

DO ASK, DO TELL: SECOND EPIPHANY

Written by

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Based on all 3 "DO ASK, DO TELL" books
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FADE IN:

INT. LEAD CREDITS - NIGHT

Show the distribution and production companies and trademarks with music completely before movie starts.

INT. DARK PLACE - NIGHT

Phantom flames flicker above, apparently against a ceiling sprinkler.

Face of BILL LDZET, elderly (about 75, bald) appears, in REM-sleep. Bill's body jerks as he fights to wake up. For an instant, the shadow of someone else, large, blocks the faint light.

INT. HIGH SCHOOL CLASSROOM - DAY (FANTASY-2004-BW)

Bill, in business casual with sub's badge, stands before a high school class, kids having anthology books open. RANDY NICKS, about 15 and tall, raises his hand.

RANDY

Authors have to live before they write anything.

BILL

That's my own irony.

The bell rings. All the students leave except RANDY.

RANDY

They pulled one on you.

RANDY walks to the back of the room, and stands in front of a world map, facing Bill, who then walks and stands in front of him. RANDY is a head taller. He engulfs Bill around the shoulders. (Fantasy segment returns to main.)

INT. DARK PLACE - NIGHT - MOMENTS LATER

RANDALL BARNES, just barely visible as a form, hovers over Bill's face, blocking the flames. He wears a gray mask. He adjusts it, sees a BW image of a classroom, and removes a tiny clip and holds it between fingernail tips. As Bill's eyes open, Bill (unproned) shakes. Randall tiptoes backward, invisible. Randall points a laser to the floor near the bed, and notes the trap door, nodding. Randall gently steps back, as a transparent partition slides into place.

A mainframe-style CRT terminal (a laptop is nearby) comes on, blue text, and reads "RANDY: 3600, Strange Days". Randy puts the clip on the terminal. Randy enters the character "Y" to a dash next to it.

Randall takes a chain off his belt, and separates it into three segments, each with a small pendant. He slides the clasp into one weight across his neck, slips one over a wrist, and (after a moment of hesitation) one on a sockless, hairy ankle. He removes his mask.

Randall flips through a couple of Instagram-like images of Bill on his own smartphone on his belt, prone, and then unproned.

Randall turns back and looks at another door behind him. Yet he looks back at Bill.

White LED-lit letters spell out the movie title, "EPIPHANY"

EXT. PENNSYLVANIA HIGHWAY - DAY (FLASHBACK, 2005)

BRUTUS (now shown as a maturing teen) drives toward the King of Prussia Mall while his parents watch. He notices a Ford Escort in front with VA plates and follows carefully into the lot. YOUNG RANDALL (about 14 but tall for his age) rides and will accompany him.

Inside Young Randall keeps some distance, as he sees Bill buy a sandwich. In the background, "It's hard out here for a pimp" plays.

(After quick time lapse) Bill wanders toward the Everwood fan reception where GREGORY SMITH and CHRIS PRATT sign posters. Young Randall waits for Bill to leave before approaching the actors himself. (2000, about ten years ago) (Flashback ends.)

INT. SCHOOL ROOM FOR SPECIAL ED - DAY (FANTASY-2004)

Bill watches an unidentified DISABLED TEEN play on the computer, and an unnamed MALE-TEACHER-1 calls him aside. (3600)

MALE-TEACHER-1

Look, when we go on the field trip today, I'll need some help in the locker room, and in the deep end.

Bill frowns.

INT. MOTHER'S BASEMENT - DAY

Bill sits in a cluttered basement and manages his sub assignments on a desktop computer on old makeshift metal furniture. In quick time-lapse, he does a little composing on a Casio keyboard hooked to the computer, and then updates his website with a little music.

His MOTHER, 92 emerges from a laundry room and insists on dusting his computer.

INT. SCHOOL ADMIN ROOM - DAY

Bill approaches FEMALE-ADMINISTRATOR to sign in.

FEMALE-ADMINISTRATOR

It's not disco but I hope you have
 spare tennis shoes in your trunk.
 Your English class canceled you,
 but they need PE.

Bill looks at his schedule and sees an empty period.

MONTAGE

Bill pops his head into the library, spots RANDY at a computer terminal, and follows him to an orchestra room, largely empty, and Randy takes out a printout of one of Bill's piano compositions. The soundtrack plays a few seconds of a Scriabin motif.

Later, Bill waits outside the PE lockerroom, as the boys, including Randy, file outside. A softball game ensues.

Bill gets to bat in the softball game, and hits a looper into right field. He barely beats the throw to first base. But then he collapses.

Randy runs inside, and comes back with a defibrillator, opens Bill's shirt, and revives him.

(Return from Montage)

Bill is taken out on a stretcher. (Fantasy returns.)

INT. DARK PLACE - LATER

Randall turns on switch on terminal, watches professional school video of defibrillation with high school actor.

Bill tries to get up and still finds himself paralyzed as some light flickers.

Randall turns attention to Bill. The camera shows Randall's eyes in rapid motion.

Randall flips the terminal switch again and looks at a medication record with a picture of an IV and a syringe with a purplish liquid. He glances over toward Bill again, and notes the IV stand, disconnected. The bag lights up, looks purplish.

Randall walks over, opens the syringe, applies some goo to his fingertips, which he spreads on Bill's lower shins.

INT. INTENSIVE CARE ROOM - DAY (FANTASY-2004)

Bill, covered by a gown, sits up. The TV has some news about gays in the military. Randy walks in, gives Bill a quick hug.

RANDY

I know you're grateful.

BILL

The medical nightbreed minions will descend with their modest proposal to crack me open like a lobster.

RANDY

You want to wait. Get it done on your own terms, by your own person.

Randy puts down a small ultrabook computer.

RANDY (CONT'D)

I checked. You can pay for wireless. Might have to graduate out of intensive. I put your sonatas on it, and even Sibelius. You gotta get used to the Bluetooth.

(Return from fantasy).

INT. ANGEL MEDICAL STATION - NIGHT

(Current) Randall takes off the viewer glasses and fits them into the mask hull.

Randall peeks (once more) at Bill through the one-way silicate door, then passes the terminal and opens the door, leading to a slightly larger hall with more computer terminals. There is a small window that appears to offer a view of dimly "moonlit" lake.

Randall turns around, and sees BRUTUS, 27, bend slightly to come through a second door.

RANDALL
If we go in now.

BRUTUS
He'll probably recognize you, and not just in his fantasy life. With me, he's less likely. He thinks you are his fictitious gifted teen, now a grown man. And you are!

RANDALL
And you think you're a bigger shoe-in than me. But he had more backstory invested in me.

(Scriptnote: a one-second shot of Bill seeing Brutus in a college cafeteria in the past, standing tall, shirt open, flashes, and Randall nods when the shot ends.)

BRUTUS
I don't need the specs as much as you. Maybe that gives me an edge. But your mind's eye for mindviewing is good already. And Elmo hasn't even come in yet to tag us.

RANDALL
Concentration. I guess speed chess can save you, speed dating won't.

BRUTUS
One favor -- looks like you must have unproned him. Nobody cleared you. What if he pukes?

RANDALL
His stomach should have emptied when he went up.

BRUTUS
I guess you believe in gambits. Chris probably wanted to keep his pawn.

Randall looks up.

INT. METRO SUBWAY ABOVE GROUND - DAY (FLASHBACK 2014)

Bill enters a Metro car, and quickly glances toward Randall, who is several inches taller.

He sits down, and Randall follows. Bill notices Randall reading a philosophy textbook, and appears to have a copy of Bill's authored DADT book visible from a backpack.

MONTAGE (Scriptnote)

Bill spots Randall while leaving a midtown Manhattan grille. Then Bill spots him in an Aidswalk.

BACK TO SCENE

Randy makes eye contact with Brutus.

EXT. CITIFIELD BASEBALL STADIUM - EVENING - FLASHBACK (A FEW WEEKS BEFORE)

Bill sits several rows behind Randall, who turns around once.

On the field, MAX SCHERZER pitches a fastball to LUCAS DUDA, who drives it to right field, where JUAN SOTO catches the ball over the wall and prevents a home run. The crowd gasps.

Randy glances again, and then picks up his iPhone, and presses it once.

RANDALL

Another inning. Didn't win it yet.
But I'll leave when extra innings
are over.

BRUTUS (O.S.)

Hurry. Bill may have only another
month.

(Return from flashback.)

INT. DARK PLACE - MOMENTS LATER

Bill tries to grab the door, shrugs as it doesn't move, and lays back down. His body jerks.

Randall looks through the window but leaves the mask off.

INT. HOSPITAL ROOM - DAY (FANTASY-2004)

Bill, in gown, is working on a laptop when a MALE ATTENDANT comes and helps him process out.

MONTAGE

Randy accompanies him in a cab ride home.

BACK TO SCENE

Bill gets out of the cab. Randy tidies him and hands him the laptop.

BILL
I told you. I'd get out of the operation, like I get out of everything.

Randy gets back into the cab. Bill actually looks better than he used to.

INT. SPECIAL ED ROOM - DAY

Bill sits across a table from a motionless AUTISTIC TEEN, who holds a glass of milk but doesn't use the straw.

In an adjacent cubicle, a female teaching assistant grades papers.

BILL
What am I supposed to do with him?

TEACHING ASSISTANT
Just make him drink. You have to make him.

INT. BILL'S BASEMENT - AFTERNOON

Bill sits at his computer and works on his screenplay "Do Ask, Do Tell". The computer beeps him, and he looks at an email from Randy. Bill types.

BILL
(types) Thanks for getting me out of jail, largely unscathed.

INT. ORCESTRA ROOM AT SECONDARY SCHOOL - DAY

Bill slowly "climbs" to the podium of band class.

BILL
I'm still looking for a student conductor. I need some volunteers.

DEANNA, 11, stands up, and the kids cackle.

DEANNA
I think you should conduct.

BILL
I still need some volunteers.

INT. BILL'S BASEMENT

Bill works on his music on the computer and prints it.

MONTAGE

Bill shaves in his messy downstairs bathroom, throws music in the car, drives to a sub assignment, checks in, does his algebra classes, then visits Randy in the orchestra room after school.

BACK TO SCENE

Randy plays the piece from Bill's score. He can play it (the "Sonatina") better than Bill.

(Return from Flashback.)

EXT. WILLIAM AND MARY - DAY (FLASHBACK 1961 BUT SUB. TO FANTASY)

Show Establishing shot of campus with Wren Building, then Ewell Hall. YOUNG BILL, 18, and YOUNG JOHNSBORO walk into Ewell and hop to a solo piano practice room.

YOUNG JOHNSBORO
Mozart makes sense.

Young Johnsboro starts playing a Magic Flute aria accompaniment, and singing the aria. He stands up, continues singing, and Bill sits down and picks up on the accompaniment.

(Return from flashback.)

INT. ORCESTRA ROOM AT SECONDARY SCHOOL - CONTINUOUS (FANTASY-2004)

Randy plays a few seconds of the last movement of the Beethoven Sonata 30.

RANDY
It's a bit of a "Trick" to play
Beethoven years before making 30.

Bill lets his hands approach Randy's shoulders and then stops.

Then Randy plays the scale theme from Bill's little first Sonata.

(Return from Fantasy.)

INT. ANGEL MEDICAL STATION - NIGHT

Brutus stands behind Randall and massages Randall's shoulders.

BRUTUS

I can help you even more with the telepathy. So you don't need the glasses. But a Biblical birthright might run you something, more than a straighten and paint job at a body shop.

Randall looks back. Brutus opens the top button on Randall's (shirt, adjusts a chain and pad, and slips on a second silver chain, adjusting it not to droop. BRIAN walks in, past the terminals, and then ELMO.

RANDALL

We are two of the musicians of this merry group. But you did the contra bass, large growl.

BRUTUS

Tubin gave me my one concerto.

RANDALL

I did piano like an orchestra but still was more, current rock. Yup, disco, for the dirty stuff. But I could have played Bill's Sonatina.

Randall suddenly focused on two board games on a card table near the terminals. One looked like pinball baseball, and the other offered a huge atlas-like map of two solar systems, with a measurable void between them.

BRUTUS

I sightread it like it was Chopstick . I guess playing outfield and hitting home runs could be a distraction from a piano career.

RANDALL

There's The Kid, Brian. We have to let the others.

BRUTUS

Just see if you can follow the backstories now yourself. Don't give us away yet. You know, yon Bill might be the power behind the throne for the next few artificial days. But most of you guys, like Elmo, not Chris, but the rest of you, will make a choice, have to know what you want.

RANDALL

I hope I'm not just in a "you guys" candidate group.

BRUTUS

Yeah, Randall, you have reason to think you're top cat.

RANDALL

When you want us to pay our dues in the five communes in the cylinder.

BRUTUS

Pick 'em: A kind of freedom, back home, locally, but on the outside, or power or station in life, indoors.

RANDALL

Or, earning the right to be special. Let's read some more of Bill's mind.

EXT. WILLIAM AND MARY - DAY (FLASHBACK - 1961) RELATIVE TO FANTASY

(Randall and Brutus watch these in their "mind's eyes" usingf their collar devices, as they are in Randy's mind in the fantasy level.)

Young Bill and YOUNG JOHNSBORO walk through the Sunken Garden.

YOUNG BILL

The Schubert B-flat Sonata.
Heartrend-ering.

Young Johnsboro frowns.

YOUNG JOHNSBORO

Bill, some of the things you say.
So catty. Is music really in your
blood?

INT. NIH FAMILY THERAPY ROOM - DAY

YOUNG BILL sits back from the picture he has drawn of Mount
Washington. MOTHER AND FATHER sit at easels, unable to draw.

MONTAGE

Quick shot of some high school kids on top Mt. Washington

BACK TO SCENE

YOUNG BILL

I'll confess some of it. I'm afraid
of tiring of music.

INT. ELEMENTARY SCHOOL ROOM - DAY (FLASHBACK 1951)

CHILD BILL, 8, is drawing on large white sheets of paper as
tinny music plays on the old record player. A matronly
RELIGION TEACHER walks past as Bill has written "The War
Ends" on his sheet, and then sketched a few themes by hand on
crude music staves.

RELIGION TEACHER

Just write down anything you want
to tell me.

Child Bill writes down under the music, "I have idols!"

(Return to fantasy)

INT. ORCESTRA ROOM AT SECONDARY SCHOOL - CONTINUOUS (FANTASY-
2004)

Bill, withdrawing, opens his carrying case, and gets out an
old handwritten music manuscript, and places it before Randy
at the piano.

RANDY

So, this you could get tired of.
Your new pieces look a lot more,
well, original.

BILL

I had a fetish for the mannerisms
in the Rachmaninoff Third Piano
Concerto.

INT. DEN IN OHIO FARM HOUSE - DAY - (FLASHBACK 1959)

YOUNG BILL sight-reads the Rachmaninoff (famous cadenza) on an upright piano. A baseball game plays, silently, on a black and white TV set. YOUNG CLYDE applies some brown oil to his own arms, and offers it to Young Bill when he stops playing momentarily.

YOUNG CLYDE

Sounds like Army music.

(Return to Fantasy)

INT. ORCESTRA ROOM AT SECONDARY SCHOOL - CONTINUOUS (FANTASY 2004)

Bill stumbles through some of his own music in the sonata.

BILL

The Rachmaninoff hovers in the dominant a lot. So did I, but I didn't make the harmonies as interesting. They could use some juicing up.

RANDY

So, you expect me to do that for you.

BILL

No matter how I play with it, it sounds a bit artificial now. But my talent comes out in the Third Sonata, which I composed after The Event. I had to keep the volume on my basement stereo down as my father recuperated from his "mild", fake heart attack.

INT. BILL'S BASEMENT - DAY (FLASHBACK 1962)

Bill puts an old record on a "new" VM stereo and notices the distortion.

(Return to fantasy)

EXT. HIGH SCHOOL FOOTBALL FIELD - DAY (FANTASTY 2004)

Randy beckons Bill to get into a jeep parked next to the bleachers.

RANDY

Through a legal trick, I can drive
this car legally, sort of. And I
know where the police are, anyway.

MONTAGE

Bill imagines YOUNG CHAD EWELL speeding down a freeway, then giving YOUNG BILL an organ lesson in his church.

BACK TO SCENE

They ride over to an outdoor cafe. Randy orders vegan food.

BILL

My Third Sonata really does work. I
wrote it after I got taken out of
school.

The food comes quickly and Randy starts eating immediately, after checking his cash.

RANDY

You gotta work up to your best
stuff. You gotta get young again,
for Second Life. You need me. Email
me when you're ready for it. You
gotta get the most of out your
piano.

INT. BILL'S BASEMENT - DAY

Bill downloads a file sent in email by Randy and unzips it. His "Clementi-like" Sonatina looks beautifully formatted. Then Bill's cellphone rings.

BILL

You got it right. Looks so
pianistic. My big Sonata

RANDY (O.S.)

I'll send you -- how to get there.
My place. In 120 minutes, the
length of one of your movies.

EXT. NORTHERN VIRGINIA STREETS - EVENING

Bill drives to Randy's house, using Google Maps to check route. He looks at his camera and music scores.

Bill arrives at the two-story house. He rings the doorbell. Randy lets him in, holding the sonatina manuscript. He escorts Bill past security cameras to the basement, Randy's sophisticated music and video studio, including electric piano.

Randy plays the Sonatina (show elapsed time) and Bill posts it to YouTube from Randy's computer. The ContentID panel passes the music.

BILL

This is my own music. It can't possibly get a DMCA for copyright infringement.

RANDY

But, Bill, I've heard this before. How could I play it with so much facility?

Randy does a little script coding, then brings the computer windows back.

RANDY (CONT'D)

I can guess all your moves. But just take a headshot of me, put it on your thumbdrive, take it home and put it in your Samcam directory.

BILL

You've spied on my drive.

Randy laughs.

RANDY

Ethical hacking. Just link to that character list in your novel. Make him your first place hero.

Bill stands behind Randy, but does not touch. Bill looks at the intricate printer/fax. He spots a laminator.

RANDY (CONT'D)

It's OK to take pictures here. Just not in bars, so they tell me.

Randy stands up, behind Bill, and starts to knead, just as the door upstairs opens and voices grow. Randy escorts Bill to a basement door, as a security camera clicks.

RANDY (CONT'D)

I'll have you banging away,
learning P2P and TOR, getting sued
by the copyright troll, LOL. When
you get home, check your machine
and see what you've got.

BILL

I think I've got an event under my
belt.

RANDY

Indeed you do. Hope nobody ever
barges in.

INT. BILL'S BASEMENT - LATER

Bill dutifully links the image of Randy (downloaded P2P) to his book treatment and posts to web, but TOR doesn't work.

(Return)

INT. ANGEL MEDICAL STATION - MORNING

Brutus steps away from the observation pane and terminal, and presses a lever below, and an shutter slowly opens, letting in some light. A dim dawn, through a thick smog, shows, with just a flicker of a lake in the distance.

BRUTUS

We have to let some of the other
candidates in on it, before they
settle in their hotels in the
cylinder, first night you know.

Randall, in turn, presses a different lever, and another door opens, into a larger area, with a larger view, with the vague outline of a tower outside. Elmo, and lean, works at a set of terminals, all black and white character-only screens. Brian (already introduced), AARON, TOMPOM, KIP, JAMIE, and DALLAS, all in business casual with pastel plaket shirts, assemble as if to watch a workplace training demonstration.

RANDALL

Elmo, we'll get you Internet in,
well, another day.

ELMO

Whatever one day is here. Look, we know Bill has to play Likeonomics. He'll have to select every one of us -- I've allowed up to 20, at Level-0 before we can watch his crude movies, not commercially viable. So I need Internet, even Facebook would be good. Then at Level-1, we can read his books and blogs from home. That's his "Do Ask, Do Tell". At 2, his earthly life, even baths. Then at 3, he relives himself as Doubting Thomas. Does philosophical conflict. That's how he'll pick us.

BRUTUS

You won't know which.

ELMO

Not without our monitoring his behavior in the intentional communities.

RANDALL

He's got an imagination

BRUTUS

For his fantasy

ELMO

But we assume he really doesn't know. He can't have a clue for a while.

BRUTUS

He's got to get through the Corridor, or torus.

ELMO

Torus, to be sure. I don't know myself. Do we really get to pick our ages in the Second Life?

BRUTUS

Rumor has it you find out on the monorail. Really, you don't want to need to get older to have more privileges. You've got it all now.

ELMO

I blocked him on Twitter a few years back.

(MORE)

ELMO (CONT'D)

I thought he was scoping me too much. But was all another crazy coincidence.

Jamie had been listening in thru a bluetooth, takes it off and walks "between two officers".

JAMIE

Don't do us wrong, Elm! The Pianist, they say.

ELMO

If you want to be -- act -- a protagonist, play piano. And do ear training.

JAMIE

I'll bone up on it.

INT. BILL'S BASEMENT - CONTINUOUS (FANTASY 2004)

Bill, still at his desktop PC, dutifully links thumbnails of Randy (make them color) to his webpage, which he re-uploads. There is a VA DL-number in tiny font under the first image only.

INT. ELMO'S NYC APARTMENT - NIGHT (FLASHBACK 2015)

The apartment is filled with a grand piano and professional music gear. Elmo turns away from a Mac desktop and looks at his phone and taps block user.

INT. DISCO - NIGHT

Bill, looking down on the pit of men dancing, turns to his phone and checks his Twitter count followed as it decreases.

(Return from flashback).

INT. ANGEL MEDICAL STATION - CONTINUOUS

Brian and nods to Elmo. Randall gently loops a chain around Brian's neck. Then he undoes a button and places two small stickers on the upper chest.

BRIAN

So you get to do us actors?

RANDALL

You bet. I'm getting better at judging character. And Bill might well wonder if he could have stuck with music.

BRIAN

The violin is in a concert stage already.

RANDALL

Which commune?

BRIAN

You know me. I was a modern person myself.

EXT. SALOON BAR - NIGHT (FANTASY 2004)

Bill twists a way from a couple HOODLUMS and approaches the bar, seeing a line. He spots Randy near the front, talking to Brian and even hugging Brian. He hesitates. He looks behind to make sure then punks won't bother him. Randy shows a hidden pendant object to the doorman and enters. Bill gets in line. Bill looks at his Immunity Card about to spill out of his wallet.

