll try to walk while you will tell me the story.

DANIEL
What story?

ISABELLA
Of what happened here.

DANIEL
It's a long story.

ISABELLA
I have time.

DANIEL
(smiling)
Right.

They continue to walk while...

CUT TO:

INT. CORRIDOR

Daniel runs through it until he sees a door on the left. He goes there and before he arrives in front of it he sees away on the right a panel on the wall.

He runs to it and opens it when he arrives in front of it. Inside he sees five thick pipes with a large tap and in its right a pressure indicator. Daniel looks wondering at it. He sees that the tap is set on - ON, and under it written - HIGH PRESSURE.

He sighs and offs the tap. Pressure grows slow.

He closes the panel and runs to the door entering inside.

CUT TO:

EXT. ROAD - DAY

...behind them main facility explodes. Both looks back at the rising fire ball from the building.
ISABELLA
What...

DANIEL
I told him that I will take care of him.

ISABELLA
Who is he?

DANIEL
A scientist...

They continue to the road to a gate at the end of it.

CUT TO:

EXT. ROAD - EVENING

Daniel en Isabella are walking slow - him limping and she on his shoulder still dizzy.

In the left of them is seen the city with lights off and in the right the waste land on which the road cuts its path.

Sun casts its last rays before sunset and gives to the land a dark red-yellow color.

DANIEL
...and there I found you.

ISABELLA
Why you come for me?

DANIEL
You know why. You knew it since we met first time.

ISABELLA
Well the time you are talking about was a thousand years ago.

DANIEL
That time then.

ISABELLA
By the way. We first met at the club. That was our first meeting.

DANIEL
(thinking)
Yes. You're right.

They stop and look at the last half of the sun.
DANIEL (CONT'D)  
(sitting down)  
Let's watch this.

ISABELLA  
(sitting near him)  
What we do now?

DANIEL  
We'll go to the city and make some supplies.

ISABELLA  
But the robots?

DANIEL  
I turned them off.

ISABELLA  
Tell me. How do you feel about us?

DANIEL  
(looking at her)  
What do you mean?

ISABELLA  
We are copies of...

DANIEL  
It doesn't matter. I consider myself a human and you may consider too.

ISABELLA  
I don't know. It's a strange feeling for me.

DANIEL  
For me too, but this is it.

Sun descends less. In their back city has no lights and a shadow approaches on them.

ISABELLA  
Do you think we are alone?

DANIEL  
No. I saw in there a map of other cities. I think he made more humans.

ISABELLA  
We'll find them?

DANIEL  
Yes.
ISABELLA
(pauses)
What a story we had.

DANIEL
And we will have...
(pauses)
...I think if we want a future we must forget the past. It’s there. In the back. Let’s leave it that way.

ISABELLA
Agree.
(pauses)
I think, in their honor, we must continue.

Daniel pulls her close to him.

DANIEL
Good idea.

ISABELLA
Tell me. How did you find that is something wrong?

DANIEL
In the morning among other strange things from my house, specially in the bathroom.

ISABELLA
Bathroom? What was wrong there?

DANIEL
I found that I’m virgin again.

She laughs while the sun disappears and darkness covers them.

ISABELLA (V.O.)
I love you.

DANIEL (V.O.)
That fast? We meet a few days ago.

ISABELLA (V.O.)
That fast.

Silence.

DANIEL (V.O.)
I love you too.

Darkness falls.
INT. CIRCULAR ROOM

Three screens are above a keyboard on a wood made table.

On the screen of the middle the sun just sunset turning the
screen black.

    VOICE (V.O.)
    (clear)
    You risk it.

    OLD MAN
    (in front of the desk)
    With success.

    VOICE (V.O.)
    What next?

    OLD MAN
    I’ll take a break.

The robot turns and walks slow through an open door.

    VOICE (V.O.)
    They will survive?

    OLD MAN
    Oh, they will.
    (lowing voice)
    They will.

    VOICE (V.O.)
    You make him strongest than the original.

    OLD MAN
    It will need to be strong, outside in the world.

The robot gets out from the room while the screens turn black
and second later even the lights from the room.

CUT TO:

BLUE SCREEN

Shows a white blinking dot followed by text - SYSTEM STANDING
BY...

Under it... TIME UNTIL RESTART: 23M: 30D: 23H: 59M: 59S ...58
...57 ...56...

FADE TO BLACK.
So, dear Reader you arrived here. Hope after you read above. I would be happy.

OK. You may ask yourself why I asked you to read this page if you don't want to read the document.

I'll be short.

I just want to do something in this world, and give it away. I want to make a humanitarian foundation to help those in need (I have few plans) and this need some money to start. I've searched for money but only closed doors I found.

I wanted to stop but a friend of mine who knows me well, told me to start to write a story (I always wanted to be a screenwriter) and try to sell it.

So here it is. This is one of my stories as a screenplay I wrote it recently and with which I want to make some money to
do what I planned.

Because is hard to enter into this world, I've decided to use a simple way of capitalization and here is where you enter, dear Reader.

All you have to do is to read this and give it a note between one and ten and if you want to help, send this note in Euros or USD to my PayPal account on this mail associated with it - elixgroup@yahoo.com.

If you think that you have the possibility to give a bigger note it will be well received.

That above was, if you really want to help, but if you won't do that, please at least send this to your friends with this request.

You may not believe but it will help enough.

This material is free to be copied and sent away to as many people as possible and if somebody finds this interesting and wants to use it entirely or parts of it I would like to be asked.

Soon I will make a web site where you, dear Reader will find information about my work and the state of the plan.

Now to hatters :) - The script above is pure fantasy and please treat it as this. I'm not a professional writer or editor so ignore errors that may have missed them. I just want to write stories (I hope that as many. Depends on you), and those who will feel offended I ask them to forgive me and I promise that future stories will be better.

By the way I invite you to make suggestions or to talk with me on Facebook - Lau Ghiran, about this work, future or past. I'm open to suggestions.

That's all for now, and I thank you for your time. I hope you made a wise choice.

Only better.