INT. SALOON BAR - CONTINUOUS

Bill watches the young men in dirty dancing. From across the width of the dance floor and stages, Randy makes eye contact. Bill approaches and Randy shakes his head.

LAURA, 28 and black, approaches.

LAURA

What's your name?

BILL

My pen name is just Bill.

LAURA

What's your birthday?

BILL

July 10. Oh, you need to know which one, and I don't think you're an identity thief. OK. 63. I take social security now, early. Hope I don't live too long.

LAURA
You're watching Randy. You must
really like him

BILL
He really impresses, and imprints.

LAURA
His family will think you're a
problem.

BILL
He shouldn't be here? He came on
his own.

LAURA
A likely story. Like I could turn
you in.

Laura waltzes away.

Randy beckons Bill now, from a dance stand. Bill climbs up, Randy is in shorts, with long and shaggy legs, and wears a regular dress shirt, no evidence of undershirt showing. Now Brian pushes Bill into Randy's arms. They start dancing. Brian pulls up Bill's pantleg and snaps a comparison cell phone photo for Instagram.

Randy turns Bill around and reaches around to unbutton the top button of Bill's shirt. Bill turns around and reciprocates before Randy shakes his head and hold's Bill's hand still

Brian drags Bill to a barber chair on the center stage. Several men unbutton Bill's shirt.

BILL
I refused to coronary bypass. We
didn't even do a keyhole.

RANDY
That was the tip off. You would
save yourself for me.

(Return from Fantasy)

INT. ANGEL MEDICAL STATION - CONTINUOUS

Brian tugs and the blinds and lets in a little more orange dawn. Elmo walks toward Brian and turns and faces Randy.

ELMO

I've read Bill's fantasy script. I guess I peaked, or had enough curiosity. And I guess I have clearance. What you all just viewed in black and white didn't show it all.

RANDALL

Maybe for me it's best that it doesn't. Elmo, since you're the established composer, you know how music hides what we don't like to tell our therapists, in all its abstraction.

ELMO

You won't have the whole Investiture Controversy. It's like making a sonata end softly.

BRUTUS

I guess we need to bring in Aaron early. Before Bill's first reckoning.

ELMO

Bill's story requires he go back to the school again, a no-no.

INT. SCHOOL GYM COMPLEX - DAY (FANTASY-2004)

Bill carries his class roster toward the locker room. Randy's name is on it.

Then Bill moves to the natatorium, and stands next to Randy. Both are in trunk, Randy with a sports shit; but Bill stays hidden behind a rostrum. A KID with Down's Syndrome waddles over and takes an instant camera photo (first from behind). Randy motions to take the camera, and the Kid puts it down. Bill picks up a roster and feints taking attendance.

The kid runs around and shows the content of the pictures.

RANDY

If you're going to play teacher, you've gotta prove you can swim yourself.

BILL

Don't push me.

RANDY

It's time, isn't it. You need to do
this to yourself.

Randy picks up a jar of cream, looking like scum.

(Return)

INT. ANGEL MEDICAL STATION - MOMENTS LATER

The light is waning and waxing in the "dark place" bedroom.

Bill seems awake, in clinical surroundings that he confuses
with a locker room area near the pool. Randall points to an
image on the laptop screen of an apparent script.

RANDALL

You probably wrote something here
that you don't really want me to do
yet.

Bill sees a BW image of a swimming pool scene with him and
Randy, contrasted. He gulps, shakes, even retches, then
swallows.

Bill shakes a bit, and sees the color phantoms near the
ceiling.

INT. SCHOOL GYM COMPLEX - MOMENTS LATER (FANTASY-2004)

Bill shivers near the edge of the pool. TOMPOM (14, well
built for age, fairly short) rushes up and pushes him in the
pool. Randy walks back to the edge.

A DOWNS-SYN-KID jumps in the pool and paddles toward Bill.

TOMPOM

Arch your back.

Downs-syn-kid helps him, and Bill starts to tread water and
reaches the edge.

BILL

Made it to shore. In an earlier
novel someone like you teaches me
to swim.

TOMPOM

You remembered.

BILL
Well, special ed students already
have the instincts for this, I
don't.

(Return)

EXT. VA TUNNELS STATE PARK - DAY (FLASHBACK-2005)

Bill makes note of Tompom as he sees the kid. He gets close enough to overhear conversation, before a freight (coal) train comes through the tunnel.

TOMPOM
We need that random event.

(Return)

INT. SCHOOL GYM COMPLEX - CONTINUOUS (FANTASY-2004)

Bill climbs onto the ledge, Tompon throws a T-shirt on him, and Bill walks barefoot toward the locker-room.

As Bill turns a corner, a clutching hand cuffs Bill's hands behind his back by force, and a POLICEMAN (uniformed) tackles him,

POLICEMAN
Police. You are under arrest for contributing to the delinquency of a minor and for using a telecommunications device to entice a minor. You have a right to remain silent. You have a right to an attorney if you cannot afford one.

Randy goes to his own locker, gets out the rest of Bill's clothes. Bill vomits once before Randy hands them over to the cops.

RANDY
You didn't even need the Sheriff.

Randy cleans up the mess.

EXT. BILL'S MOTHER'S HOUSE - DAY

Police ring the doorbell. They show a warrant to MOTHER-OF-BILL, 96, in night clothes, using a cane.

They gently push her aside, as a CAREGIVER steadies her. They quickly pull all Bill's computers from the basement.

MOTHER-OF-BILL

I, um.

CAREGIVER

Oh, Baby. Long Tall Sally.

INT. JAIL CELL - NIGHT

Bill sits alone, in jumpers; the bunk is concrete, with metal toilet, and overhead light on. Bill has vomited. (Could do establishing shot of detention center from outside.)

Bill is escorted to an interrogation room (show orange of jumpers as only color). He sits at a simple table with a UFO-style phone.

GUARD

One call.

BILL

I don't have a wife to call for a \$30000 bail check, like on "To Catch a Predator." I can go to the ATM. They can escort me.

INT. MOBILE BANK SITE - DAY

Bill sits in the back seat of a sedan driven by AURORA, 38, with a police escort behind him. Bill hands some paper work, and the teller dispenses thousands in cash.

INT. COURT ROOM - DAY

Bill sits at a table with Aurora. JUDGE HARTNETT presides, and there is a queue of defendants.

JUDGE HARTNETT

William Ldzet, you are charged with one count of 21.08.03 Virginia code, using a computer to entice a minor, and one count of 21.11.14, contributing to the delinquency of a minor, both Class 1 misdemeanors, and 18.03.06, indecent behavior with a minor, a Class 4 felony. How do you plead?

Bill hesitates and looks aside.

JUDGE HARTNETT (CONT'D)
How do you plead sir?

BILL
Not guilty, your honor. For now.

INT. PROSECUTOR'S OFFICE - DAY

Bill and Aurora meet with ANDREA, 40, in a highrise near a Courthouse.

BILL
This is supposed to be prosecution,
not persecution. And Randy really
made up the fake ID himself. The
lamination is not on my own
computer.

AURORA
Bill

ANDREA
We can keep you staying out of
jail. Supervised probation. You
take your websites down and have no
Internet access, no computer use
for ten years.

BILL
And what do I do with my life?
Thank god, you can't bargain with
me to raise OPC.

AURORA
Pardon?

BILL
Other people's children.

ANDREA
Seriously, we can keep you off the
sex offender registry if you enter
a six month residence program in a
halfway house.

BILL
Oh, that's really generous.

ANDREA
We well, they, got the app for
printing illegal id's on your
computer. That's what nailed you.

BILL

And why would my hero frame me?

ANDREA

You won't get to ask him.

Outside, a storm approaches. It grows menacing. Lights go out.

(Return)

INT. ANGEL MEDICAL STATION - LATER

Randall and Brutus both look out the window, as a tower, dimly lit from behind, appears and wavers; below they can make out a lake, and a vehicle emerging from underground and moving along a track. Then some great big (methane) rain drops pelt the window.

BRUTUS

I guess he's here.

RANDALL

Our own judge now? It's not Elmo.

BRUTUS

Chris just wants to let Bill do one more peek-a-boo, maybe help him snap up, and be where he is.

RANDALL

Where we are now, too. But I guess Bubba Reeves will come from the Tower of Ned and get us going.

BRUTUS

Looks like a Titanic lake storm is coming. The oranges are deteriorating into what we perceive as brown, less saturated. Less real. That may not be what you banked on, Randy. We're likely to do a second trip out there to get more Titan slime mold, because the storm will change it all, what it evolves to. But the other guys will help us, like good proles for once. Those of you who go on the voyage will need to collect the best slime possible to keep yourselves young.

A door opens, and Elmo lets CHRIS, looking around 20, tall, slender, sleeves rolled up, in.

Elmo follows, with a speck of hesitation. The three men nearly snap to attention and then slip into an "at ease".

CHRIS

Looks like those Strange Days specs worked for you. Enjoying your Transitions? You probably should ride back to Urbana in another hour or so, and get a little gravity back. Want some of you to stay bigger and stronger than me.

ELMO

Travolta called it Staying Alive.

RANDALL

And went through a ritual to prove it.

CHRIS

I'll probably keep the night court room on 1/7 gravity until Bill can tunnel. We'll send him down the chute.

RANDALL

So you'll set the Mobius.

CHRIS

Maybe a couple of you will learn how. You guys know it's risky. And with the others. That goes for you, Brutus, too. I'm glad we have separate Politicians.

RANDALL

Typical reticence.

INT. PROSECUTOR'S OFFICE - DAY (FANTASY-2004)

Bill, in a suit, and Aurora look across a table at Andrea, with another storm in the background.

BILL

Right. We redo my physical. No one looks. And if they want to do bypass surgery, I'll go for it.

ANDREA

So it's obvious. We'd pay for it if you were in prison.

BILL

I'll do the physical before making a decision. I think an operation gives me a defense, sort of.

(Return)

INT. DARK PLACE (AT ANGEL STATION) - NIGHT

Bill is now strapped in his gurney-bed, which folds automatically into a chair, as he sits up. The chair descends, as the floor opens below, and descends into near darkness. The chair (operating by some robotic control) settles into a small cab, which then rides along a tunnel for some seconds, then stops. Bill finds himself sitting up in a dimly lit efficiency apartment, with a bookcase, minimal furniture, and a computer terminal, out of reach, with character display only. There is also a "lineup" on one of the walls showing the other men from the medical center, measured as to height comparatively in descending sequence.

Chris follows, as if from a subsequent car. Bill struggles to walk, as his legs start to collapse under him after "refusing" to move. Bill slowly seats himself on the floor, and Chris throws an arm around him, as Bill reaches to touch a hand.

MONTAGE - FLASHBACK (scriptnote)

Bill is driving on a major urban highway as Chris, walking closest to the curb near other kids, stumbles into the highway but Bill's car engine stops.

In Church, Chris seems to move instantly from the aisle to the balcony above as a postlude ends.

BACK TO SCENE

Chris helps Bill up, opens one more door, into a second room with a wooden throne, and numerous clothing change stations, some of them behind water fonts. There are images of young men Bill recognizes.

CHRIS

Just the CORE. You have to do the TORUS part. You'll always be at the center of your own manifold.

Chris adjusts a pad just under his collarbone.

INT. HOSPITAL OPERATING ROOM - DAY (FANTASY-2004)

Two surgeons work vigorously over a patient.

SURGEON 1

Oh. We're losing him. The bleeding.

SURGEON 2

He never wanted to let us crack him open like a lobster, until he had nothing to lose.

SURGEON 1

Oh. Oh. Fun with Dick and Jane. He's gone.

SURGEON 2

Like he wanted to be.

INT. RECITAL HALL - DAY

Randy plays Bill's Sonata (conclusion) to applause.

EXT. LOWER NINTH WARD, NEW ORLEANS - DAY

Randy is working as a Habitat volunteer doing construction.

(Return)

INT. ANGEL MEDICAL STATION - CONTINUOUS

Randall adjusts a collar pad, blinks, takes off goggles. Blinds open, daylight seems to be returning, with an orange sky and a tower over a lake in the distance. Elmo and now AARON, 25, enter the room.

BRUTUS

Well, Chris fills Bill's hands, literally, so the coast is clear.

AARON

Randy, did you really do the community service.

RANDALL

They wouldn't let us when we got there. The mold. A lot of homes couldn't be fixed.

Now TOMPOM, 25, and shorter, also follows Elmo, but keeps a little distance from Aaron.

TOMPOM

So you kept your hands clean, for piano.

RANDALL

In real life, I never got as good as Elmo at practicing music. That's why did something else.

ELMO

Well, now so do I.

RANDALL

You remember how you got here? They must have offered you enough money.

AARON

To go live in a moneyless world.

BRUTUS

You adult kids ought to get going to your hotels. Chris has set our gravity there. We don't want to grow too big.

RANDALL

Maybe not good for our own gams.

BRUTUS

None of you are homesick?

AARON

This seems like a business trip.

Elmo makes a quick dance move. The lights flicker and then seem to brighten "outside".

ELMO

We'll make Bill glad to be here, too.

BRUTUS

He's with .. Us.

RANDALL

I doubt the goo the previous candidates harvested worked on Bill. It ain't growing back. I know what I saw.

INT. DARK PLACE - CONTINUOUS

Jamie and Brian are playing a chess game with an electronic clock on a table stand near the bed from which Bill has just been removed. Jamie is winning handily with the black pieces and Brian's clock falls. Dallas watches.

BRIAN

Jamie, you'll have the concentration.

JAMIE

Yeah, Brutus may leave me be for a while. Maybe save Bill's life!

TOVINA, middle aged, tiptoes into the room.

BRIAN

You don't play violin. Piano.

JAMIE

So you read up on me on social media before going up?

BRIAN

Just before we went up. Our only homework! You're an improviser, branch off of a whiplash or jazz singer.

JAMIE

Like we would get an English lit test on it.

BRIAN

If social media had been literature. But that's back home.

JAMIE

Oh, maybe there will be a point to going back. Your world ain't coming back, you know. Our new world is no picnic either.

Jamie looks up at Tovina and winks.

DAL

Tove, welcome. Nice to have you as guest. But you've got to be back 'home' before Bill, right.

BRIAN

That's the calculator in him. We need to act.

TOVINA

Don't forget guys. You're supposed to scam to ride the Mobius around at least once.

JAMIE

Old wives tale!

Jamie winks again.

INT. MOCK COURT CHAMBER - CONTINUOUS

Bill now staggers, barely staying on his feet, as a door opens, and Bill enters into a tunnel.

BILL

I went up. I picture it in my mind, now.

Inside, he walks clockwise, inside a tunnel dimly lit in blue, on what seems like a plastic monorail track.

Before the door closes, Bill gets a glimpse of Chris and smirks.

INT. ANGEL CONFERENCE ROOM - LATER

Brutus, Randall, Aaron, Tompom, Kip, and Elmo leave the medical clinic and then all file down a blue-lit staircase, to a subway station. Brian follows and butts into the line, followed by Jamie and Dal. There is a large underground gare with tracks on several levels, one with a Mobius twist in the distance. The young men all board a tram and ride into their own darkness. The twist remains visible in the distance and they apparently do not transit it.

Randall glances at Elmo, who nods, and Randall lets a shield fall across his eyes, and he watches a show as he walks.

EXT. MINNEAPOLIS DOWNTOWN - NIGHT - (FLASHBACK, 2 WEEKS AGO)

Brutus, Kip, Dal, and Aaron leave the Saloon bar after last call (dancing), walk crisply to the parking lot, and drive safely out onto Hennepin. A speed-up shows Kip (after motorbiking alone from WVa to MN) driving them upstate, on a map, into Manitoba, across a dirt road, to the Northwest Angle, as it is now early morning. An early autumn storm approaches. A private jet with rocket sits in a field. The men climb into the plane, recline in inside seats.

Dal manipulates his thumb and it illuminates with a coded message the other men find a similar message on a black transponder device. The spacecraft takes off, vertically.

(Return)

INT. MONORAIL STATION - LATER

The cadre ride up a curvy escalator to an empty street of cookie-cutter highrises in soft lights toward a hotel.

KIP

We could take the scooters.

Dal checks his wrist, which does not have a watch. Brutus notices, and checks the fob pad (next to a regular iPhone). He then looks at Kip.

DAL

No, Kip hasn't been touched.

AARON

In med school they warned us that some people need body art to scrub. I never believed it.

INT. HOTEL FOYER - MOMENTS LATER

All the cadre assemble themselves into a spontaneous line, while LEE and MORTON, both black and elderly but looking fit, approach and halt them with hand signs.

MORTON

OK, you merry gentlemen, Angels rest, you'll parade into this little ballroom, and arrange yourselves in order by height against the lineup.

LEE

It's the book of Numbers.

MORTON

And you know we're designated as Politicians, just as Bill, right now under escort, is a Protagonist.

The men do so, and then Morton and Lee inspect their wrists and thumbs. Only Jamie, Brian, and Dal beep.

RANDALL

How much are we supposed to guess now.

MORTON

There's gonna be more apprentices. And, yes, I got to be The Doctor for a while. Blueshirt? You just got in with the latest tribe?

From behind a stage at the end of the foyer, BLUESHIRT, a well built but compact white male, walks briskly, with indeed a plain blue dress shirt and suit.

BLUESHIRT

I get to cook your books! Collect your rents.

MORTON

He's help you with your cryptocurrency, and eventually you'll help the permanent residents. Oh, Randall, you probably go first, Chris is escorting our protagonist. So I have to tell you. After the party, go back to the hotel rooms, and you'll get a call to the Core to a place, call it a fitting room. Randall, you go first, then later Blueshirt and Kip. You get an assessment.

Quick fantasy: Randall, toys with his goggle, closes his eyes, sees Bill in a huge ballroom, in front of a crowd of people taking tests in cubicles, talking to a boss.

MORTON (CONT'D)

I see you get it. You'll just put on a cape and let a simulcarum give you a mantra, rather like to see what level of Flow concentration you're at. Maybe the chain you wear below your tender throats is good enough. Don't forget, if you're going to make it, you have to ride the Mobius once when it is totally self-propelled.

KIP

What if we never have time to ride?

MORTON

Then you might have to scrub, which
guys like you don't like. Two
things you don't like.

INT. HOTEL DINING ROOM - LATER

Randall looks out on what looks like a mainland-Chinese city,
with high-rises in different shapes but relatively few shops
on the street maybe 20 stories below.

He then sits down and joins the others for a vegan meal with
rather colorful morsel vegetables.

AARON

So, Randy, you're the most recent.

RANDALL

It's been a wild Day One.

TOMPOM

More like two or three. So, Brian,
you got picked up, well, maybe at
sundown last night?

BRIAN

Nobody here would get caught
competitive cycling. It's not
solitary, or private, enough. I got
directed to Northwest Angle, had to
do the dirt road bit in Canada to
get there.

RANDALL

I was actually driving home for
spring break, I guess on a road to
nowhere. The coil on my Escort
goes. That's better than hitting
deer. Like maybe I have some
'angelic' powers already, huh? But
you know what happens next.

Tompom looks back at Randall and blinks.

TOMPOM

We didn't ask you! Haha, like on
Facebook. Driving Brown's ridge is
asking for it. But I did it right,
and earned the shades.

Brutus pokes his head into the room as Randall walks past him
not (quite reaching Brutus's height).

Then Lee and Morton follow Brutus. The men stand up, as if expected to stand at attention.

MORTON

At ease.

Morton smirks, and Tompom giggles and catches his cough.

LEE

You know, we're the Politicians. Now all you men have biked the road less traveled. And there is a Lead Protagonist. You all know him simply from the degrees of separation principle, the Butterfly Effect.

MORTON

You know, how "our" Putin likes Snowden. But he also likes pioneers. Maybe if he sends some families, he'll get to use the worm hole himself.

LEE

And he's full of himself. He's a spy, but no thespian.

MORTON

And no angel! You'll have an old-fashioned dance party tonight. We'll watch and pick out the Actors. Sort of like knights in a chess game. Some of the rest of you get to be bishops or rooks.

TOMPOM

You'd want to explain to the underlings why they get assigned to communities by 'annoying' tech limitations. They would make me feel, well, annoyed.

LEE

When Bill gets to his assigned community, he'll take us. Everybody's got to do somethin'.

Aaron pokes the conversation.

AARON

You got to save nitrogen for the voyage. Or it doesn't grow back.

INT. HOTEL ROOM - LATER

(Show Tompom, in a small room, looking at weird Google search results from old sites, and then picking up some sunglasses with little cameras. Then he picks up the chain, and watches it being fitted to Brutus in retrospect -- by Chris. Scriptnote)

Randall hesitates, enjoying his specs, and flips them onto his forehead, then opens his hotel room with a conventional magnetic key. Indoors, he finds a conventional room, but without windows.

There is no conventional TV, but on a typical desk, he sees two computer terminals. One of them has a lot of script code. Randy presses the other one, and Facebook comes up, with a warning that replies will take over two hours to arrive. The screen fades, to replace with a static position of a chess middle game with all the minor pieces.

He looks around the room for a change of clothes, and finds a sign, "do not change within first 24 hours".

In the vanity bathroom, he finds a scale, but in kilograms. He steps on it and has to calculate.

The terminal that showed the script suddenly shows a barely discernible tunnel interior.

INT. CORE TUNNEL - LATER

Establishing shot: a long counterclockwise arc of the tunnel.

Bill gimps in the bluish monotonym as a door opens from the torus into a connecting tunnel. His legs start to give out underneath him.

He slowly falls down, but breaks his fall, with the low gravity preventing injury. Then, he pukes, even heaves.

A clutching hand approaches from behind, and lifts him back up. LEE, maybe 30, tall, steadies Bill as a tram approaches. Lee helps Bill onto the tram, moderately lighted, and Bill makes brief eye contact, noticing that Lee is black.

LEE

In Basic, they didn't let us know
where we were until we got there.
But they didn't have to spin us up.

MONTAGE: Bill arrives to barracks in Basic, begs for help making bed (very quick - 2 sec - full color) (Scriptnote)

BACK TO SCENE:

LEE (CONT'D)
We'll see if you can make your bed
before you settle in.

Bill, left alone, feels his car go upside down twice.

INT. TORUS OPENING - CONTINUOUS

Bill sees the exit from the Core, as he sits in the car.
Chris opens a hidden door.

Inside a little vault space next to the monorail shell, Chris brings up a black and white monitor. It displays two names ("Johns" "Bobby" with status "DEAGING". He types in the words "Bill" with status "AVOIDED". He briefly looks at a video of Bill in the "Dark Place" with Randall treating him, retrospectively. He hesitates as he looks at the status and leaves it alone.

INT. HOTEL ROOM - LATER

Randall starts to unbuckle. The older terminal flashes a warning in BW, "stay clothed, SARTOR RESARTUS".

Randall then looks at his smartphone. The service level reads 1A. He tries Safari, and gets a message "NO INTERNET". The time gives no date, just a measure in hours and minutes at 26:41:02.

RANDALL
Got to go soon.

The newer smaller terminal flashes, "TALKING TO YOURSELF.
BETTER THAN THAT".

Randy dials a number on his phone. He gets interrupted "Time to delivery, 69 Minutes".

RANDALL (CONT'D)
Tobey, it's me. You know who.
Thanks for showing me around the
border crossings last week. And
driving me around in Train's
Bulletproof Picasso. I wonder if
I'm going to see you up here. You
know what I mean.

Randall notices a message on the older terminal. "DESTINATION 1900, 40 MINUTES TRANSIT, LEAVE AT NEXT SOL". The newer terminal reads now "INTRTINAL NETWORK ON".

Randall turns off the lights and lies down on the bed and snoozes. The older terminal is flashing a message, "TERRA GRID IMPAIRED, EXPECT MEDIA DELAYS".

Then another message, on the newer terminal.

DISCO PARTY SHORTS ACCEPT YOURSELF AS YOU ARE. ARCHIVAL INTERNET ONLY.

INT. HOTEL BALLROOM - EVENING

The men march in, get a quick temperature and oximeter check, and a quick terminal reference to their virus checks, and then file onto the dance floor. They lose their masks, and the disco dance begins, 80s style.

BRUTUS

Randy, well Randall, you know why I have no halos, in fact no jpegs, of Perspectopia. Chris can't take them through the wormhole tunnels. He can bring only himself. He's got to have time to cycle the Mobius, which sounds like a drag now.

RANDALL

So we got you, yourself and all.

BRUTUS

Well, you got me. If you really want to go, I mean speed without scope, you can figure out what it costs you.

RANDALL

69 Minute delay for news stories here is bad enough. I couldn't find out if the solar CME is going to clear before Earth passes through it. Tobey's looking at it, like an IT problem to solve!

BRUTUS

It won't affect us here because we have our own orbit. But after the stagings and "The Selections", we could have a lot more hordes glad to live here and keep us company.

ROSIE ("a community 1900 resident") approaches Randall and touches his shirt and leaves him alone. She skips past Kip and Tompom, and spots Dal and Brian.

She approaches Brian, who pulls out a violin from the stage and starts playing "Hallelujah" as the disco music stops. Then she takes Jamie's hand and plays with his shirt.

RANDALL

Is this getting all set?

(END of ACT 1)

EXT. BARRACKS-1900 AREA - DAY

Bill travels on the monorail from the Torus past two relatively modern looking towns, with wooded scenery, and a ridge in the distance. Finally, after some time, it stops.

Bill gets out the monorail, and finds a sign to put on some slippers that seem to stick to the floor a little. He finds his feet steadier, walks through a particle-board tunnel, and into a dimly lit barracks room. There are 10 beds, all made except one closest to him, where the blankets are stacked. He sees a foot and wall locker, and opens the footlocker, and sees sheet music inside.

MONTAGE

Bill, in dress greens, improvises some Mahler at an organ at a military chapel (color, .1 min). (Scriptnote.)

BACK TO SCENE

Bill starts to make his bed, controlling some remnants of nausea. He finds he remembers how to do hospital corners.

He opens the footlockers and spots two of his previously composed manuscripts as reprinted in bw. His eyes light up.

He takes the manuscripts from the locker and sets them on top and hesitating over the bed, then carries them and starts to explore the rooms. The next room is similar, but there is a small wooden staircase. Bill climbs the staircase, and walks into a solarium. He can see a dense thicket of dark plants, almost purple, hiding the windows, a vaguely hazy sky with little color, and a nearby structure, which may be wood.

He notices a spinet piano, and only then two small children (boy and girl) who walk in and sit down on benches.

Bill takes out a manuscript of his own Sonata and tries to play it. One or two measures play, and then the piano won't make sounds. One of the kids claps.

TOVINA, looking about 35, waddles by, long pants, with a little bit of cleavage.

TOVINA
I've heard this before.

BILL
Just two measures.

TOVINA
Maybe you'd do better with
something a little older.

(MONTAGE - "real music" conversation on campus -- BACK TO
SCENE) (Scriptnote)

BILL
Just two measures.

TOVINA
Try the Mozart.

Bill plays a little of Sonata 15 (or 16) and the piano works.
He plays with real technique. He grimaces, and jumps up.

BILL
I feel lightweight, like a thin boy
again.

RICHIE, in a leather jacket and hoodie enters, and sits down
beside him. Bill avoids eye contact. DEANNA, who looks about
30, follows.

RICHIE
This time around, Bill, we'll put
you to work. Come.

Bill follows Richie and Tovina onto an enclosed porch, with a
view of more odd vegetation, into an old-fashioned kitchen
with a hearth. Through the next door he sees a dining room,
and through that to play room with kids playing with wooden
cars and trains.

Richie and Tovina supervise while Bill washes his hands, and
wrists, and puts on gloves, and then starts cutting some
strange looking vegetables. Bill notices an old-style
refrigerator running.

TOVINA
I know, we have a few props out of
date. This fridge has some DC
current. And we've got a radio for
fireside chats. If either of them
go out, we don't get to have anyone
fix them for And, they don't allow
matches in this place.

RICHIE

It's all a simulation indeed.

Bill whirls and speaks to them looking away.

BILL

I should have some specs.

DEANNA

It's a shame we didn't have a piano
for you when you subbed for us.

(Quickflash: Bill is seated offside in a middle school band
class, and there is a food fight. Scriptnote)

DEANNA (CONT'D)

A spinet would have done fine as a
'student conductor'.

INT. HOTEL ROOM - CONTINUOUS

ELLEN BARON, 50, adjusts an EKG pad to Jamie's upper chest,
and a wire runs to an oculus. Dal and Brian look on.

ELLEN

It fits in that you stayed here for
now. Now you can play Fear Pong.

JAMIE

Actually I'm supposed to live in
the Y2K Commune. Accommodations
almost as good as here, with more
mirrors. Us actors need to know who
we really are.

ELLEN

Dal and Brian.

JAMIE

I guess were the knights of this
place.

Jamie visualizes Ellen loading Bill's bike to her pickup as
her husband GERRY watches, and Bill climbs into the back. The
truck goes down a highway with Bay Bridge in the distance.

Then he can visualize Bill in a NYC grungy flat.

INT. NYC GRUNGY APARTMENT - NIGHT - FLASHBACK (1974)

The camera focuses on a classified for Richie's apartment as
"grungy as can be".

RICHIE
 You don't know how boorish and boring you really are."

Bill sits at attention on a stool in front of Richie, who stands, before a kitchenette

RICHIE (CONT'D)
 Why didn't you cry about it?

Richie watches from the window as Bill leaves and walks outside into a cold wind.

(Return)

INT. BARRACKS-1900 AREA - CONTINUOUS

Bill starts working faster and actually serves vegan food to up to five kids. As he does, he accidentally kicks a marble on the floor, and looks surprised as it rolls to the play room, floor decorated with lego train tracks in various intersecting loops, and toy trains and cars. MICHAEL-I, 25 and darker, tiptoes and retrieves it.

KID-JIMMY
 We don't need to drink any juice.
 The toy trains roll on their own.

Jimmy sends a toy around the lego loop, and it rides both sides of the track without ever leaving, a true Mobius toy.

KID-JIMMY (CONT'D)

You still have your bedroom slippers on. To avoid losing points for future space travel.

TOVINA
 They're sticky for a reason.

MICHAEL-I
 You get used to it. A lot of the kids will never know any place else. And they accept it with no questions.

BILL
 But you and I get to go back some day? Like after Basic? Well, I finally get to sit down and enjoy comfort.

MICHAEL-I

Maybe you don't want to go back.
Maybe move on, with all the kids.

Bill seats himself, unsticking his slippers from the floor, crossing his legs.

TOVINA

And maybe some of our kids in 1900
want to learn to act the parts of
people left on Earth after all...
Okay, you'll pass the food. Not
just the kale.

RICHIE

If the portebello passed to you,
you still pass it down.

Randall hurries in, and Bill even notices the normal street shoes.

TOVINA

So you shoe in, Randy. I thought
they'd want Bill to get one night's
sleep.

RANDALL

Whatever that is here. We're not
sure we're alive!

RICHIE

Well, I'm here. That's some proof
for Bill.

Then WECHSLER, 24, shorter than Randall follows in. Randall looks surprised.

WECHSLER

I'll

TOVINA

I'll bunk you down in the next
room.

WECHSLER

That's something you should have
said while Bill approached.

TOVINA

He hasn't been outside much yet.

WECHSLER

Maybe he was before. He surely knows what your meme implies he must be able to do with you.

TOVINA

Rather, to me!

Tovina walks, looks out a window into the perpetual dusk. She puts on visors.

TOVINA (CONT'D)

You cadre who work in the City don't know any of the ordinary people who run these communes.

INT. BASEBALL GAME DC - DAY (FLASHBACK - 1971)

YOUNG ADULT BILL and YOUNG TOVINA are at a baseball game at RFK in Washington DC. Fans run out in the field. Tovina offers her hand as if to beckon him to escort her out of the bedlam.

MIDDLE AGED BILL watches TOVINA kiss an OBESE MAN in a church lounge. (Scriptnote)

(Return)

INT. BARRACKS-1900 AREA - CONTINUOUS

Tovina leads Bill out of the room back toward the bunks.

In the barracks sleeping area, several kids are playing a board game, "Space Star Reporter" set up on a foot locker. There is a chess board set up on a nearby locker. The board game offers "wormhole" and "Alcubierre" as transportation modes.

TOVINA

Bill, you finally learn to be a kid-sitter.

A kid looks up at Bill.

KID-JIMMY

Um putt-putt. If I play this game literally, you might become me in order to carry news from Perspectopia.

BILL
It's the inverse.

INT. BARRACKS-1900 AREA - NIGHT

Bill, noting dim twilight that doesn't go away, looks across the room, noting Richie and several kids are sound asleep. He rolls over and becomes a little agitated. He spots a manual guitar and violin in one corner.

BILL
He's alive.

EXT. 1900-AREA COMMUNE - MORNING

Bill gets into a rhythm picking purple turnips. The sky is gray and hazy but not fogged or polluted. Wechsler walks by.

WECHSLER
How does it feel to be boss?

BILL
Feel like I'm subbing again.

Wechsler pulls out some Google glasses. He puts on another set himself.

WECHSLER
Try these on. That'll help me read your mind. I didn't get the chest pads. I guess Elmo thinks I don't want them. And, you gotta know the rules for Metro here. And how to pay for it.

EXT. 1900-AREA METRO STATION - LATER

"Back to the Bay" - a commons waiting area.

WECHSLER
You and the rest of us do have a bitcoin, well, crypto, system, managed from the play City. It requires social juice equity and even social credit, and the only place you can drink it is at the Metro stops, at this station and those for previous periods. I'll loop this necklace that reads your work points.

Wechsler loops a gold chain that fits just below Bill's collar under his shirt. He takes one for himself but lets it stay outside the shirt.

BILL

So I guess I get to solve some problems.

WECHSLER

Seem I get spared. It won't be so easy at your next day stop. Remember, right now you're allowed only to go upstairs.

Bill boards the train, which becomes a typical underground tram without ads.

ELLEN BARON and GERRY BARON stand as Bill enters the car.

ELLEN

You remember you owe us?

(Montage: Bill puts a bike into the back of a panel truck on a highway)

BILL

I got so my bike tires wouldn't pump up. Lost the middle-aged skill once I published myself.

GERRY

So they brought us along as debt collectors.

BILL

Politicians?

INT. HOTEL DINING ROOM - LATER

(Randall travels back on the monorail, show watch, would take about an hour; checks chest pad. Wechsler accompanies.)

Randall, Brutus, Wechsler, Tompom and Aaron stand near a bar, looking down at the near empty dining tables. Outside there is dusky daylight and Lego-like skyscrapers.

BRUTUS

No, Randy, we got to rotate on this. Life was never fair, you know.

RANDALL

But we all have to take turns to help the kids. That's not asking much, is it?

BRUTUS

While you get to cut ahead in line. Have you taken the mantra test yet?

RANDALL

I know. Rapid tests.

Randall takes out a smart phone and Google Maps actually has a map of the cylinder colony, looking cartoonish.

EXT. TORUS OPENING - LATER

(to follow different characters at a scene change, consider showing a map of the entire community with a Google-map dot on it.)

Randall opens a vault door, into the torus tunnel, and walks a few meters and opens the first door magnetically. Inside he sees the monorail track, with a door to a changing room, similar to a subway restroom but clean.

In the room he sees a white robe, neatly hung as if by a valet service. There is a mirror, but Randall carefully avoids looking at himself as he changes (screen does not show details at this time.) The SIMULCARUM steps into the room, appears to be a living black female. She moves a wand underneath his collarbone and stops.

SIMULCARUM

Very well.

She places a mask including a blindfold over his face.

SIMULCARUM (CONT'D)

Just listen to yourself. That will be all.

She speaks into a smartphone.

SIMULCARUM (CONT'D)

He doesn't need a photoflash. They're all doing real good.

EXT. CRAFT-AREA-1750-COMMUNE - DAY

(Show Bill's unescorted ride on the monorail to the 1750 area, with a few unaccompanied children on the train.)

Bill sees some wood and brick colonial buildings. He ambles into a barracks hall that has only one room. There is a piano, and he tries playing it. Mozart won't play, but Bach will.

MONTAGE

Bill gets drawn by other villagers in colonial costumes to try glassblowing.

RETURN TO SCENE

JOHNSBORO, looking about 45, approaches, and picks up a misshapen translucent bell that Bill has just made.

JOHNSBORO

Bach can be the hardest of all composers to play.

BILL

I can't romanticize it.

JOHNSBORO

They won't let you here. It's all about complete pieces.

BILL

So I got to pub crawl to a more modern ashram. Like in some sort of pre-Inca Hidden Valley, where everybody has to look the same. Reminds me of EST.

JOHNSBORO

You'll see worse if you stay here for the voyage. Walk with me once more. You can try piano tuning here.

They walk into a wooden shed, and see a variety of carriages and antiques, coming to a fortepiano. Brian strokes a nearby cello with a line of Bach, and then steps forward. KIP, 22 follows. Brian puts on his specs and hands Bill an extra pair.

BEGIN MONTAGE (Scriptnotes)

Bill stands behind Brian with his family as the end credits of a movie play with a theme from the Brahms Violin Concerto.

Bill sits behind Brian in a crowd at a drag show.

(Return from Montage)

Bill adjusts his glasses.

BRIAN

Good, you put them on. I remember
your beady eyes. Cover them up.

Kip opens the back of the fortepiano.

KIP

I'll put you to work. Like I did
with middle school kids.

Kip nods at Johnsboro.

KIP (CONT'D)

You like music still more than you
like kids.

Kip checks his neck chain.

KIP (CONT'D)

Like you once said you could tire
of music.

(Quick image of NIH day room, then outdoor Wren
Building). (Scriptnote).

Then three TWEENS come in and walk in front of Kip

BILL

Like every role here is sponsored.

KIP

Their roles are all set. They care
about each other for the decades of
their duration, even without
overlords like us. If you want to
babysit it will be up to you.

BILL

And Tove, I get it.

KIP

Do you really? My kids never got
to choose what their lives would
be, the way we did.

INT. MONORAIL CAR - MOMENTS LATER

Brutus, Randall, Tompom, Aaron, Elmo, and Chris ride. Aaron
and Tompom remain seated, with Jamie, Dal and Brian.

The other four stand in order of height, but then Chris moves to the front.

RANDALL
We did this before!

TOMPOM
But, Chris, you're only the third tallest.

BRUTUS
Right now he's the "green boss." Up there!

RANDALL
But, Brutus, I think you want to be. But even you don't have the lean and hungry look.

ELMO
So I'm the Cassius.

The tram stops at "2001-COMMUNITY" and Randall gets off with Jamie.

BRUTUS
Randy, watch that going-down.

The tram resumes.

ELMO
I'm next.

BRUTUS
Elmo. I want you to hear this. Aaron, Tommy, you know the backstory. We don't. The most kids of graduation age are still at 1900.

CHRIS
But it's at Year Zero that the babies are born.

BRUTUS
But this is now. I don't want to challenge you, Chris, but there might not be a lot of time for another generation. You know better than I do.

The tram reverses direction and stops again, as Elmo descends at "1960-COMMUNITY", then resumes.

BRUTUS (CONT'D)

That's what you've got to do. Ad
lib it.

CHRIS

Laptop it.

Chris, Brutus, and then Elmo tug their chains and then phones. Chris and Brutus press quantum buttons nestled beneath left clavicle and shoulder area.

BRUTUS

The latest news, two hours old,
from home to my iPhone, was OK.
The wave has missed, them. And us.
So maybe we get one more terra
visit.

MONTAGE (Scriptnote)

Randall walks into a suburban office park and onto a stage.
He flips on his glasses.

Elmo, without glasses, looks at a concert hall with a couple
pianos.

ELMO

Sloughing.

(Return from Montage)

INT. MOTEL ROOM IN 2001 COMMUNE - CONTINUOUS

Jamie looks out at street, and note the odd configuration of
segments of the motel, built as little houses of 2-5- floors.
His has 5.

He walks up past four levels to the bedroom. On one side of
the bed, there is a poster reading "Reimann Hypothesis". On
the other there is a duplex of facing mirrors.

INT. CRAFT-AREA-1750-COMMUNE - LATER

With Kip's supervision, Bill is learning to tighten the
fortepiano strings.

KIP

Keep your grip.

BRIAN

Don't arch your back.

Bill looks up as Brutus walks over.

KIP

You look like more than a drill sergeant. Maybe a company commander.

BRUTUS

Kip, you've at least played chaperone yourself. You're gonna get those kids rehearsed in 1900, right.

Kip nods.

BRUTUS (CONT'D)

Don't act like a guilty remnant.

KIP

I'll have them harvest and roast some portobellos first. And they won't have to pay this time, either.

INT. FAMILY CAFE IN HARPERS FERRY WVA - DAY (FLASHBACK 2013)

Bill is getting a burger in a family cafe in Harper's Ferry W Va, and notices Kip, standing at the head of the line, counting middle-school aged kids.

(Return)

INT. CRAFT-AREA-1750-COMMUNE - CONTINUOUS

Bill stands up, not quite reaching Brutus's chin, and looks agitated. He follows Brutus outside, still into a twilight. The vegetation around looks thicker. As Bill looks up at Brutus, he notices a little hole in the sky.

BILL

I guess I'm awake. So that must mean I'm alive.

BRUTUS

Nobody's too sure yet. Except Chris. But some of us want to know already. Was it really me in your screenplay, or Randy? Like, you mentioned names.

BILL

A pinch of jealousy, or at least competition? I wrote it years back.

BRUTUS

I'm actually older now, closer to what you wanted.

Kip halts and turns around, nearly colliding with Johnsboro.

JOHNSBORO

Kip, can Bill play it yet? I need some more time downstairs!

Kip keeps moving.

BILL

I actually had made up a character in my old novel manuscripts. Craig Nickerstann.

KIP

Maybe the names got changed in translation. When you let the hacking begin.

BRUTUS

Kip, you weren't in for this. I'll set you up later. Go on and play man teacher again.

Kip darts toward the monorail. Johnsboro enters the shed in the background and an early Mozart tune emerges from the fortepiano.

BILL

I wrote a lot of extra dialogue, me talking to a therapist, about what made me tick when I meet a Craig, or a

BRUTUS

Maybe a Chris? Randy and me, we're both taller.

BILL

I took it down when I went back to work for the school system. COI, you know.

BRUTUS

You know, the glasses. There are no secrets anymore.

Johnsboro emerges and heads toward the Metro.

JOHNSBORO

No double lives anywhere in the
solar system.

INT. 1900-AREA COMMUNE - DAY

(Bill has returned to the 1900-area, "home" (allowed to travel alone.)) (Scriptnote or another scene!)

Bill makes his hospital corners, as Kip, Aaron and Tompom walk in. Richie straggles. Then Michael-I follows, gesticulating with a toy top like it were a smartphone.

INT. ARMY BARRACKS - DAY (FLASHBACK - 1968)

Army barracks, empty except for Bill, who resets his foot and wall locker while muttering to himself. Lee watches him, hidden.

YOUNG ADULT BILL

Mother fuck! I can do this stuff.

(Return)

INT. 1900-AREA COMMUNE - CONTINUOUS

RICHIE

Bill, you don't have to do much today.

MICHAEL-I

I guess I get to learn an American game.

AARON

Mike's here for a reason. An important clue for you.

Aaron puts on the glasses. In his mind's eye, he sees Bill subbing in his high school chemistry class (years) ago and also Michael-I, snapping pictures of Bill with cell phone. (Scriptnote.)

They walk outside in the artificial twilight. A black cat walks by, and looks at Bill.

The men all board a carriage, that takes them a few hundred years "inland" to another train tracks.

This time, a train with the appearance of a steam locomotive approaches, and they board one of two passenger cars. They ride past some buildings and through a little valley (and one tunnel) to a softball stadium.

INT. SOFTBALL STADIUM IN A-2001 - LATER

Brutus and Randall are picking teams. Brutus picks Bill, along with Tompon, Aaron, Michael-I and five others from 1900. Randy picks Wechsler, Brian and Kip, along with Johnsboro and a couple from 1750.

Bill looks around, as he passes a weights room, and then finds a rather conventional locker room, and a small swimming pool on the other side.

AARON

For the big game "tomorrow" we'll need a lot more.

RANDY

How so.

TOMPOM

You'll see. There's no spec ed here, no savants. No real temptation yet.

MONTAGE

Bill bats first and "singles" to right but is thrown out at first, when he clutches and slows down once. Bill still pitches. Later, the score is 12-3 for the home team. Brutus and Randy both hit home runs.

(Return)

MICHAEL-I

For once, Bill, you had fun.

AARON

Like there's no thief of always. Too scary.

TOMPOM

But Bill, you get why we need more teams tomorrow.

AARON

He's got to be sure he's not stuck in Focus 23. We were for a day or so.

BILL

Sounds like a lot of you are new arrivals.

AARON

We're getting the lay of stuff. Like, there's an underground mass below us, that lies below the underground ocean, that makes this game work.

Randall walks in, wearing a T-shirt that says, "I was a philosophy major".

RANDALL

It's like, leave Europa alone. You know, Arthur C. Clarke's marching orders.

BRUTUS

But this ain't Europa, pardon my grammar.

RANDALL

I do have to ask, and get you to tell, were you OK running down that baseline without the maggie soles?

BILL

It's backyard baseball stuff. Not to get to first on a single to the right.

INT. ARCADE - LATER

Jamie, Dallas, Brian, Wechsler, Tompom crowd around a video game version of Space Star Reporter. Bill waddles in, and remains a spectator, at first noticing the image of an alien city with many thimble-like spires, but then initiates eye contact first with Jamie, who taps Bill on the shoulder.

JAMIE

It's a no spectators zone.

BILL

I thought I was a good player at the softball

Bill notices a smaller arcade game with two ping pong tables, one smaller than the other.

JAMIE

Like playing at chess. French.
Let's settle who goes first. Come
with me.

They stroll over to a reduced size ping pong table, 8 x 4.
They play a few volleys and Bill wins all of them, breaking
service.

JAMIE (CONT'D)

I guess we can try fear pong next.
We're wearing leads and some of us
can't allow the sticky intrusions.

INT. TORUS OPENING - MOMENTS LATER

They stand in sight of Chris's office. A ping pong video
game appears to be running in the distance.

Jamie and Bill smile at each other until Jamie giggles. Jamie
picks up a tablet with a math quiz on it, with answers that
look graded in red digital crayon. He hands Bill an Apple
wand pen.

JAMIE

You've got pass the Flow to me.
Look, I think you "like" me the
most. We can find this out quickly
and cut short the audition of the
other actors. They play the other
protagonists.

BILL

Like Johnsboro.

JAMIE

Syd, and a few others. But they
gotta mix more with paens from
Siberia, you know.

The metro train approaches and they enter the car, alone.

They go into the Flow state of meditation. They both recall
an incident where Jamie, dresses in shirt and tie, as grading
paper calculus tests. The tie has a pattern looking like a
keyboard and a clasp with playable mini keys. The clasp snaps
off. As he stood up to leave the crowded car, his shirt
became half undone. Bill picks up the clasp and Jamie has
vanished into the crowd. Bill finds the key to be playable.

(Scriptnote)

Jamie's pastel shirt is now loose.

JAMIE (CONT'D)

Blow on me.

BILL

Like in a bathhouse. They closed decades ago in the other pandemic.

JAMIE

Write on me, on the open chest, where you think you should. Then stop, and let the Flow happen.

BILL

"Mother" May I.

JAMIE

Bro, you already did. Like "I", in some version, got you going and no one who didn't look like me could.

(End of Act 2-A)

INT. AUDITORIUM-2001-A - DAY

Bill rides the trams with other people to the auditorium, which appears in a typical low-rise suburban office, with only a few tiny cars and bicycles parked. Farther away there are odd cottages built in proportional blocks.

Chris addresses the audience, with no mike.

CHRIS

Welcome to Titan Ashrams, where you have one soul and all fantasies become public and eventually personal. We've tried to set the background for the scene's from Bill's Mystery Narrative as best we can. Remember, I said it once, it has to get personal.

CLYDE, about 60, steps on the stage.

CHRIS (CONT'D)

Clyde is a bit of an old-timer here. Even had a couple of the kids.

CLYDE

The pinnacle of acting is being someone else other than yourself. So you can have more than one soul after all. But I'll be Bill, just for demonstration. And I've studied a lot of hacked private scripts. We're going to act the first part of this backstory, and then move to some CGI.

INT. WPHS HIGH SCHOOL CHEMISTRY CLASSROOM - DAY (FLASHBACK 2005 AS ENACTED)

Bill runs the opaque projector as the kids look up "electronegativity" on Google. Aaron looks laid back, shirt open. Michael-I whispers to Aaron. Bill looks over, and starts to stare.

MICHAEL-I

OK, I met Osama when I was 10. At a Christmas party, would you believe, in Karachi.

BILL

On the coast.

MICHAEL-I

We were there for a party. I had already lived in Spain since I was five. He probably remembers me. But I went on to Germany, and then here, and you see the rest.

EXT. WPHS PARKING LOT - DAY (FLASHBACK 2005 AS ENACTED)

Bill looks at the back seat of his car, and notices a gay magazine. He covers it as a SECURITY GUARD watches.

Bill walks back toward the school. He runs into MR. PEEPERS, 50, a regular teacher.

BILL

An odd thing happened in chem yesterday. A student told me that he had met Osama bin Laden personally as a kid in Pakistan, even though he had been adopted by a Christian family.

MR. PEPPERS

Kids say odd things. So do subs.
Looks like the guard was watching
your car.

(Return)

INT. AUDITORIUM-2001-A - CONTINUOUS

Chris beckons Bill to come up and stand at a rostrum by the side.

CHRIS

Telepathy and remote viewing aren't perfect, even for us angels with all our powers. You'll have to tell us a little.

Bill scuffles to the rostrum. He bobbles a bit.

KID-JIMMY

Chicken-man!

The audience laughs.

BILL

Maybe I'm really everywhere. It's my heroes who are omnipresent. Seriously, I had a problem. I kept my dirty magazines, you know, the Prowl and the shaving pictures, in the trunk. I didn't want them in Mom's Drogheda house. I was really afraid she could find them. Later, the security guard told me not to have porn in my car when it was parked on school premises.

The actors return to the stage, rolling in easels and grade school art supplies.

CHRIS

Now for Hamlet's play within a play.

A screen opens, with an image showing aquagraphics and a younger version of Clyde, which turns into animated film.

INT. BILL'S BASEMENT - AFTERNOON - (FLASHBACK 2005 ENACTED)

As MOTHER-OF-BILL waddles downstairs, Bill watches a news report on his small TV.

TV REPORTER

A teacher at WP High School was placed on administrative leave today after a female student, herself a senior due to graduate soon, said he had touched her inappropriately, twice in the past two days.

Bill goes quickly to the web, and sees a newspaper story, "Police were called." He hides it from his mother, who starts dusting.

(Return)

INT. AUDITORIUM-2001-BACKSTAGE - CONTINUOUS

From rostrum:

BILL

I never taught my mother how to use a personal computer. So I don't have one at all here.

INT. AUDITORIUM-2001-A - CONTINUOUS

Michael-I, Brian, TomPom and Aaron are on stage.

MICHAEL-I

Now you see me, or us.

BRIAN

We've got to set up the competition that Bill put on us, and show the backstory with a little short film. This is what we think happened out of sight. I'll play the violin. It can be anything written before Y2K. Elmo's concerto was too late. I'll play Bill's own pirated Sonatina.

The violin starts to play a scale as the montage starts.

MONTAGE

(Scriptnote for setup)

Young Bill is coding a composition on black ink on a kitchen table.

Years later, Michael-I and Aaron meet at TJ High School in a calculus class, doing integration by parts on the board.

Outside the school, Aaron talks to an FBI agent, and then at home in a basement nicer than Bill's, google-hacks and finds Bill's screenplay "The Sub". He even looks up Bill's cell number and starts to call it but then stops. But he saves Bill as a contact.

TomPom and Aaron attend a recital where Brian plays the violin. It's at a Catholic church.

Then TomPom visualizes Natural Tunnel state park and then "Google's" Bill, who he thought was scoping him. At the park, TomPom socializes with adults. The following week, he and Aaron sit in the bleachers at a baseball game at RFK and spot Bill in the distance after fielding a home run.

END MONTAGE

BRIAN (CONT'D)

Now you still see me. I've got three older sisters, and an older brother, an MD now, who went to the same school. They're going to deal with, say, a Bubble in the Bach, back home.

Johnsbury makes a face and looks back at Bill. (Quick flash of some old records.)

INT. WPHS PRINCIPAL'S OFFICE - AFTERNOON (FLASHBACK 2005 AS ANIMATED)

Principal ROSE (50) sits with attorney ROSS (40) and a uniformed POLICE WOMAN.

ROSS

There's something else, but the police officer says it probably isn't relevant yet. One of the kids, a freshman, one of the smartest, found a website by one of your subs, a Bill Ldzet. It depicts an older male sub taking an underage male student to a homosexual bar and then getting friendly.

ROSE

Really, I'd look.

POLICE WOMAN

We'll give you the Google reference, but it probably doesn't matter to the case. Mr. Lester still made the advance to the young woman right in the classroom. Two other female students gave us statements. So the rest is probably irrelevant to us right now.

ROSS

But we have to share this with Mr. Lester's defense attorneys, and they'll try to make something of it, at least as a gratuitous diversion.

ROSE

Like tortious interference, oh, in that movie, "The Insider." We talk to the sub?

POLICE WOMAN

We don't need to, at least yet. He didn't do anything but create a fictitious website narrative that could implicate him at some unknown time in the future. But he never did anything else. Only Lester did.

ROSS

There's a theory.

POLICE WOMAN

The police departments in this commonwealth look at these cases before they go anywhere. They said leave the matter of the Sub alone for now. You can just watch him. If anything out of line every happens, then the draft screenplay can matter.

ROSE

But he still works at all the other schools.

ROSS

The grapevine vineyard talk is that he's had a lot of trouble with special ed. Discipline. Maybe because he's never been a father because he's gay. Or an incel. But that's not our business.

ROSE

The chemistry teacher likes the job
he does for us.

MONTAGE

Shown on screen. Bill drives around coal country looking at mountaintop removal. Then Bill takes a Praxis test for teachers. (Scriptnote)

BACK TO SCENE

Shot of school campus outside.

INT. WPHS PRINCIPAL'S OFFICE - MORNING (FLASHBACK 2005 AS ANIMATED)

Rose (the principal), seated, instructs intern MS. PETITTE, 23, and MRS. SNYDER, 50

ROSE

I see from STAN that you're going to have an interesting sub for four days, He does a good job, but we're a bit concerned about what we found he speculates about himself in the Internet. It's like it's fiction. It's only a movie. But it's gratuitous, totally unnecessary. His potential personal stuff. If you notice anything, come to me.

INT. WPHS ENGLISH CLASS - DAY (FLASHBACK 2005 AS ANIMATED)

Some of the kids from the ashrams fill the seats. Not all have been seen yet in the film.

The kids read "**The Most Dangerous Game**".

Mrs. Snyder draws venn diagrams on the board, "brains v. brawn" and "movie v. story"

INT. GWU MS. PETITTE'S APARTMENT - NIGHT (FLASHBACK 2005 AS ANIMATED)

Ms. Petite Google's Bill's name and finds the treatment of his screenplay. She can preview it without opening it.

INT. WPHS ENGLISH CLASS - DAY (FLASHBACK 2005 AS ANIMATED)

Bill sits in the back, and reads a Washington Times editorial about blogging, elections and free speech, "Suffocating the First Amendment". The camera hovers over text on hiring a lawyer to start a blog. The kids have been taking a scanlan placement test.

Bill approaches Tompom, then 14 but mature for his age.

BILL

How did you find the test?

TOMPOM

Annoying.

The period bell rings as Tompom leaves, peering back.

Bill picks up the newspaper and shows it to Ms. Petite, who was writing lesson plans of Chaucer and the Pardoner.

MS. PETITTE

Oh, yes, I read The Washington Times.

BILL

I'll give you a URL link to some stuff I wrote about this on the Web.

MS. PETITTE

Sure. Bring it on.

Bill hands Ms. Petite a neat handwritten sheet. It doesn't mention the "screenplay" but it does list his past college lecture and books. (QUICK MONTAGE - lectures, book signing parties).

BILL

You see the point. The Federal Election Commission could shut someone like me down. That's a free speech issue. That's something you cover in high school. Maybe not English, but social studies. Humanities.

MS. PETITTE

Maybe honors.

INT. WPHS LIBRARY - LATER (FLASHBACK 2005 AS ANIMATED)

Tompom, at a computer, looks up Bill's screenplay but still doesn't open it.

Some distance away, Bill asks the librarian to print some newspaper articles.

INT. WPHS PRINCIPAL'S OFFICE - LATER(FLASHBACK 2005 AS ANIMATED)

Ms. Petite knocks and walks in.

MS. PETITTE

Something happened. Just like in a kids' story. This is the crib sheet Mr. Ldzet gave me after first period block today.

Rose looks.

MS. PETITTE (CONT'D)

I played Apple Sherlock and Googled the name last night. The script title isn't on this sheet.

ROSE

That doesn't matter. Look, good job. Beyond the call of duty. I'll take it from here.

Rose tries to cancel Bill's next sub assignment on her office computer. She also sends a fax.

Intervening passage -- show Bill driving home, coming back next day.

Next morning, Rose is on the phone.

ROSE (CONT'D)

He's still here. I faxed you the sheet he gave us.

ROSS (O.S.)

We didn't get your fax in time. But let me go through the links. Stay on the line with us.

They follow the URL links on the attached sheet.

ROSE

OK. Based on what you told me about what Pom said, look up something like, "Bill Ldzet sex offender".

ROSS

I'll put in the parentheses, Bingo. It's all weird. The treatment. He says he can't teach special ed because of his involvement with gays in the military. In his story, the DA offers him a deal if he accepts the label of sex offender. He refuses and dies in prison surgery. Let's look at this after lunch.

(Show Bill at lunch, then napping in teachers' room.)

ROSS (CONT'D)

I see his COPA stuff. He really is a plaintiff in a federal First Amendment case challenging Internet censorship, the Child Online Protection Act. I see that the PDF for the screenplay itself is not quite the same as the treatment, but I don't think we have to worry. There really is a context for all this.

ROSE

Well, we can't have him coming back this week. We've got two subs in their now.

ROSS

That's right. You can stop him from working here without giving him a reason. Just say that you're offended that he characterized himself as a potential sex offender, gratuitously, just because, well "I can". It's self-libel, but there's a case that supports it. *Bindrim v. Miller*. It's like making a joke in front of the TSA.

INT. BILL'S BASEMENT - AFTERNOON (FLASHBACK 2005 AS ANIMATED)

(Bill is shown with a CGI avatar on the stage).

Bill is working on his own Dell computer, writing a review of the movie version of "The Most Dangerous Game", when his cell phone rings. He checks his sub assignments.

MANDY

This is Amanda Powers, Assistant Principal of WPHS. Yesterday you gave one of our staff a link to an inappropriate web site. She was offended by it.

BILL

I gave her a handwritten note of where my Internet domain is. I don't see how that could have offended anyone.

MANDY

We don't need for you to come in tomorrow. Your assignment has been canceled. I'm going to have to present this to the substitute office.

BILL

But please explain, what offended her, specifically?

MANDY

I can't say anything more. I'm just doing what I was told.

Bill resumes working, and arranges another assignment on the sub website.

INT. SCHOOL SYSTEM LAWYER'S OFFICE - DAY (FLASHBACK 2005 AS ANIMATED)

Ross looks at some of Bill's sites again.

ROSS

I think he was down yesterday because of the hurricane. It's back now. Look, there's another screenplay where he shows himself getting thrown out of William and Mary; that's what started all this out. Now, what I see in 'The Sub' is that the precocious young male student, Randy, hugs him from behind.

(MORE)

ROSS (CONT'D)

I guess we would worry, if he doesn't get paid for writing it, can we infer that he wants a student to approach him? That's not even what happened in the real case last spring with the English teacher.

POLICE WOMAN

I can run this by our attorney. But in Virginia, we'd never act until the teacher really interacts with a specific student. And it doesn't seem like that happened with him. Even when he showed the screenplay.

(Return)

EXT. AUDITORIUM-2001-A - MOMENTS LATER

Randall pulls up in a Car2Go, and gets out, and helps SYDNEY 70, get out, then stomps into the auditorium. Move inside.

RANDALL

Bill, you OK

Bill gets up on the rostrum.

BILL

Not really. But I want to interject, I kept getting assignments at WPHS.

RANDALL

I'll bet your throat feels funny.

TOVINA

Like second grade.

INT. WPHS HIGH SCHOOL CHEMISTRY CLASSROOM - MORNING (FLASHBACK 2005 AS ANIMATED)

Bill sits before the senior AP class and notices DRIVER, 17, slightly built and with spectacles. Bill listens and overhears.

DRIVER

There's the gays in the military guy.

The regular male teacher shows up, and Rose follows, in a blue jacket that reads "administrator".

Bill walks out into the hall with her, to a conference room.

BILL

Mr. Belt said all the kids did super on the SQL's last year. This Aaron got perfect on every single one. I guess I could have become a regular teacher.

Rose opens he door, sits down, and takes out some paper work.

ROSE

Okay. We do think you can do this job. You know, the last time you were here, we had, well, a big problem. You weren't supposed to be able to get this job.

She opens the paper work.

ROSE (CONT'D)

Since you're here anyway, we can go over the lesson plans if you like. Just stick to them, please. We don't need all this personal stuff.

(Return)

INT. AUDITORIUM-2001-A - MOMENTS LATER

Bill starts to look unsteady.

BILL

I finished the day in bang up fashion, holding the kids to the line as I administered a biology test last period.

Bill gulps.

BILL (CONT'D)

The next day, it snowed early, but I canceled the rest of the assignment myself, before anyone else had a chance to. Pre-emptive. Then I resigned. I couldn't take the chance of prosecution based on the theory. After all, they said I had no purpose.

Suddenly, Bill vomits and heaves. Bobby-G is the first to assist him.

(End of Act 2-B)

INT. SPACE HOSPITAL PATIENT ROOM - DAY

Bill lies in what looks like a familiar intensive care room. Outdoors, it's almost dark, but a tower with a lighthouse blinks in the murkiness.

Randall helps Bill sit up.

RANDALL

I guess I've become a Karellen wannabe, but much better looking.

STILES, who resembles Brian, walks in. Bill looks away.

STILES

I think you got one glance at Pride. Don't worry. I'm not the Kid. I'm the older brother, already a surgeon.

Now Bill notices the doctor's forearms shaved, almost porcelain.

STILES (CONT'D)

Brian still has his own decisions to make when he goes back, if he has to. He can do some good back home. But he might not need to.

SYDNEY (looking late middle-aged) joins the crowd. Dal follows, and then Jamie, who stays back, as if he would rather not look.

SYDNEY

We got Clive Barker's maximum three on stage now. You do recognize.

BILL

I was through your home park town of Montgomery a couple years ago. Yes

SYDNEY

My life took a very different course from yours. Now you need to get well so you can go through the Mobius and make your selection.

STILES

Hey, Syd, don't make promises for us that go along for the migration. Now, We can do one artery with a stent and angioplasty, and a keyhole for the other one. We can spare your chest the worst. I couldn't get away with that.

RANDALL

I don't know all the lay of this place myself yet, from the train rides.

SYDNEY

Like an Imajica. I think Elmo is supposed to generate the Map soon.

RANDALL

Each ashram has a basement under the Mobius. But I think so far only the recital hall, in 1960, gets used. Maybe 2000?

SYDNEY

That's the only place they can do the tribunals, like, the hazing ritual Bill skipped out on so many decades ago.

Chris now joins them.

CHRIS

I'll spoil your thespianship. Each one has a parlor below. Syd, maybe it'll be easier for you to come clean about this if you use yours.

RANDALL

Even before the next ball game?

Bill cackles.

CHRIS

See, you'll pull thru this operation just fine.

Screen goes blank for a moment, with the prism lights at the ceiling, as when the movie opened.

INT. SPACE HOSPITAL PATIENT ROOM - LATER

Bill sits up, with an oxygen line. Elmo tiptoes in.

ELMO
So you're alive.

BILL
You're the first to say that, old friend.

ELMO
Why do you call me a friend?

BILL
You have the same personality as me. Same attitude. Same world view. Same writings style. Same sentence structure.

Randall joins. Then Stiles.

RANDALL
You got your marbles back quick.

STILES
Faster than we expected.

There is some daylight outdoors, with a huge sphere hiding part of the sky.

BILL
It's unusual to see the outdoors when in an O.R. Recovery room.

STILES
You'll get back to work soon enough. Just like in the Army.

ELMO
I've got some desk work for you to do. Now it's back in the City.

Stiles nods. Tovina enters, as if this were a chat room.

STILES
Tovina will escort you.

Tovina straps Bill into a wheel chair. In a quick sequence, they go through a passage way, airlock, turn sideways, and then enter onto a deserted street in a city that might appear in China. Then into an elevator, up to a higher floor in a spire tower. The song "Maria" from WSS plays momentarily.

INT. ELMO'S OFFICE - DAY

Bill, having the hospital and recovering quickly, has been escorted to the City. He looks out the window into a haze, over the City. Tovina pecks him on the neck, and leaves. Bill stands, stumbles a little, but gets composure and sits in a swivel chair. Elmo works on a conventional plasma desktop.

ELMO

You feel more at home now. Alive again.

BILL

OK, you know there's another mystery. Why you blocked me on Twitter.

ELMO

Well, you were stalking. Or at least scoping!

BILL

Only as some people say it.

ELMO

But you know you were. What else can I say, that I don't like you? Yes, really. You recognize these from your own Cloud.

Elmo uses iPhoto to pull up some decent disco pictures, of Brian, and another bespeckled guy.

BILL

I called that guy Bernie. Yup, he popped into a dream the Saturday morning before you blocked me.

Bill points.

BILL (CONT'D)

No, it's this one. That one has to be a doppelganger.

ELMO

You want him to be different. Sort of like Madeleine and Julie in Vertigo.

BILL

That one looks 40, and smooth. He can't be the same. OK, like Stiles and Brian.

ELMO

Like Jake Gyllenhaal's two characters in *Enemy* before he ruined himself in your eyes. Seriously, I'm going to teach you some script coding, so you can set all of this up. We need to see everything going on in your mind before you choose the winners. With telepathy working, Twitter and Facebook don't matter any more. Furthermore, telepathy is instant. No 69-minute delay back home. And what really don't count now are your reviews of my music on your blogs.

BILL

Your one long process piece. It's my own narrative that goes progressively less bad.

Bill starts coding (fast motion). BERNIE, 28, glasses, and Brian walk in.

ELMO

OK, you passed my pop quiz. You wear these glasses, and this silly Karellen-hat.

BERNIE

The problem is that he doesn't have any access except back at 1900.

ELMO

I've programmed it. He can put on the hat, and transmit about twenty seconds every sol. That's about as long as any rem sleep dream really lasts, unless you don't wake up from it.

BERNIE

What's cool about this place, like working for Target, well, is that there's no President Snow to call you to arms. It's more the people you encounter.

BILL

Like Richie, for me.

ELMO

But if you want to see the lay of this place, see a map of this Imajica, you got to earn some hard currency. So you'll ride back to Year 0-BC and mine some.

BERNIE

Then settle in your company area.

ELMO

But the will enact your other mystery.

BRIAN

Two triangles solved out of three isn't bad. It's a 67 on a trig test.

Brian starts to play Bill's scales on a little violin from his case. Elmo gives Bill some brass coins. Broam then wavers the pitch with microtones.

ELMO

Thinl about Being John Malkovitch, if a living space below you can flatten out. Or your trainride. I've give you a quantum button-phone and an algorithm to brute force the codes around the singularity on the Mobius. You gotta return it when you're done. The angels, top candidates know you to use them. You get to try this just once. Then the rest of us are on our own for the tribunals.

BILL

Then you must be one already.

ELMO

Converse isn't true. For some of us, it wasn't meant to be.

EXT. GARDENS-YEAR-ZERO-AREA - DAY

Bill walks a bit, where the rail station goes out of sight behind a hill, comes to an open area with scattered gardens and mud-block huts. In one direction is a taller wooden structure, walled off.

Sydney approaches from one of the huts.

SYDNEY

You got your glasses. The only modern gizmo allowed here. What we got is still the old time religion.

In the distance, Bill spotted more kids, and family groups. A monotonous, middle-eastern tune on a woodwind plays in a distance, and then is sung.

Then TOMMY-B, himself elderly and short, approaches from another hut. One of his legs is artificial, a metal stick.

BILL

I waited 36 years before I said anything.

SYDNEY

I think I found you on Google about the time of Y2K. Was still a prof near Selma. Actually, a freshman student found it, recognized the story.

TOMMY-B

We're all there is that know the Old World. Everyone else is on for the long journey.

SYDNEY

If they make it. So they're looking for a savior.

BILL

That's a Chris or a Brutus, or a Randy.

TOMMY-B

Like you're so sure it's your choice to make. I get to make one too.

BILL

I didn't know that. Hadn't figured it out.

SYDNEY

Had I lived 2000 years ago, I might have witnessed an Ascension. The Ascension. So this time I drive to a Fatima-site near Trump's old wall to go up.

Sydney walks to one of the larger huts. (Skip time.) The men walk into a foundry that presses coins by die. Two young men, unidentified.

TOMMY-B

There aren't a lot of things you can buy here. But what you'll help with is the money supply. If you can make a given number of coins by hand, and they pass inspection, that proves the colony has added to its work potential. Then they put you on the block chain.

SYDNEY

They say that's how bitcoin works. But here it's will old-fashioned manual labor.

BILL

I guess Elmo will keep the block chains.

SYDNEY

Paper and pencil are too humble for him.

Dal gallops toward Bill.

DAL

Not for me.

MONTAGE

Show Bill struggling to do the manual labor, as the other guys make passes at helping him.

BACK TO SCENE

Bill and Sydney walk toward the huts, and then some large tents appear near them, on the side toward the wall.

SYDNEY

You know what the Maze is beyond.

BILL

In the Army, it might have been a stockade. And the tents were for Special Training Company. Put your specs on

SYDNEY

That won't work for me, all this dealing.

BILL
You have some pads?

Bill pulls one off his collarbone and hands it to Sydney, who sticks it on his chest out of sight.

Tommy-B waddles into the hut area.

TOMMY-B
You do remember, right?

EXT. SPECIAL TRAINING TENT CITY ARMY - DAY (FLASHBACK 1968)

Visual summary of Bill's first few weeks in Basic Combat Training, winding up in Tent City.

Bill has a session with a psychologist in a white tent, and a Young Tommy B watches, from crutches, with obvious injury.

Deeper flashback, Bill talks to Tommy-B from Bill's dorm room, Bill in underwear.

(Return)

BILL
I caught you cheating on that test.
You admitted it.

TOMMY-B
You sent me to Nam, and you never had to go yourself. Direct Commission. Pentagon. I looked up your history. But I hope you can survive this, on your own guts.

EXT. GARDENS-YEAR-ZERO-AREA - CONTINUOUS

SYDNEY
I see the lecture you got. Too much education and all that.

BILL
I passed the PT test in three weeks.

(Show quick flash of the PCPT. Scriptnote, prior flashback)

SYDNEY
They actually have a few colonists here in the stockade. For malingering.

BILL

Did I pass.

SYDNEY

Looks like 20 coins are good enough. So that's ten rides. That should give you a look at the layout of this place. That's one thing money is good for here. Not much else. No interest, no checks, no cards. No electricity until we got to your colony. Just coins and hours of labor. And for those of us who make the voyage, that's how it will be.

BILL

But they get a savior.

SYDNEY

Maybe up to three of them.

BILL

You remember how we got started.

They approach a stable, where there are several small horses.

BILL (CONT'D)

The only pets I've seen so far.

SYDNEY

Hop-on. You'll get a little free tour. But yes. When we both saw "Splendor in the Grass" separately, things got a little better for a while.

BILL

You came back to the Brown Hall dorm room in shock, having emoted, as you said. Mentally ill, they said, hospitalized, like me later at NIH.

EXT. NIH CLINICAL CENTER MENTAL HEALTH WARD - DAY (FLASHBACK 1962)

Young Bill a patient at NIH, taking bus to school at GWU, watching Kennedy talk about Cuban Missile Crisis in cafeteria, on bus back to NIH campus, sits in silence with therapist next day

(Return)

EXT. GARDENS-YEAR-ZERO-AREA - CONTINUOUS

BILL
You started it.

SYDNEY
You mentioned the brightly colored shirts.

INT. BROWN HALL DORM ROOM WM - DAY (FLASHBACK 1961)

Young Bill holds his brightly colored shirts in front of Young Bobby-G in a small dorm room, day, with a bunk bed.

(Return)

EXT. GARDENS-YEAR-ZERO-AREA - CONTINUOUS

SYDNEY
I called you a homosexual, not a queer. But you were bragging about missing the Tribunals.

(Scriptnote: Bill and Sydney recall more of their life in 1961 in quick flashes.) In evening, Y Bill and Y Sydney look at a newspaper ad for "Splendor in the Grass". Sydney gets into skivvies and folds clothes.

SYDNEY (CONT'D)
I know what worries you about Tribunals.

SYDNEY (CONT'D)
Cardinals turn back to mockingbirds and still perform.

BILL
That was my metaphor in the book.

SYDNEY
I saw it online. Don't know if we can anymore. You know, maybe sometimes it really doesn't grow back.

INT. STUDENT CENTER WM - DAY (FLASHBACK 1961)

Bill is checking out a record from the Student Center with YOUNG JOHNSBORO; DRAKE, a sophomore, waits in line.

DRAKE
 Mine grew back.

(Return)

EXT. GARDENS-YEAR-ZERO-AREA TRAM STATION - CONTINUOUS

Sydney and Bill ride slowly toward the hill hiding the Metro,
 past little artisan shops.

SYDNEY
 Those glasses of yours are working.

BILL
 Next time it's

SYDNEY
 Summer in the City?

BILL
 I need to check my sites. Maybe
 you have Internet in the afterlife
 after all. Or maybe your brain
 replays your own prattle from your
 life as time stops and you never
 know you die.

SYDNEY
 Why don't you think this is real.
 I'm gonna ask Chris if I can do the
 Mobius like you.

BILL
 It would be easier for you to come
 clean if you're young again.

Bill dismounts and heads toward the station, taking out one
 of his homemade coins.

INT. STAGE CONTRUCTION-1960-AREA - DAY

(Establishing shot. Bill walks past some Cape Cod homes and
 garden apartments to an auditorium under construction.)

BACKUS, looking 48, greets him.

BACKUS
 Before we get too far, they think
 I'm special, too. I'll show you
 something out back.

Behind the construction, there is an assembly of odd roller-coaster loops descending into the surface below, and an apparent tunnel that would connect to the Metro.

BACKUS (CONT'D)

The one high-tech allowed in this place. Oh, there are some TV breaks.

QUICK FLASHBACK (scriptnote)

JFK speaks about Cuba on a small BW TV in a college cafeteria.

END FLASHBACK

BACKUS (CONT'D)

I wasn't old enough to know what Kennedy was really talking about.

BILL

So you can pick up my stream of consciousness.

BACKUS

A few of us can. Actually, age helps. They may want you to have another treatment. Don't worry, it won't spoil the fun too early.

BILL

Oh. Dr. Stiles.

BACKUS

You hope it doesn't spread to anybody else. But anyway, it looks like you know what makes you, you.

BILL

So, you want me to help.

BACKUS

We need you to check both pianos, including the fortepiano.

BILL

Sure. I'll need time to do that mobius roller coaster before I make my picks.

(Time passes.) Bill does some work with hammers and saws building up the stage, and then starts tuning the fortepiano. He gets it to play microtones (he makes F major and D Major scales sound different.

BACKUS

Brian will be proud of you.

(Bill imagines an old quick encounter with Brian in a bar.)

BILL

Johnsboro needs to be proud of me,
too.

(Time passes.) The newer pianoforte grand still doesn't play.

INT. BACKUS HOUSE - LATER

The tiny home is filled with some books, including those authored by Bill and Backus

Backus serves Bill a vegan meal, and turns on a TV set.

BACKUS

You know, there's something like a
90-minute delay.

The set shows countryside in BW, with busses riding down a freeway from Dallas, and relatively few cars.

TV ANNOUNCER

So far, about 10000 families have offered to host people from the area in the Ohio Valley without power. Those from the New England outage are having a harder time getting out at all.

Sydney and Johnsboro walk in.

JOHNSBORO

I guess you don't need to know everything you're missing back home.

BILL

Sounds like the gas even-odd of the 70s.

BOBBY-G

And if you were still there, you'd be the New Poor, with no more evenings out at the movies. You have forgotten how to emote.

BACKUS

You got a few more lessons.

EXT. RESIDENTIAL COLONY-1960 - LATER

Bill walks with Sydney and now Tommy-B past some grain fields with an unfamiliar crop.

TOMMY-B

It takes some special engineering to irrigate here. You know, it never rains in Southern California.

SYDNEY

You should know.

BILL

But the drought doesn't seem to be the problem anymore.

Bill, in fatigues, sits at a rifle range among several other young men. Before Bill shoots, the young men move away. Bill's finger twitches automatically as it squeeze off rounds.

BEGIN FLASHBACK (scripnote)

Coaching on the 25-M Rifle Range in Army Basic, with immediate ear ringing. Then, ammo detail.

END FLASHBACK

Then Bill tries a pistol. He notices the unusual trajectories of the bullets.

INT. ATTIC WORKSHOP - LATER

Sydney and Backus show Bill how to pick a lock.

BACKUS

It's like Texas, where the refugees are headed. We can't have basements here either. But we argue. They'll never be able to expand the use of gravity plates.

BILL

So I'm ready to do a Watergate.

INT. BACKUS HOUSE - LATER

The TV blanks out, but Bill and Backus play a chess game. Bill is winning the game with the Black pieces with an controversial Sicilian Defense line.

(Time passes). Bill plays Queen Pawn, and loses to a Slav Defense.

BACKUS
Patzner playing Queen Pawn.

BILL
We settled a score from GW.

BACKUS
You think I'm a doppelganger. That means I have to have gone through the Mobius, some year back, doesn't it.

BILL
How long have these abductions been going on? All the way back to 1947?

EXT. RESIDENTIAL COLONY-1960 - EVENING

Bill is walking toward the subway. He puts a coin in the gateway, and rides the tram "inland".

Then he boards a true passenger train, with an engine made to look like a steam, and rides a tour of the ashrams, toward the City.

INT. OFFICE BUILDING - LATER

Bill, gaining energy, walks the streets of the almost deserted City.

Bill picks a lock to Elmo's office, and walks in.

Bill logs on to a plain terminal next to the main one, and enters some script code, remembering his training.

Then he logs on to Elmo's main terminal, and tries to connect to his own domains back home.

The computer shows the message "DECEASED ACCOUNT".

Elmo walks in.

BILL
I really don't think I'm dead anymore.

ELMO
You never did.

Bill looks down at his pistol.

ELMO (CONT'D)
It's OK. I'm still your friend.

Bill puts the pistol down, and lets Elmo unload it.

ELMO (CONT'D)
No Libertarian Party here. But
they don't ban all guns. Soon
they'll have to. Try the bicycles
in the lobby. You don't even need
a coin.

MONTAGE:

Bill rides a bike to a wall, parks it, and then takes a smaller underground tram back to the "Reception Station" on Titan.

BACK TO SCENE.

Bill gets out, and sees, through a very transparent dome, a Rama Cylinder (standing up) blocking half the sky, but Saturn and a brownish "sunset" in the other direction, as he enters a Big CardBoard Stadium.

EXT. BIG CARDBOARD STADIUM - EVENING

Bill enters the stadium, which is about twice the size of the "Citi Field", and meets an assembly of young adult players, all in shorts.

They play a baseball game, with three extra short fielders. The field dimensions are 600-750-650 with a Fenway wall in left field. The bases are 180 feet apart, and the pitcher is 120 feet from home plate.

Brutus and Randy pitch for opposing teams, and each hit home runs. Kip also homers, to everyone's shock. Bill still plays for the visitors, who lose 4-3 in a walkoff.

EXT. BARRACKS-1900 AREA - DAY

Bill is back at his home base, doing manual labor in the kitchen and in gardens much more efficiently. In time lapse, over a few sols, he makes trips to the 1960 area to learn to change tires on cars and change oil.

In a common area, Bill finds two packages addressed to him at "Barracks 1900". He opens the larger one and finds multiple copies of his three DADT books.

Tovina approaches, and then Richie.

TOVINA

So, you got your damn books back.

BILL

It's about time.

RICHIE

But you've got another freebie.

Bill opens the second one, and finds a couple of cotton pads, and a ring, with a black mineral stone.

GIBSON, 32, moderately tall and sinewy, walks in.

BILL

This is like Days of Our Lives.
Everybody eavesdrops.

GIBSON

But you remember me, too.

BILL

A good memory. You weren't in my
chemistry class. I think it was
something

GIBSON

Mundane like geometry.

BILL

Well the rings looks like iodine.

GIBSON

Or maybe your favorite fictitious
element, stable astatine, all make
believe.

BILL

You were a favorite.

GIBSON

Not on Twitter. We don't have that
up here. Just print. And
booksinging parties. But I guess
you couldn't practice what you
preached, anymore than the rest of
us.

BILL

It's a Touch of Evil, to know
you're on the wrong path and not
take the turn.

(MORE)

BILL (CONT'D)

Yes, I sought accolades, without a personal stake in the whole, well, process piece.

RICHIE

But you never made many friends whom you could count on.

BILL

So I depended passive marketing. Just let it stay out so people could find me. I suppose, that could make me a target. Someone who thinks I'm getting out of things then says the world is meaningless, so they go out and do stuff so I have to report on it. But that's all gone. I checked Elmo's machines. I'm deleted. Deceased.

Bill gets a little more active in the kitchen, stirring soup. Some grade school kids move in. He notes the fridge compressor purring.

KIDS

Real life matters! Play, don't watch!

Bill stands back as Tovina lines them up, and they pick up the cups.

TOVINA

Bill, you have to help each child with the soup. You know, gravity here.

KID-JIMMY

Mr. Bill, why didn't you like doing this for people?

RICHIE

Indeed, Bill, why not?

BILL

Well I like being an adult now. I guess cooking is a way to do it.

(Time ellipsis)

Bill sits at a table in a lounge next to the barracks, and reads from the book. There's only one to sign. The Kids start walking out and get their toy trains, come back, and play while he reads.

(ellipsis)

Now, Gibson helps Bill set up the chairs for a gathering.

GIBSON

You've got some more guests
tonight. The people you like, like
me.

TOVINA

But what about me.

INT. CHURCH YOUTH LOUNGE - DAY (FLASHBACK 1972)

In a church parlor, on a spring day, YOUNG TOVINA is sobbing
in front of a lot of young adults and a pastor.

YOUNG TOVINA

Do you know what it's like, being
in a box?

(Return)

INT. BARRACKS-1900 AREA - CONTINUOUS

Tovina lifts up her bra and points to a small pad.

TOVINA

The lake salve worked on me enough.
I can read this all.

Gibson picks up a mailing box, fakes putting it over Tovina's
head, and hands it to her.

GIBSON

See, Bill, we can pick up your
thoughts and fantasies pretty well.

The Kids now rally around Kip.

KIP

But you probably won't come clean
until there's one more shot of
nanobots. So we've scheduled you
to make a journey to the City
tomorrow, before we do your Second
Play. I mean, you don't remember it
all, do you.

BILL

Well, the computers say I'm gone.
It'll feel like going to Cleveland,
so see the old Senators by the
Lake.

TOVINA

I can pick up, how you've had an
urge to touch me, maybe
generically.

BILL

But never to have intercourse. It
was like an itch.

INT. SHRINK'S APARTMENT OFFICE - DAY (FLASHBACK - 1964)

Young Bill sits in an apartment office taking to PSYCHIATRIST-1.

PSYCHIATRIST-1

You love to talk to me about your
compulsions.

The flashback becomes a montage showing Young Bill waiting for a bus with EXTRA newspapers around saying that Kennedy is shot.

(Return)

INT. BARRACKS-1900 AREA - LATER

The people at the Barracks-1900 are seated in the lounge. Bill is seated at the side, next to his books.

KIP

I had visited my brother's cafe in Harpers Ferry, and then biked to the Club in Martinsburg. Funny, they had a "No Photography Policy" sign, so I felt rather uninhibited. Yeah, we'd done some dirty dancing. No, I didn't see you, Bill. Then, I was somewhere on the road to Shephardstown. I crossed a creek, and heard a scream. I stopped and walked toward it, spotting a light, and then here I was, well, on the spaceship for what was a very long plane ride. But totally unchanged.

GIBSON

I'd been to a similar party in Orlando, and was biking around one of the lakes. I heard some thrashing and screaming. And then I was here.

BILL

Most of the rest of the guys remember being invited to drive somewhere first, long distance, like a car rental with a return fee. I still try to remember.

GIBSON

You, of all people, will remember. Eventually.

(Show what the characters are describing as they talk.
Scriptnote)

RANDALL

Then they had the first power outages. They started around Vegas. It never came back. True I had gone to Brown Mountain. I got disrupted when surfing by a message telling me to go to NW Angle, HO Ho. But the next day, a Friday, they had under-21 night at the Scorpio in the ravine in Charlotte. Yup, I let somebody do me, didn't see Bill anywhere, and went out to the lot to find my bike missing. Then I was here. I got better, but I didn't need to.

BILL

I guess you earned it, all of you.

Blueshirt, followed by Bernie come into the "family room" area. Bill smiles (show a one-second clip of Bernie and Blueshit on a dance floor).

BLUESHIRT

I guess I'm late. We're the only cadre to catch the flight. A bunch more of humanity came from the hills this last time.

Now Chris joins the other men. Backus, Sydney, Johnsboro, and Tommy-B sit on the floor.

Those group rises as Chris enters, and then so does Bill.

CHRIS

Now sit down. I can't call you 'everybody' because that isn't personal enough. But you've probably got the dig. A few more of us will become angels, and a few of you, who know who you are, get to pick us. It's like Mother May I. A couple of us have to confirm. Then, those of you who already have partners with kids are all set. You can come with us in one year if you want. And given how it goes back home, I'd take us up on it. Some of you will go back after the concerts and following rituals. There'll be one more flight from Earth to here on Titan afterward, and then we take off for Perspectopia, in the Trappist system. We're trying to get the relativistic migration time down to less than one generation so we don't need too much of a dictatorship in the Cylinder in transit.

Everyone files out except "The Seven".

CHRIS (CONT'D)

Bill, you can figure out what you have to do. It's even in that last book of yours where you have me say it, as Nolan. We'll help you. But there's not much time.

INT. CLINIC ROOM IN CITY - DAY

Stiles gives Bill the injection in a large forearm vein. Elmo offers to help. There's a comic book illustration of NANOMAN in the wall. JACK-N, 18, also assists.

STILES

No, Elmo, we don't make you scrub. For your own good.

ELMO

I just like playing the role of Q.

JACK-N

You didn't make me scrub either.

STILES

You'd face it if the world held
together.

ELMO

That's why we need kids. Just not
bad seeds.

EXT. GONDOLA - DAY

Bill winks at Randall, Blueshirt, Kip, and Aaron, and looks
quizzical for a moment.

KIP

We have time to visit the Tower of
Ned and collect his serum before
the concerts.

RANDALL

Not so fast. The storm we noticed
will slow us down.

AARON

Maybe slow you down, Kip.

RANDALL

Let's see his show first.

They nod at Bill.

Bill rides the gondolas to see the entire Cylindrical Empire.

(End of Act 3-A)

INT. AUDITORIUM-1960-A - DAY

About 100 people are in the audience. This time Bill is
seated.

RANDY

Let me introduce the director of
the play, KIP.

KIP

I'll introduce cast. Bill's young
roommate is played by DAL, and his
parents are played by MICHAEL-B and
JOETTA.

AARON

This is what the lawyers found out when they audited Bill's online presence after he was banned as a sub.

RANDY

And let me introduce JAMIE, as Young Bill, a little beefier maybe,

INT. METRO TRAIN DC - NIGHT (FLASHBACK 2011)

Jamie grades math tests on a Metro train and looks at a calculus proof. The tie clasp seems to play music. The shirt suddenly looks unbuttoned.

(Return)

INT. AUDITORIUM-1960-A - CONTINUOUS

Jamie makes eye contact with Bill. Jamie runs up to the stage, and notes the Coriolis Effect.

EXT. CENTRAL VIRGINIA - DAY (FLASHBACK 1961 ENACTED)

Bill rides in the backseat of a Ford Galaxie, his parents JACK-LDZET and MARGARET-LDZET in front, as they leave Richmond. They change and Bill drives. They arrive at Brown Hall at the College of William and Mary.

INT. BROWN HALL DORM ROOM WM - DAY

With JACK-LDZET still there YOUNG BILL shakes hands with YOUNG SYDNEY, 18, with both boys having partially unpacked suitcases on top and bottom of a bunk bed. The rest of the room is relatively clean but small and hot. FATHER-OF-SYDNEY is also present.

INT. BROWN HALL DORM ROOM WM - LATER

Sydney sits at his minidesk near the window and writes his English theme in bad penmanship. There is a lot of hoarded clutter and patent medicines at Bill's end of the room. The theme title reads "MY CLOCK RADIO". Bill's handwritten theme is called "MY TYPEWRITER". (Show it with the chemical symbol keys.)

The Romanza of the Schumann Symphony #2 plays, somewhat muffled, on the clock radio.

YOUNG SYDNEY
 Rommie, fella, who do you spell
 "receive"? Which way is it?

YOUNG BILL
 Am I allowed to help you? You know,
 the Honor System is pretty
 absolute. The rules, the law.

YOUNG SYDNEY
 Get serious.

YOUNG BILL
 It's "r e c e i v e". The C rule.
 Like Q in James Bond movies.

YOUNG SYDNEY
 I gotta change the music. Boring.
 slow.

Some Twist music plays now.

YOUNG SYDNEY (CONT'D)
 No wonder they won't allow a fag
 classical music station in Roanoke.
 I want my kinds of music.

YOUNG BILL
 You aren't from Roanoke Island. You
 want to see my theme. I know you
 may not copy it, but you can read
 it.

Jamie holds up a theme notebook, in bold penmanship, with n
 essay titled "A DEFINITION OF FRIENDSHIP".

(Return)

INT. AUDITORIUM-1960-A - CONTINUOUS

Bill stands.

BILL
 This is where my book begins. We
 don't need to lock doors when there
 is an Honor System.

The audience claps British style. Bill sits down and lets
 Jamie take over. Bill's face starts to crinkle.

INT. WM BROWN HALLWAY - EVENING (FLASHBACK 1961 AS ENACTED)

(Sequence). Young Bill walks from the empty porch up the steps to his dorm room. He finds a handwritten note on the door. Secondary flashbacks should be quick and projected on a back screen for the play.)

INSERT

In recent room inspections we have noticed excessive patent medicines like Roloids and nose spray and iodine throat paint. Please report to the Dean of Men and take this note immediately today.

END INSERT

(Jamie, AKA) Young Bill walks into his room and inspects his chest of drawers, then picks up the Neo and Roloids and stuffs them into his trouser pockets. He gently closes the door and runs downstairs and outside, past the porch. (A quick layered Flashback where he says "Getting Friendly_ and the boys scamper from the porch -- as he walks through i.) He strolls through the fog across Richmond Road onto the main campus. The early evening drizzle gives the scene a muted, out-of-color look for a colonial campus. He pauses for a moment in front of the Wren Building, walks astride and views the Sunken Garden. He looks at the sign proclaiming the building to be the oldest campus structure in North America. He dashes up the steps of the building, now deserted for Black Friday. (Show a quick flash of Bill's parents with Young Johnsboro having Thanksgiving dinner in sunshine at the Inn.) He quickly navigates to the Dean's office on the second floor. It is sealed by a milkglass door that looks illuminated from the inside. The door reads

INSERT

Carson W. Barnes, Dean of Men

END INSERT

Bill (Jamie) timidly knocks.

CARSON

Bill, come in, I'm waiting for you.

Bill opens the door and sees the Dean seated behind his power desk. The only color in the room comes from the green lamp. There is one wooden chair. Bill sits without an extra invitation.

YOUNG BILL

Dean Barnes, you really called me
in late on the Friday after
Thansgiving.

CARSON

Well, Bill, you didn't say Sir.
Manners.

YOUNG BILL

If it's just the medications, I can
explain.

Jamie wiggles his pocket, pulls out the nose drop bottle and
stops. Carson holds up a bottle of dark red liquid whose
elite home typewritten label reads "Iodine and Glycerine".

CARSON

Mr. Ldzet, is this yours?

YOUNG BILL

Oh, glycerine is technically an
alcohol, isn't it. It's for
painting my throat. They used
metaphen in the infirmary.

(Quick flash: Jamie watches a nurse shave a football player's
leg around the knee and tape it up.)

CARSON

We know you have some allergies,
and are a bit of a hypo.

YOUNG BILL

Well, a valetudinarian.

CARSON

And you go to that Baptist Church.

YOUNG BILL

Not all that Southern.

CARSON

Rev. Pugh speaks well of you. We
can let the campus doctor check all
this out Monday morning.

They look past each other, then Carson makes eye contact.

CARSON (CONT'D)

Bill, if you don't mind my asking,
how are you getting along with all
the other boys in your dorm?

(MORE)

CARSON (CONT'D)

You're in Brown. I know it's a bit cramped.

YOUNG BILL

I guess I can 'do tell'. Most of the boys are fine. Good character. Manly, enough.

(Quick flashes, <5 sec: Football players with shaved legs taunt in at breakfast in the Commons. A fat boy in another dorm room asks him about 69 and homosexuality. He showers and says "Wild reeds" and "Homosexual on the loose" to himself in the shower. Scriptnotes)

YOUNG BILL (CONT'D)

To tell the truth, my roommate, Bob, makes some outrageous statements. They're just wrong.

Carson leans back.

CARSON

Bill, you can talk in flowers all you want to. You do write good.

YOUNG BILL

The boys say I don't "write regular". You know, penmanship. We got graded in cursive handwriting in elementary school.

CARSON

Hardly anybody makes an A in freshman English. Once every two years. You did, as a freshman. Straight A's at midterm. A couple B's wouldn't hurt.

YOUNG BILL

I wrote a provocative, controversial essay defining the concept of friendship, right out of Robert Louis Stevenson, for my first theme. I think it upset Bobby.

(Quick flash < 10 sec: Bobby looking at girlie magazines, saying that should make Bill "hard as a brick", jokes about sand in a rhino's eyes; doubts about men going arm in arm.)

Jamie swallows hard.

CARSON

You with me, Bill?

YOUNG BILL

My chum, Michael was right last summer. I'm naive about these things. He's a VPI instead of here. Hope they don't shave him.

Young Bill gulps again.

YOUNG BILL (CONT'D)

I didn't go to the tribunals so I didn't get hazed. So I guess that's another reason I'm a sissy. But I had never heard of all this until living away from home. God, of the things homosexuals are supposed to **do**.

Young Bill stands, and sits again. Carson puts his hand over his mouth.

CARSON

You don't have to be explicit with all the nausea now. You can drop it if you want.

YOUNG BILL

You know, the tribunals. It was all word of mouth. Sydney brought it up when I turned his clock radio to a classical music station. Like he couldn't stand Brahms. He must have brought it up for no reason. Like it's not OK to make something of your possible sense of shame.

(Return)

INT. AUDITORIUM-1960-A - CONTINUOUS

ELMO

This sounds so made up.

RANDALL

Not if you want to make something of it. You should know better, music is good for that. All shy and nighty.

INT. WM WREN HALL - CONTINUOUS (FLASHBACK 1961 ENACTED)

Bill slouches in his chair, as if laid-back during his frankness.

YOUNG BILL

OK, as a matter of **definition**, like for that English theme, I would call myself a latent homosexual. Some men, like my friend Michael in my senior class last year, make me feel sexually excited when I'm around them. Sydney doesn't. They have to have it.

CARSON

What?

YOUNG BILL

Certain secondary sexual characteristics. People can lose it, or them.

CARSON

Sounds toxic. But it just happens to you, like you can't control it.

YOUNG BILL

I guess I'm following the Honor System.

CARSON

Indeed you are. Oh, but alas. Is this a ruse?

YOUNG BILL

It classifies me, labels me as different. Right now, it doesn't bother me. It actually jump-starts me, makes all other real life someday possible.

CARSON

Sure,

YOUNG BILL

It never happens in the room. I turn it on and off. Look, aren't you glad that I leveled with you, told the truth. The day after Thanksgiving. We should all be home.

CARSON

I'm very glad that you confided to me that you think you are a homosexual. The big thing is that you admitted to yourself that you are a homosexual.

(MORE)

CARSON (CONT'D)

Frankly, I had heard rumors that you were a homosexual, but I held back on acting on them. You made it easier for me to assist you. Up, easier on me, yourself, and your parents. So where are your parents now.

YOUNG BILL

They were here yesterday.

(Quickflash. Young Bill, parents and Young Johnsboro walk around Jamestown in bright late fall sunshine, still a lot of color on some trees, near the river, near the settlement ruins. Scriptnote.)

CARSON

Bill, come back.

YOUNG BILL

They're in Charlotte for the rest of the long weekend, visiting friends who had moved away.

CARSON

I'll have to call them this evening if I can reach them.

YOUNG BILL

It's Ernest Scott, on Tinkerbelle Lane, in Charlotte. He is one of my father's best friends. He actually helped panel the basement when I was in first grade.

CARSON

This will jolt them, I know. Let them finish a family leftovers dinner first. Long distance. Need an operator. This will be a big deal. But don't worry about it all weekend. It will be all right. We aren't going to ask you to leave school, or anything like that. You just don't want to slide into something like homosexuality.

YOUNG BILL

OK. It will be a pop quiz.

Bill slowly leaves, goes down the stairs, and out into thick fog.

INT. CHARLOTTE HOME LIVING ROOM - EVENING

Bill's parents (JACK-LDZET and MARGARET) and Mr. and Mrs. Scott chat in the living room of a rambler home. The BW television, with Halo light, shows the Berlin Wall.

MR. SCOTT

I sometimes think Cindy had too much television. Like Bill, she kept to herself. But she went away to college knowing much more about how dangerous this free world of ours is getting.

The rotary phone rings. Mr. Scott walks over to the nightstand in the hall and answer.

MR. SCOTT (CONT'D)

Hello.

TELEPHONE OPERATOR

This is the long distance operator in Williamsburg, VA, calling for Mr. Jack Ldzet.

MR. SCOTT

Sure, interesting. Jack, long distance for you.

(Michael-B acts Mr. Ldzet; Joetta aka Mrs. Ldzet)

JACK-LDZET

Honest a Pete. From Bill?

MR. SCOTT

I guess. The operator had to conenct us. Maybe from the dorm.

JACK-LDZET

Bill?

TELEPHONE OPERATOR

Mr. Ldzet, I have Dean Carson Barnes from the College of William and Mary on the line. He'll pay the charge.

CARSON

Mr. Ldzet, this is Carson Barnes, Dean of Men. How are you this evening.

(Flashed on the screen: none of his damn business!)

JACK-LDZET

Look, I'm a manufacturer's representative. A professional traveling salesman. Can have pride in that. I know the techniques of talking to people. Anyway, not poorly. Bill never gets into trouble, We just got here and ate turkey leftovers. He must have told you where we are, but why?

CARSON

No, he's fine. Look, we can take care of this. I guess you're visiting family friends over the long weekend. That's what Bill said. Can you drop by Monday morning before heading back to Arlington?

JACK-LDZET

Can we see Bill first. We wanted to go to their church Sunday, hear the organ.

CARSON

Sure, make it my office in the Christopher Wren Building, room 201, at 9 o'clock in the morning, Tuesday, November 28. Sorry to bother you on a Friday night.

INT. CHARLOTTE HOME GUEST BEDROOM - NIGHT

Bill's parents are climbing into bed. (aka Michael-B and Joetta).

MARGARET

The factory called today? I'm surprised they know where we are.

JACK-LDZET

Um, it's about Bill. We need to see him Monday night.

MARGARET

Well.

JACK-LDZET

The Dean wants to meet with us Tuesday morning. But honestly, he didn't tell me anything.

MARGARET

I guess if it can wait till
Tuesday, it can't be so bad.

Follow with a quick montage of their weekend and drive to
Williamsburg, show a map study on the wall.

INT. WM PRESIDENT'S OFFICE - DAY

The WM PRESIDENT looks into the sunshine on the sunken
garden, avoiding eye contact.

WM PRESIDENT

So you didn't force it out of him.

CARSON

No, telling me was his idea, his
volition. I'll back us up on that.

WM PRESIDENT

So it's just a sickness. You gotta
keep it from spreading before there
are symptoms.

INT. WILLIAMSBURG DINER - EVENING

Bill and his parents eat. The diner looks like a 50s family
establishment with coin-operated jute boxes on the table,
taking nickels. Outside there is the Williamsburg theater,
where the placard reads "SPLENDOR IN THE GRASS". Bill sits
opposite of his parents.

YOUNG BILL

You both taught me I would never be
punished for telling the truth.
Good character guidance.

JACK-LDZET

There's more to it than that.

YOUNG BILL

The Dean of Men asked, and I told.

JACK LDZET

Told what?

MARGARET

You don't want to tell us now. I
can see that. If you tell us, do so
willingly.

YOUNG BILL

You remember Mikkell last year. The tennis games, the ping pong, the movies.

(Quick flash: ping pong games on the family's undersized table. Show Mikkell in tennis games, too.)

JACK-LDZET

I know, your chum. You let him win. He fascinated you. Like you would stare.

YOUNG BILL

Nothing ever happened. That is the truth. But the issue for the Dean is what sensations I felt.

MARGARET

You don't need to talk about this at all.

YOUNG BILL

Then I would have to quibble. That still violates the Honor Code.

MONTAGE

Bill studies his English anthology on the lower bunk.

Bill picks up a lab exam at his chemistry lecture next morning and it reads 79 C+.

END MONTAGE

Bill is walking out of Rogers Hall.

EXT. WM AT DUKE OF GLOUCESTER STREET - MORNING

A Ford Galaxie turns the corner onto Richmond Road. Bill is waiting on the corner. He opens the back door and climbs in.

JACK-LDZET

Bill, this is going to come as a blow to you, but we have to take you out of school.

YOUNG BILL

So the Dean lied. Broke the Honor Code. He has specifically said he wouldn't ask me to leave school.

JACK-LDZET

Well, he talked to the president of the College last night. He has no choice. You know, the College has to think about the other parents, not just us.

YOUNG BILL

I don't think he talked to the president. Just another lie. He knew what he would do all along.

JACK-LDZET

I guess if you don't learn to tie your shoes right before you can read, it's hard to get anywhere with your ambition without cheating someone else down the line.

INT. WM DEAN'S OFFICE - DAY

Bill stands next to his father, and mother is seated on a hard wood colonial chair.

YOUNG BILL

I said I never actually did anything.

CARSON

Bill, it's going to be easier on you to leave now anyway. You have certain anxieties. You and your parents have to work this out. If a certified psychiatrist writes to us that it is all right for you to come back and live in a boys' college dorm, then we will welcome you back for the Spring Semester.

YOUNG BILL

But my courses.

CARSON

You can retake them. If you study your subjects at home by yourself over Christmas, maybe you can take the finals and place out of them. We all know you can write your themes and term papers. Your English teacher will pass on you.

YOUNG BILL

There's Eastern State.

CARSON

Believe you me, Bill, you don't want to deal with Eastern State psychiatrists. They just warehouse you.

INT. WM DORM STAIRWAY - LATER

Show a Vertigo view of the stairway. Bill and dad carry down the mattress and bedspread. Dad points to a wet gray stain.

JACK-LDZET

Now, look, Bill. You see how I know you are not a homo.

Dad points to the stain again as YOUNG JOHNSBORO starts up the steps.

YOUNG JOHNSBORO

Bill, what's up? You're leaving?

YOUNG BILL

They're making me leave school. To get "medical advice". That's how they put it, mildly. Or did we make that up.

YOUNG JOHNSBORO

It's a shock. You talked. Didn't you?

(Quick secondary flashback, < 3 sec. Bill tells Young John what homosexuals do.)

YOUNG BILL

I'll write soon and explain.

JACK-LDZET

No you won't. You do what we tell you if you want go get out of this.

JOHNSBORO

Look, just send me one communique. I'll look forward to it.

EXT. YORK RIVER BRIDGE - AFTERNOON

Bill sits in the back seat as the family drives back on a cold, windy sunny late fall day.

JACK-LDZET

We'll call the Dean of Admissions at GW tomorrow. But if you ever mention homosexuality on a campus again, not a college in the country will take you. Maybe the Army will.

YOUNG BILL

This is so irrational.

MARGARET

Daddy means it. If you ever tell somebody something like this again, your college days are over. And you can't make it by yourself in the real world.

JAMIE

(whispering)
So I need a wife after all.

INT. LDZET FAMILY HOME - DAY

Bill paces the living room, in front of the Kimball piano, with sheet music open to the Schubert Bb Sonata. (Very quick flash to when Johnsboro asks if music is in his blood < 2 sec). Mikkel's (aka Michael-BY) pulls up. He walks out late and waits for the doorbell to ring.

Mikkel enters, dressed in his ROTC uniform. He offers his hand, and Bill, staring a second to check him out, shakes it.

(Quick flash: In the summer, Bill looks agitated -- sexually excited -- when he sees Mikkel, in Mikkel's basement, in shorts and open shirt. < 5 sec.)

(Time ellipsis.)

Mikkel sits at some distance on the sofa in the paneled rec room downstairs, as Bill again stares a little bit.

YOUNG BILL

I was "initiated" into the Science Honor Society almost exactly one year ago in this room. Yeah, I admitted to the Dean... I blurted it out. And they want to say I'm sick. They say, straighten out my thinking.

(Quick flash, phone call to another friend, "You sick or something".)

MICHAEL-BY

It sounds like a stupid thing to do. But, wait. You said, the day after Thanksgiving. He must have waited for you all day while you studied in the library like a good boy.

YOUNG BILL

I was in the Lab, catching up on Qual. Went back to the dorm, had no idea of what would happen. You never know what's going to happen in the future. At then end of the day, after sunset, he was still there.

MICHAEL-BY

So you were his mark. He needed to find somebody. That's how all the hazing is. And if you skip out on it.

YOUNG BILL

Yes, I did. Then I started hearing about it in dribbles.

MICHAEL-BY

And they don't let you get away with it. Mine grew back. You don't need to look.

INT. NIH CLINICAL CENTER MENTAL HEALTH WARD - DAY

Show the outdoor, then the quarters, then patients playing ping pong, getting upset when Bill plays "Keep the ball on the table". Bill plays piano in the solarium. Bill and his parents draw on easals in private therapy sessions.

About ten patients, young adults, sit around in a large conference room, in front of a one-way mirror. (Show how it works, to parallel with opening of movie.)

MICHELLE-Y, 19, lies catatonic on the floor. KEN-Y, 24 (a patient), picks her up in a fireman carry and puts her in a chair.

YOUNG BILL

God damn MP. Nothing to be ashamed of. Sure.

BARRY-Y

You're ashamed to be here. Get over it. This is all that's real now.

YOUNG BILL

I'm the only one who goes On the Outside.

(Quickflash -- repeat the spot on JFK on TV with the Cuban Missile Crisis.) (Scriptnote)

INT. OLD NBS MEDICAL OFFICE - DAY

Bill fills out his employment medical history. Attached is his Application for Federal Employment, and a question about "sexual perversion" shows on the form. DR. PINCOCK, 59, short and thin, dressed in medical whites, makes eye contact as he stands in front of a government issue metal desk.

YOUNG BILL

Dr. Pincock, why I had to see a psychiatrist is irrelevant now. I'm back in college now at GW with all A's. So I really can't say.

PINCOCK

Or somebody won't let you tell. You can't go to work without a satisfactory medical. So go call your daddy.

Bill dials a blank rotary phone.

(Time passes.)

Pincock fills out a preprinted form. He scribbles, "Thought he was a homosexual."

PINCOCK (CONT'D)

OK, I approve of you. Go. You're in.

INT. U.S. ARMY INDUCTION STATION - DAY

A lot of young men stand around in one large hall with their skivvies. They are varied in appearance. A few are obese, obviously undeveloped and unfit.

Bill checks his medical history form and answers "yes" to a box marked "homosexual tendencies." Then he writes a cursive explanation and gives to a psychiatrist.

(Quick Forecast: another form in the future doesn't ask < 2 sec.) He gives it to a Medical Corps Sergeant.

SERGEANT

OK, soldier, you get to talk to the shrink.

INT. KU CLASSROOM - AFTERNOON

Show KU campus, dorm area.

Young Bill, 22, dressed somewhat sloppily in a baggy suit, writes mathematical definitions like "THE ASSOCIATIVE LAW" on a greenboard, in front of a smaller class of college students. He points to a chalk list of scheduled hour examinations.

INT. KU DORM ROOM - NIGHT

The dorm room, on a high floor, looks out on a prairie. The two beds are arranged as a Y for privacy. There are numerous textbooks around the room and a small stereo, but no patent medicines now. ANDY-S, acne-marked and slightly overweight, fiddles with this stereo as "Monday Monday" plays.

ANDY-S

You're a grown man, now, Bill, old enough to have your own car. I'll take you to Kansas City so we can roll some queers. Can make fifty bucks a night.

YOUNG BILL

And you were in the Peace Corps. You want to work for them. How can you?

ANDY-S

Well, you let them approach you, and when they go down on you, you bang them with a lead pipe and take their cash.

YOUNG BILL

You could kill somebody and never know it.

ANDY-S

There'd be one less queer in the world.

(Return)

INT. AUDITORIUM-1960-A - CONTINUOUS

Bill stands up, as Sydney approaches.

SYDNEY
Intermission.

Sydney now looks younger, about 40, but still somewhat flawed.

BRUTUS
Looks like you fared OK with the
salves and maybe the motiq

SYDNEY
I was the drama professor. And now
Dallas has to act me.

BRUTUS
You had time to ride the entire
Mobius? You can't get greedy. You
don't want Dallas to become you for
good.

Randall looks on and smirks.

INT. KU CLASSROOM - DAY (FLASHBACK - 1966)

Young Bill proctors an exam. When handed in, Bill checks the bluebooks of two adjacent students and sees the same chicken scratching on an algebra long division problem.

INT. KU DORM ROOM - DAY

Young Bill sits on his bed in his underwear, and actually notices his youthful legs for a moment. Another FRESHMAN YOUNG TOMMY-B stands in the hallway and gesticulates

YOUNG TOMMY-B
I wonder if you could reconsider. I
mean, if I get drafted, well, I
want to get to be a military
journalist, not an infantryman.

YOUNG BILL
We don't have an Honor Code. So we
have to watch you like hawks. Some
places will just give you a zero on
the test, but here it's an F in the
course.

Time passes.

Two G-Men enter the room. Show Bill "telling" on the roommate quickly.

EXT. FORT JACKSON SC - DAY

(1968). Show the PCPT events, Bill fails (10 sec).

Show Bill on rifle range, coaching, trying to protect his ears.

Show Bill in infirmary, forced to chorox his own bed (10 sec).

He is trucked to a Tent City.

Bill and other soldiers jump off a truck and run into formation, screaming.

Some soldiers in fatigues, sweaty and in shock, urinate in a long wash basin that is not a urinal.

DRILL SERGEANT

Never call attention in the latrine!

INT. FORT JACKSON SC BARRACKS - NIGHT

A tall black SOLDIER touches Bill's chest through his shirt as Bill lies on his back.

SOLDIER

You've got a soft bod and nice chest. Do you want to such my cock?

YOUNG BILL

Get your ass off of me before I have you court-martialed.

INT. FORT JACKSON SC QUONSET - DAY

Young Bill, in Army dress greens and poplin shirt, stands at ease in front of three field grade officers in wooden chairs. The building is a bit decrepit with loose wooden boards on the floor, and there is a coal pile visible through the window. Rifle fire, staccato, punctuates. There is faint radio talk in the background of peace talks with North Vietnam. One of the offices, MORGAN, 26, turns off the radio.

MORGAN

So, Private Ldzet, tell me about at least one leadership activity in school. Like run for student council. Have you ever been in charge of others?

YOUNG BILL

Well, the Science Honor Society. I was initiated literally in own basement. (Quick flashback, including Mt. Washington.) I organized the event. My application for direct commission is based on technical skills.

Bill picks up a black bound, hand-typed Master's thesis and quickly flips through it. He tries to show it to an officer, who shakes his head.

MADISON

Computers at Fort Ben are filled up. We don't need that, private. I am a lawyer, but you see that I wear the Infantry crossed sabres. We need leaders of men in combat. They become brothers, and only then democrats.

INT. FORT EUSTIS VA BARRACKS - EVENING

(Include a quick montage of his tour at the Pentagon, reading analysis of nuclear attacks.)

A group of soldiers, some shirtless, march around the day room in a love train chanting "Tiptoe Through the Tulips". Young Bill, watching first, "joins in", putting hands on the shoulders of a particularly attractive soldier.

SOLDIER-1

"Oh, go way butter-fly!

One soldier, FRANCIS, breaks out of the march, bends his wrists, and sticks out his tongue.

YOUNG BILL

Frank, you did the gesture again.

THE SOLDIERS

The gesture! Oh-ho-ho. Tiptoe through the tulips with me.

Francis stands aside.

FRANCIS-X-M

Go make your movie on homosexuality
in the United States Army!

EXT. NORFOLK NAVAL BASE, SUBMARINE PORT, (FLASHBACK 1993 -
DAY

(Show quick montage of Nunn and Bill Clinton.)

There is a sign "no political buttons". Bill passes the
Naval MP, in whites but with a pistol, goes down the
staircase, into the submarine, and sees the cramped quarters
and Northhampton bunks.

CHAD, 26, a seaman in whites, shows him around quickly, all
the way to the entrance of the nuclear power bay. They come
back to a simple table and eat ice cream and cake. Chad sells
him a navy blue hat that reads "Sunfish".

CHAD

There are no secrets here. Between
bunkmates, it's all about
telepathy.

INT. MINNEAPOLIS, BILL'S HIGHRISE APARTMENT - EVENING
(FLASBACK 1993 ENACTED)

(Bill now plays himself in the stage play)

A white rotary phone, sitting on the rim of a worn, cluttered
sofa among a mesh or cords and wires connected to the desktop
computer and television, rings, and Bill hobbles on crutches
to pick up.

BILL

On, Toby! Thanks for calling back.

TOBY (O.S.)

We got the auditorium set up for
you. Make sure your suit is
pressed.

BILL

Sure.

TOBY

You'll be videotaped. Cable channel
Liberty program. You'll love the
attention.

INT. HAMLINE AUDITORIUM - NIGHT

(Randall will play Toby, even if a bit overbearing. Show a quicklash of how Bill met Randy on Metro.)

Toby, in a sweater, adjusts Bill's tie backwards, then leads him on stage and introduces him on crutches to the audience.

INT. MINNEAPOLIS, BILL'S HIGHRISE APARTMENT - AFTERNOON

Bill plugs in an independent Panasonic VCR on a humpty dumpty bench near his cable TV. The apartment is cluttered with three computers, two laptops, various newspapers, magazines and books, and a few coffee stains on the beige carpet.

Toby (aka Randy) comes into the picture, as it focuses and gets past the snow.

TOBY

Gays in the military, and other things he writes about.

Bill fast-forwards the tape a bit to where he is talking. He is in the business suit. There is a board outline in white chalk, almost like a test on the board. Students take notes. The outline lists objects like "gays in the military" "sodomy laws" "free speech" "censorship" "gatekeepers" and "relationship paradox."

BILL (O.S.)

And finally we come to the "relationship paradox". Sounds like something that could be fair game on a test. In our modern world, you are supposed to be your own man or woman, before you commit yourself to a relationship.

(Return)

INT. AUDITORIUM-1960-A - CONTINUOUS

Bill stands on the stage, holds his hands up as if a victorious candidate.

BILL

Now you see me. If you look at the details too much, you miss everything. Quality, durability.

The auditorium goes dark as Bill puts on glasses.

BILL (CONT'D)
 Let's test. I guess we'll find out
 who belongs where in the world to
 come.

Bill pulls up a pantleg, showing a quantum button attached to
 a bald leg.

INT. MINNEAPOLIS, BILL'S HIGHRISE APARTMENT - EVENING
 (FLASHBACK AS ENACTED 2000)

There's an image of Bill's Minneapolis apartment. His mother
 sits as Bill talks on the white phone.

MOTHER
 He's too young for you.

BILL (V.O.)
 He's 29.

MOTHER
 Still too young, even for
 friendship.

(Return)

INT. AUDITORIUM-1960-A - CONTINUOUS

Bill walks out in front of his doppelganger image (Jamie).

BILL
 There's long march of peak
 experiences. Enough for a
 psychology text. I had moved to
 Minneapolis to get away from
 working for the military while I
 was writing and pubbing my book.
 Then mother got sick, turned into a
 Mumsy, almost forced me to move
 back.

He plays with his glasses, and the image of her in a nursing
 home, of his having a series of interviews, some in his own
 "home".

A joker wild card appears.

SYDNEY
 No more peak experiences.

Randall walks out onto the stage.

RANDALL

The return trip must start soon.
Most of you have to go back to the
world for a while. But we'll go
inland, on the train, to the next
community, the 1960.

The audience begins to get agitated.

RANDALL (CONT'D)

Backus and Tommy-B also get trials
later. But to have his best chance,
Bill needs to perform his music in
an environment closest to how he
was reared.

(End of Act 3-B)

EXT. ASHRAM INTERNAL TRAIN STATIONS - EVENING

People load an actual conventional passenger train on a
bizarre roadway that can handle cars, streetcars and trains.

Bill, Sydney, Randy, Kip, Aaron, and Tompom, among others,
inhabit a car that one end has two bunks on one side. At
the other end there is a small cafe with free vegan food.

Randy motions for Bill and Bobby-G to take their positions in
their bunks, Bill below.

There's a 50s record player in the car, playing "Beulah
Land".

BILL

I'm gonna turn it off in a moment,
your Negro gospel music.

SYDNEY

Let me finish praying.

BILL

You really pray, talk to God. Wow.
Now its the angels for me.

SYDNEY

I don't think you believe. And you
claim you're brought up Baptist.
But not Southern Baptist.

BILL

Well, I was immersed with my Mother
at age 12.

(MORE)

BILL (CONT'D)

But we played a lot of choral music then. Bach. Mozart, and Brahms, whom you hate.

SYDNEY

Sometimes no music is better, then, like in the movies.

BILL

So, what happened to you in summer camp in 1960?

SYDNEY

Not to me, but another camper. He was fifteen years old. Much younger looking than you. He was two tents away. At two in the morning, he screamed twice. And I knew instantly he was ruined. They had ruined him. Never would have a chance to be a man, have a family.

BILL

Maybe it was a bear. I mean, anybody could have. Okay, the camp counselor. He must have been a real homosexual, who did what homosexuals do. Not what you talk about.

SYDNEY

You want to leap to conclusions.

BILL

You already have.

SYDNEY

Any queer would suck the kid off until he was drained dry. They just can't help themselves. Zombies. They take on this super-strength. After midnight, the real men strength. The vampires stalk.

BILL

And that's really a Tarzan's quest for male semens? You talk like you really believe this. And my father thinks I'm so gullible.

SYDNEY

That's how it is. You're dangerous, Bill. I heard you say it in the showers, homosexual on the loose.

(MORE)

SYDNEY (CONT'D)

You admitted it. You bragged about it. So tell the truth, Bill, You know the honor code. And, do a makeup on the Tribunals!

BILL

The Cardinal becomes a mockingbird but still has to perform.

The crowd (of train passengers) laughs, and quiets.

SYDNEY

I don't think there's much mincing. I was afraid if guys like him would watch us from the sidelines, we wouldn't be able to score. You couldn't get it up yourself among women, but you could decide which of us were worthy enough to.

BILL

We don't have room for a stage on a passenger Acela car, chuckle -- Maybe for puppets.

At that point, the kids set up a small puppet stage on a table, over a map of the ahrams. And two handmade toys appear, in a model office.

BILL (CONT'D)

Try to read my mind, then, before we get to the concert. I'm seated in a private psychiatrist's office at NIH, waiting for the breakthrough that will cure me.

THERAPIST (V.O.)

I see what you think you were doing with those ping pong games. Showing them that they are too sick to even show up to play.

BILL

Then imagine my father, lying on a love seat in the den, with a heating pad, for her nervous stomach. I have to keep the stereo low downstairs as he recovers from his heart attack. But piano is OK, and I get some composing done, even if it's relatively dissonant.

(Show Bill composing in living room at home in a quick montage).

INT. LDZET FAMILY HOME - DAY (FLASHBACK 1961 ENACTED WITH PUPPETS ON TRAIN)

JACK-LDZET

The doctor said you are very sick.
You don't see people as people.
Just as foils.

BILL

You see why that matters. When I get turned on by someone, an event has happened. If I am not turned on, the person doesn't matter. But if that's OK and in the sum people don't matter, then that invites Nazi types to eliminate them, or communists to force them into work camps. So if you want to be free politically, at a certain personal level you have to open yourself up.

(Return)

INT. ASHRAM INTERNAL TRAIN STATIONS - CONTINUOUS

Bill and Tovina wait for the train, with others.

TOVINA

Remember, I said how it felt to live inside a box. And now you see me.

BILL

So you've gotten to grow younger, too.

RANDALL

So potentiality matters if others really can get fenced it.

Show an analogy of a potentiometer circuit in a Quant lab.

They ride the train and view the local scenery between communities in the cylinder.

(Scriptnote -- do they return to their communities for a period?)

(End of Act 3-C)

INT. 1960-RECITAL-HALL - EVENING

The crowd orderly moves in. Two pianos (one a fortepiano) are on the stage.

Elmo, dressed in formals, bows, and goes to the fortepiano, as Johnsboro follows. He puts on a record, with a conventional 60s stereo system, and Elmo plays Johnsboro's E-flat concerto, but 18th Century Style.

Then Johnsboro plays some of Bill's A Major Sonatina, from memory. When he gets to the Minuet, he stumbles. Elmo tries to turn on an iPad for him, and it fails.

Finally, Bill comes up and stumbles through it. Then Elmo repeats it, with much better piano technique. Finally, they conclude with a Finale that sounds like music from the Tribeca Film Festival.

Then Bill tries to play music from his other two sonatas on the modern piano, and it still fails.

ELMO

Bill, I think you need to go through the Mobius. We have another setup in the lower level.

JOHNSBORO

The rest of you can take the stairs. It's a long way down, but, gravity rocks, right, like the twist. Take your time. It will take Bill about an hour to ride the Mobius. At least that's what it took me, and I think I kind of look OK.

The audience check their glasses and neck/chest or even wrist pads.

EXT. ASHRAM INTERNAL TRAIN STATIONS - MOMENTS LATER

Blueshirt winks at Bill and beckons him.

INT. TOWNDC - NIGHT (FLASHBACK 2018)

Bill, from an internal balcony gangway, watches BLUESHIRT dance with Brutus, who undoes his shirt from behind and reaches in slightly.

Bill leaves. Blueshirt notices Bill's movement and Brutus leads him to a stage across the floor. Brutus stands behind him and applies a pad inside the shirt leaf.

Later (indeterminate) Bill watches a video of a similar encounter on a video while in a condo, and background in the video shows downtown Atlanta.

EXT. BROWN MOUNTAIN NC - FLASHBACK 2016

Later Bill has parked beside a mountain road and watches flares in the distance across a valley in twilight. Blueshirt and Brutus, holding binoculars, turn and nod as Bill approaches. They had parked a white service truck. Bernie jumps out and catches up with Brutus, then passes him and tags Blueshirt.

BLUESHIRT

You'll never come in your shorts,
will you, like we can.

BILL

So this is Brown mountain.

BLUESHIRT

Don't kid us. You remember.

BILL

You did the Halal grocery behind my
condo, and Starbucks.

BLUESHIRT

And you didn't like it when people
sat in there without masks.

BRUTUS

We thought that kind of thing was
over.

BILL

Marvin Hall. The cafeteria.

BRUTUS

That day you first scoped me, I
wasn't 18 yet.

BERNIE

And then the model railroad.
Greenberg. You like to go to
imaginary places. You get a chance
now.

BLUESHIRT

You know about your condo. Or maybe you don't. Cell isn't working here either. There were attacks on some buildings in your area. People first thought they were fireworks from, well, Build America. And here in the Carolinas. Just two areas in the country. If you head back right now, you can go to your old house. You'll figure out what to do. But get there before dawn.

(Return)

INT. METRO MOBIUS - MOMENTS LATER

Bill enters the subway. Sydney and Johnsboro stand back and enter a separate car.

Bill spots Randall, Kip, Aaron and Blueshirt, and waves at Blueshirt, then turns around. The "squad" of "musketees" walks away to the stairway.

AARON

Go for it, prof. Not all of us will make it!

Bill goes into a psychedelic state with various colors above him.

He starts to remember how he came here, and can see the faces of audience members watching him, even as they descend a nearby stairway.

The train accelerates to do the loop (both "sides"). When it approaches the singularity, Bill manipulates the button on his lower leg.

EXT. METRO MOBIUS - CONTINUOUS

The "squad" travels by car to the Core. Chris drives, while the others watch Bill's thoughts through their goggles.

RANDALL

So we don't get to do the loop.

KIP

Bill would have called it KP. Detail.

CHRIS

You'll have to trust me to take care of you. You don't ride the Mobius out of turn and get away with it.

RANDALL

Going through the wormhole after the Mobius is a privilege of an angel.

CHRIS

I guess I and Brutus have some discretion. Without your chance of "immunizing" from the Mobius ride, it will be just, "father may I". Trust me. Vaccines don't always work, remember.

From the Core, they make a half-pass through the Torus, to an opening where they can descend to another tramway under the Medical Station out to the Tower of Ned. Imply that it takes about 20 minutes.

They don space suits, carefully, avoiding fits that are too tight, and descend into a sealed boat.

CHRIS (CONT'D)

Remember, on Titan ice doesn't float. The Angel jelly that you harvest is a result of molecular competition.

Kip hesitates and lets Randall harvest it.

The men find that they can read Bill's thoughts even without the googles if they touch the jelly.

Afer about 90 minutes implied (length of a movie), they make the return journey back to the cylinder and the 1960-area.

CHRIS (CONT'D)

There are two steps. Any one of you guys, or an actor, or a protagonist, can come on the evacuation journey if you keep self-control during the Tribunals. But to get angel privileges, of riding a wormhole to our new planet for previews, you've got to show body resilience. That's just how it turns out.

INT. RENOVATED HOME - NIGHT (FLASHBACK 2021 MADE VISIBLE TO OTHERS)

Bill tidies a messy basement in what looks like his Mother's house. He then rides the DC Metro and walks (with loud thunder in the distance) to a disco, where he sees Randy, Brutus, Kip, Aaron and Tompom on the dance floor, but never gets a good look at the "dirty dancing" (show it for a second up close).

The power goes out. But he gets lucky and gets a cab, which gets him home. On his cell phone, he sees a news story of massive power failures in some parts of the Midwest and Northeast. The storm has subsided, and by the time he gets home, power is on, but just in his neighborhood.

When he returns to his basement, everything is cleaned up. He goes downstairs and stumbles, and is caught by Brutus (he thinks), who goes upstairs.

When he returns, he finds a computer in its former place. He tries his blogs, and they seem to have been removed. So has his social media. But his email works, with just one message.

"Drive to 100 Woonsocket in McClean up the hill. You must pump the tires and pack your mountain bike. Figure out how to get the straps right. You can do it. Don't be modest about your body, wear the old green cargo shorts we know you used to have. We probably have about an hour to lift you out of this."

Bill shuts down the computers, and glimpses his mother in her old bedroom, with one FEMALE CAREGIVER with her two small children in the bedroom.

MOTHER

Bill?

CAREGIVER

Did you hear what happened? I had to bring the kids for safety.

As he goes to the garage to leave, he notes that the house is completely renovated with many rooms toward the back connected in the back of the house.

Bill fixes his bike and puts it on the trunk, and it is surprisingly easy.

As he drives away, he finds power out, and passes a couple National Guard trucks. Lights come on, then go out again, and his car dies.

He gets out, and bikes to the destination, surprisingly well. He passes stalled cars. He gets to the burbs, goes up the hill to the address.

Brutus opens the door to the house.

Bill lets the bike drop, and walks toward the house, and suddenly goes up, in a flash of light.

Then, he is comfortably seated in a wide-bodied cabin of an airliner.

(Return)

INT. 2000-LOWER-LEVEL-AREA - NIGHT

Bill emerges (from the Mobius subway with stairs) into another auditorium, with another stage. This time the screen is much larger, and a holographic image of a rather utilitarian basement, itself with its own stage, with a single pail, leaking soapy water.

There us also a man-sized mirror on the left side of the stage. Bill comes out, now in cargo shorts, and sees Tovina seated in the front row. Tovina points to the mirror.

Bill sees that he looks like he probably did at about 30, but somewhat balding, lean, but far from perfect.

TOVINA

This worked better for you than me
or anyone else here so far.

BILL

Does it last?

Sydney sits next to them and presses a button.

In the hologram, a parade of college men walk in, dressed in skivvies and t-shirts, one of whom may be a doppelganger of Bob himself.

A senior, who looks like a doppelganger of Brutus picks up the water pail, as the men take seats.

On the stage, Elmo starts to play Bill's last Sonata, on a grand piano.

As the music plays, two of the college students in the hologram appear to be shaved, but the doppelganger of Sydney is left alone.

(ellipsis in time)

The Sonata ends in triumph.

Now the stage opens, with a pool of warm water flowing past, behind the piano. Brutus wheels out a small table with various lotions.

Bill gets up and Chris approaches, and unbuttons his own shirt.

CHRIS

Verify me.

With minimal hesitation Bill rubs a salve (from the lake) on Chris's chest.

CHRIS (CONT'D)

Bill, if you leave with child, you will be able to return and come with us. How long your youth, your jeunesse remains, we don't know.

Chris turns around, and stands next to Brutus, who is slightly taller. He unbuttons Brutus, and then applies the same salve in the middle of his chest, to the nipples, performing an erasure. Brutus remains stoic.

BRUTUS

I could have been 14 at the right time.

CHRIS

Don't talk. Stay in.

Sydney rolls out some examination tables, and some translucent screens.

Aaron, Randall, Kip, and Blueshirt, and then Tompom walk in, all in shorts and sport shirts; Gibson, and Kip walk in before Randall as a third row.

RANDALL

As a wannabe musician myself, I missed the sonata and the climax.

KIP

Not such a good sign for you Randall, as to how this turns out.

RANDALL

I thought I would get to go.

Then Randall stands in front of Brutus, and they both walk behind the screens.

BRUTUS

If you survive the tribunal, you're in. If you don't, remain calm. If you surrender to your own shame, you're out.

Brutus unbuttons Randall and applies the Lake salve, and then about eight pads onto his chest.

Brutus and Randall walk out into the open. They perform a similar ritual on the men in front of them. The pads do not stick on Blueshirt or Kip. They do seem to work on Gibson.

Jamie escorts Bill and Tovina back behind the stage, near the water current. There is a single mattress near the edge.

Brian escorts Johnsboro and Dal escorts Sydney.

CHRIS

Pantlegs up!

Bill (despite de-aging) has shiny shins, with the quantum button lost. But he also looks tumescent.

SYDNEY

What Bill most feared. His legs are balding. They won't grow back. He couldn't survive the tribunals.

JAMIE

That means I take over him. The rest of you decide for yourselves.

Chris then takes Bill away. Chris looks back at Dal and Brian.

CHRIS

Guys, you have choices to make. There's not a whole lot of time left. I've got to finish my own mission.

INT. TORUS OPENING - LATER

Chris leads Bill into the circular torus, through a door, to a workroom. There is a small kitchen and work area.

Chris quickly unbuttons Bill's shirt from behind, applies a cream and bandage with buttons.

CHRIS

Listen for the fridge compressor to pop, just as you used to. This simulates eternity. Check to see if it keeps running. I leave you to your end here.

INT. 2000-LOWER-LEVEL-AREA - LATER

Jamie-as-Bill unbuttons Brian to reveal a completely smooth chest.

Brian unbuttons Jamie-as-Bill and applies salve. Jamie-as-Bill turns over and lies on top of Tovina in the missionary position. As Brian thrusts into Jamie-as-Bill, Jamie-as-Bill thrusts into Tovina.

Randall moves toward Brian and is stopped by Brutus.

Jamie-as-Bill slides into the current.

JAMIE-AS-BILL

Arch your back, Bill. Stay afloat.

The current turns a right angle, and the sense of up-down change.

Eventually Jamie-as-Bill finds himself back in the Mock Court Chamber, near the Core Tunnel.

Tovina is with him. He hears other voices inside the tunnel, but they remain muffled.

EXT. TITAN SURFACE - DAY

Jamie-as-Bill and Tovina are by themselves in a tram car, with many of the others on succeeding cars as the special tram passes an oily lake, the "Tower of Ned", the Angels' Headquarters, and finally to the spaceship, which has a 747 in top, which they climb into an seat. (All of the cadre appear to be there, as well as the actors. Only Bill is missing.)

INT. TORUS WORKSHOP - CONTINUOUS

The fridge stalls. The floor opens up, and Bill drops below, his legs chopped off by a protruding blade, and the rest of his body lands in the frozen methane below. Bill fast freezes.

(End of Act 4)

INT. AIRLINER - LATER

Randall, who looks unscathed although clothed, stands in front of the passengers with a typical display.

RANDY

It's about 20 hours home. About as long as Australia to New York.

Time passes.

Jamie-as-Bill goes to the lavatory, and looks at himself. Chest hair is completely gone, but some leg hair is back, but spotty. Jamie recalls memories as Jamie-as-Bill

BEGIN FLASHBACK (Scriptnotes)

In the Barracks at Ft. Eustis.

FRANCIS-X-M

Why, they're already a little bald. Chickenman can put some chickenshit on his legs.

(Return)

Jamie-as-Bill goes back to the seat.

JAMIE-AS-BILL

I can do things by myself now.

EXT. LAKE OF THE WOODS MN - DAY

The UFO space craft slowly descends on a beach, covered with light snow, on a sunny late fall day. There's a bar built into an ark a half mile away where people can watch.

The people in the bar see it, but their cell phones don't work.

BAR PATRON

Nothing new. A lot of stuff doesn't work downstairs.

BARTENDER

We've been pretty lucky.

The plane is still on top. All the passengers leave in an orderly manner, board some military busses, and "evacuate" into Canada along a dirt road, then back to Minnesota and ride into the night some hours until they reach Lake Superior.

EXT. FAMILY RESTAURANT IN GRAND MARAIS, MN - DAY

On a mild, sunny morning, Jamie-as-Bill and Tovina have breakfast, with Gibson, Aaron and Tompom. They can see the cadre in the distance, on a shore beach, standing in a kind of formation, as Brutus and Chris inspect them.

GIBSON

I'd stay with the fruit and cereal,
maybe Chobani lime yogurt with
pretzel roughage. Your tummies
haven't had animal food for weeks.

Jamie-as-Bill and Tovina both order pancakes.

TOVINA

So I'll get a test soon.

GIBSON

If you have a child, we'll drive
you to back to DC. You'll live with
your mother and the caregiver's two
children already. We'll move your
mom to your room.

JAMIE-AS-BILL

And a job. I mean, I won't be on
the web anymore?

GIBSON

House husband. Or maybe sub again.
It's for a year, assuming you've
got yours. Actually you could
adopt the other two kids.

Tompom and Aaron also move in on them.

AARON

If you notice, Gibbie's unscathed
he made it. But we let go like you
did.

GIBSON

I guess my bod or my reaction, was
resilient. Tompom, you should have
been OK. Maybe you can still go
next fall if you take a kid. If the
angels think they have resources
for just one more ship then.

TOVINA

But, Gib, you're

GIBSON

I may not quite look it like Brutus
and Randy, and Chris, of course,
but I'm an angel now.

Gibson pulls at his neckline, left side, so make a quantum
button barely visible.

TOVINA

Well congratulations. You
impressed the right angels and
earned a Second Epiphany. This all
sounds like a grand video
simulation of Mother May I.

GIBSON

You need to know what's going on.
We're pretty much intact from the
Twin Cities north. But down through
the Ohio Valley, and in a lot of
the Rockies, we don't have power
back yet. The other thing is that a
lot of electronics have failed. But
not necessarily where the solar
storm hit hardest. So Internet
companies have cut back on the
kinds of users they have. They
have to pay their own way.

JAMIE-AS-BILL

I remember the big storm, the
outages, the cars stalling.

AARON

There seem to have been a string of
big flux attacks around the
country. A lot of them in the DC
area. It was easier to get power
back, but a lot of stuff doesn't
work anymore. The car they'll take
you back in has old style ignition.

GIBSON

We'll put you up for a few days at
a friend's house. Property he
inherited, a hideway that would
survive a collapse.

INT. GRAND MARAIS ESTATE - DAY

Jamie-as-Bill and Tovina have a vegan breakfast, while Tovina reads a pregnancy test strip, which is positive.

TOVINA

Still have an appetite.

TJ (50) brings in a morning newspaper from the Twin Cities with the headline "UFO LANDING CONFIRMED BY CANADA" A sub headline says, "SPECULATION OVER POWER, ELECTRONICS FAILURES"

TJ

I always thought life would get interesting even if civilization collapses.

JAMIE-ASD-BILL

I guess people who stay here won't own their lives.

TJ

So you'll be the Pioneers again.
Good name for a football team.

EXT. PENNSYLVANIA TURNPIKE

Jamie-as-Bill and Tovina ride backseat as Aaron drives them through the Allegheny Mountain tunnel.

Tovina has her first morning sickness.

TOVINA

I may keep you busy.

INT. MOTHER'S BASEMENT - DAY

Jamie-as-Bill and Tovina arrange the room for them to live in, after meeting the new family on the reno-ed top two floors and seeing Mother. There are two laptop computers, but no Internet. Jamie-as-Bill tries to boot them up, but only the second one works.

On the television, CNN talks about the UFO landings while the stock markets tank further.

Gibson run downs the stairs, holding a faraday bag.

GIBSON

Bill, you didn't protect your computers before you went on that Brown Mountain expedition. Your condo

JAMIE-AS-BILL

Got zapped by one of the flux attacks.

GIBSON

You got it.

Tovina is starting to look pregnant.

TOVINA

And my dad had the nerve to offer you a sandwich on that first date.

Jamie-as-Bill and Tovina look at a map of the Titan Rama ashrams, and of the Gliese planet to which they had expected to travel, on a pad otherwise offline. It shows a ring civilization expected of a tidally locked planet, with a circumferential railroad, and history-dependent civilizations, and a central city with a synecdoche to admit visitors.

Jamie-as-Bill and Tovina embrace, and then Bill traces a route through the roads of the new world. Tovina's skin color switches back and forth.

JAMIE-AS-BILL

I'll have to get there.

TOVINA

You're sure who you really are?

EXT. INTENTIONAL COMMUNITY

(Show the drive to central Virginia).

Jamie spots Dallas and Brian. Outside one of the wood cabins there is a mirror, and a rack with clothes to borrow.

Jamie notices himself in the mirror looking more like is old only self. But Dallas and Brian still look "off".

DAL

So this place is still on a grid. We can convert your work credits to actual cryptocurrency.

BRIAN
Perfect communalism.

Brian starts improvising some jazz on his solo violin with some hesitations and accidental odd rhythms.

JAMIE
I've got to get back to the ship.
Just barely have time for the 12
hour drive.

TOVINA
And now you're too young for me!

BRIAN
Jamie, you'll get to be a bigwig in
a confined, communist state, like a
Snowpiercer. Call it Spacepiercer.

DAL
Maybe the world's broke now, but we
have a planet to live on. Oddly,
we're free! And we'll raise Bill's
child here. They will never know
Bill or the world he went to.

JAMIE
I'll have to fill Bill in on what
happened to his condo, his life's
work.

EXT. SPACESHIP AT NORTHWEST ANGLE - MORNING

Jamie gets out of his van, and meets Randall, and notices the open shirt.

JAMIE
Now that I see you as you are, I
don't think you can go.

RANDALL
I can stowaway, and become a prole,
like Bill. It will be OK. You got
your full self back. You can become
a king in this new world, or at
least a viceroy.

JAMIE
Yeah, Dal and Brian chose the
simple life on the reset Earth.
They didn't get their full selves
back. I guess I'll be pretty
privileged.

(MORE)

JAMIE (CONT'D)

You know, I feel like I have my own fuse box again, won't have to let someone else turn me on to boot me up.

They embrace.

EXT. TOWER OF NED ON TITAN

Bill, without legs, begins to waddle in the oily lake, toward the foundation of the Angel Medical Center in the opening. Johnsboro and Sydney carry him to shore, and dump him inside. Then quantum buttons on the shoulders of Johnsboro and Sydney flash, and they both drop into the oil, absolutely motionless, with no possible brain activity left to review their own lives.

Chris, in space suit, hauls him back into the center and puts him in the bed. The bodies of Johnsboro and Sydney are beside the bed on the floor.

Chris watches the spacecraft approach and glances up at the Cylinder in the distance, with Saturn in sight.

Chris nods, and smirks. Now he stands taller than Brutus. His shirt opens.

(End of Act 5)

FADE OUT

END CREDITS

“Do Ask Do Tell: Second Epiphany” Supporting documents for
screenplay

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Documents:

Conceptual Overview:

I refer to the comment on the Feb. 23, 2021 post where I enumerate the contents of my proposed submission for registration. This document is the Summary of Premise and Environment (or “Conceptual Summary”). It may be modified or replaced before submission in May 2021.

Title: “Do Ask Do Tell: Second Epiphany”

Source material: “Do Ask, Do Tell: A Gay Conservative Lashes Back” (2000, iUniverse POD). There is also material from a subsequent book “Do Ask, Do Tell: Speech Is a Fundamental right, Being Listened to Is a Privilege (2014, Xlibris, POD)

Logline: An elderly man is abducted onto an unknown space station by angels and offered the power to pick who gets to evacuate Earth, but he must meet one critical requirement to be able to go himself.

Tagline: Lineage is not your choice.

Background:

A selection of Earth people are actually “angels” (there is some relation to the 144000) and are able to commute to Earth from the Trappist system by a hidden wormhole. The angels have learned that the Earth will have a severe solar storm with destruction of much of civilization and want to rescue some people to inhabitable planet(s) in the Trappist solar system, on a large space vehicle shaped as an O’Neill cylinder. People inside it can travel only within conventional physics (Alcubierre drive).

The rotating cylinder (for artificial gravity, maybe 30 km tall and 5 km diameter, Earth-like artificial gravity from rotation) is parked on Titan currently, and there is a small entry, scientific and medical space station (or “reception station”) on Titan itself (1/7 Earth’s gravity), attached through the “Core” which houses an internal “Torus”. The cadre comprises young men who have learned they are “**angels**” or aspire to be, and who had “gone up” at Lake of the Woods”, Minnesota (and a few other locations), about two weeks before after an invitation to assemble (and maybe two other locations). They are glad to be together again on a new journey as they believe the Earth they have left is severely compromised.

Authoritarian politicians on Earth, mainly from Russia and perhaps China, have provided some people to live on the cylinder and make the journey (because they want to settle other planets). They have also recruited some Americans, including some from minorities, to become part of the political management.

The cylinder is split into a “city”, and five communities, simulating living conditions at the time of Christ, then in the late 18th century, then 1940, 1960, and 2000. The communities, besides people from less known areas on Earth, have people from other planets who look very similar (probably to Asians on Earth), with various intact families. The communities enforce strict conservation within the standards of each epoch because the spaceship, when it leaves, will have finite resources until it arrives, and maybe require two generations of people to be born. Each community will have a very collectivized government, with work credits (largely) on an internal blockchain, and an ethical system that requires everyone to be able to function as a potential parent.

People are divided into classes: Protagonists; Antagonists; Angels, Cadre and Actors (these have been brought here essentially by UFO abduction or “invitation” and are considered possible candidates to become “angels”); and Proles (or “future settlers”). Somehow I feel I am mocking the CCP! (Everybody is tested for Covid, HIV, etc.)

The protagonist of the film is “Bill” (that could borrow with the concept from TENET) The Protagonist has to be “special” in that the whole world of the film seems to comprise people he has encountered. But part of that stems from “the degrees of separation”. We are connected ultimately (like online) to far more people than we realize. But while the film centers around Bill, with three major “backstories” each with their own mysteries, the cadre, as well as some residents of the communities, must show their own character arcs as to how they want to deal with suddenly living in an escape space community environment (after some honorable invitations, which admit that the Earth doesn’t have a good future.) possibly for multiple generations needed to reach the new planet, even with a warp drive. That could invite a rather authoritarian political climate that might even remind one of the CCP; resources (nitrogen, essentially, for food, as well as carbon and other basic substances) must be conserved and recycled until reaching the new host planet. On Earth, there is severe damage from a solar storm couple with other insurrections. People left there will start over with localism and a “prepper” value system, so anyone would have to live under one of these two final systems..

The plot (to be described procedurally in another document) starts when Bill “awakens” in a hospital on the Titan station. The story guides him through introduction to the cadre, life in the middle (1900) commune with supervised visits to the others, and the enactment of the backstories with the help of three “actors” and two “antagonists” from his previous life. A mutable organic substance mined from Titan’s lakes enables the protagonist and antagonists to be partially age-reversed; but if this is not successful then actors will “replace” them. Both cadre and actors may seek the reward of going on the rescue ship to Trappist (sometimes called “Perspectopia”), but they will have to be chosen to become “angels”. Bill’s reaction to them has a bearing on who will be chosen (as may those of the two “Antagonists” was well). The choices get made in a “tribunal” ceremony that follows a concert in which some of Bill’s music is played in two separate locations because of the “technical rules”. The remainder of deselected people would have to return to Earth in one (or maybe two more) remaining return trip’s before the whole Cylinder leaves for Trappist. On Earth, technology seems to have just been destroyed and

the world is decentralizing into primitive localism. That potentially gives some persons on the spaceship a “choice” of futures to make.

Bill’s philosophical belief systems revolve around karma, upward affiliation, high agency through outflanking, and “malignant avoidance” when he gets away with it, which lead him to contradictions. These break at the ending of the movie, shortly after he has finally gotten “what he wants”. Randall wants to be an angel but is far too tantalized by the ritual it takes to go there, which Bill has a handle on because of the past “tribunals” in the backstories. Jamie is more aware of the “cost” of becoming an actor than are the other two actors. But some of the other cadre, like Kip and Aaron, based on past encounters with Bill, are far more careful and self-controlling, maybe too much so to be chosen. Tovina really wants to be a mom, because she missed out earlier in life, and it may cost her at the end because of a brutal irony back on Earth.

Other notes: (special issues)

Components of Space colony

Titan exteriors, lake and Tower of Ned

Titan Reception Station and medical facility (emergency bedroom, work rooms, view)

Connection Bundle

- (1) Torus (for some proles)
- (2) Tunnel
- (3) Core (includes another office for Angels only)
- (4) Mobius tram

ONeill Cylinder, vertically mounted on Titan, 20 miles long, 3 miles diameter, with its “theme park” Connected by Mobius, ordinary streets or roads, and limited rail All components can access block chain for work credits. In scenes that take place in the Cylinder’s world, it would be desirable to flash a translucent map showing location and movement at times.

- (1) City full Internet and social media
- (2) Colony year 2000 limited social media and Intranet
- (3) Colony year 1960 limited Intranet
- (4) Colony year 1900 (limited appliances, very limited DC electricity, telegraph)
- (5) Colony year 1760 (limited music)
- (6) Colony Year 0 (ancient world, agriculture, primitive coin minting)

Classes of People

- (1) Angels
- (2) Cadre (includes angel candidates)
- (3) Actors (includes angel candidates)
- (4) Protagonists and antagonists (possible candidates)
- (5) Proles and their families (some will do light acting)
- (6) Politicians

For classes 4 and 5 everyone is supposed to be able to have children

Currency:

- (1) Block chain work credits
- (2) Manufactured coins (can convert to work credits)

Color code for scenes and Scriptnotes on Final Draft:

The Final Draft document shows several color modes: Film presentation color saturation could be adjusted accordingly.

White — Black and white presentation (the embedded screenplay “The Sub”).

Blue — scenes at ashram, in mild color-blindness called green-weak deuteranomaly (see a color blindness “[simulator](#)”).

Red — backstories in full color as they would appear in nature (moderate value and saturation)

Orange— backstories known to and told by characters other than Bill, higher saturation.

Green — historical narrative told to characters other than Bill (higher value)

Purple — immediate, quick flashbacks (higher value and saturation)

Yellow — acted historical narrative (treat as red)

Gray — historical relative to “Sub” screenplay, black and white

Remote viewing levels

Level 0 -- crude videos

Level 1 publication access (books, online), goggles everyone (opening fantasy sequences as a publication so it is viewable)

Level 1a cloud access as well as pub wrist pad (later leg) Randall (maybe a collar pad)

Level 2 life experience access of protagonists by cadre: goggles, chest pad (collarbone or lower as necessary, progressively) Randall Blueshirt Kip Jamie Dal Brian

Level 2a experiences of other cadre as well as of protagonists, by cadre: add cream, successively

Level 3 dream access --- only after “losing” something, or for angels and actors (limited to target role). Finally Randall (but not allowed to be angel) or surviving a challenge without loss and becoming an angel

Level 3a – deferment level (Simulcarum -- Randall)

Deaging levels

Level 0 ride Mobius through Core with ritual (deferment – Backus and Sydney want it)

Level 1 chest and leg salve (as person deages it is easier for cadre to read thoughts) (Crispr) (Motiq)

Level 2 surgery (keyholes or nanobots)

Level 3 replacement by actor

Level 4 resurrection (become angel)

Plot Summary (from “Bill’s” viewpoint only)

Overview: The shorter summary focuses on “Bill”, who wakes up and finds himself abducted (maybe by a UFO). As the story progresses, he finds he is given a chance to be rescued, by real beings, who look like “us” and arguably could be accounted for as Biblical. His own belief system, at the end, is challenged and he doesn’t quite live up to it – so maybe that means a sequel. The longer summary focuses on the community of other people in the space commune(s), including two other “antagonists”, three “actors”, the “cadre”, “politicians”, and, of course, “angels”.

In Act 1, Bill, the Protagonist, awakens in a dark hospital room, and is greeted in time by various people from his life. He plays in his mind a screenplay he had written, while the cadre treating him get assigned telepathic capabilities to read his memories. The other men have also arrived quickly, on an entry station on Titan managed by angels. They learn that Bill will have a role in choosing their own futures, either returning a suddenly dying Earth, or rescued to another planet through an attached spaceship called the Cylinder, which spins as an O’Neill cylinder on Titan. One of the men, Randall, believes he was the protagonist in a controversial screenplay Bill had written on Earth.

A supervising Angel named Chris escorts Bill on his own assignment in the Cylinder, through a connecting “Torus”, while the cadre go to the “City” through the “Core” more directly and interact at a Party supervised by two “Politicians” from Earth. Certain cadre will get to become angels, others may become actors. One woman (whom Bill had dated on Earth) tries to bond with the actors. This phase of the Act creates opportunities for Bill and the other characters/

Act 2a.

Bill settles in at the level 1900 Commune, as he finds copies of his music, and is supervised by people from his past, especially former girlfriend Tovina. He tries to play his music and the piano won’t play all his music. He learns the chores and routines, and suspects the O’Neill cylinder is a spaceship whose proletarian residents are being evacuated to another solar system, but no one talks about it.

Randall, Brutus, and others begin to politicize the selection system as to how they will fare when the Cylinder eventually leaves.

Bill, however, goes to a more primitive commune, 1760, to learn more skills relative to his music (especially piano tuning, maybe even microtones). He meets a chum from his youth, Johnsboro, who helps him focus on gaining real skills relative to music again.

Bill returns to the 1900 commune, and Randall invites him to a “sports fest” near the city where they will play “back yard baseball” and visit a gaming range that shows the setup of the “universe” that now includes Titan and the Cylinder colony as well as Earth, and hints “angels” running the setup have access to worm holes. Jamie short circuits the competition with two other actors to get “power” by “becoming” Bill in the upcoming presentations to the communities.

Act 2b

Bill's backstory of his firing from substitute teaching when his screenplay online is enacted, mostly in animation, as reconstructed by other cadre at the cylinder who had been at the school at the time. Bill becomes ill at the end of the presentation. This provides a turning point as to whether Bill will adapt to living in a space colony and be respected by others.

Act 3a

Bill gets necessary surgery for his heart with minimal disruption, and then the techie Elmo, who trains Bill in how to get round the communes on his own and how to use the IT system. He also learns how to use a "quantum button" to be attached to his bald leg (which he is ashamed to show) to ride the Mobius safely just once.

Bill travels to the "ancient history" commune where he meets Sydney, his roommate at the lost semester at WM. He also learns how the economic system at the communes is measured in manual work units placed on a blockchain. Bill also gets a handle on his past "sins" when he meets Arlo (aka Tommy-B), now elderly and disfigured by war, someone who was sent into the draft when Bill had "power" in his life as a math teacher.

Chris then arranges for Bill to have nanobots injected so he can recall how he got there.

Act 3b

Bill's expulsion and subsequent events are enacted in a theater in front of the commune.

Act 3c

The people who live in the communes are given more information about their own futures as they assemble for a concert.

Act 4a

Elmo tries to play Bill's sonatas, and the third one can't be played in the 1960 commune so they have to move to the newest 2000 commune.

Chris, Brutus, and others make a quick trip back onto Titan to retrieve some more thiolins for the rituals.

Bill finally recalls how he was abducted

Everyone travels to the 2000 commune, and the sonata is completed

A "selection ritual" is performed on the cadre, actors. Bill seems ill again and Chris whisks him away to the Torus, but Sydney and Johnsboro seem OK (for now)

. Jamie, the actor, literally becomes Bill and impregnates Tovina with Brian's help. The actors and some cadre are swept back to the original station and leave on a spaceship.

Act 5.

Jamie, who now is also Bill, lands in MN, meets one of Bill's friends and journeys to VA, eventually to an intentional community.

Jamie suddenly realizes Bill was revived (by a sacrifice from two antagonists from the past) and rushes back to the spaceship for a last takeoff. Tovina will bear "his" child in an Earth commune as a single mom. Bill will go on the journey to the new world but it will be uncertain in the future if he can meet his own end of "the bargain"

Philosophical Conflict: Bill wonders if he can keep his own personal agency without being expected to be responsible for the welfare of other people personally when he had not been competitive enough to have his own kids. He believes that social stability would require someone like him to join a tribe at some level rather than just outflank it with intellect and "right of reach". When Jamie acts for him and starts to become him, his own original self becomes weaker, even if Jamie's copy of him has the child of Tovina. When other former antagonists (Sydney and Johnsboro) "rescue" him and Jamie lets go a bit, the older Bill gets himself back and goes on the evacuation journey but as a truly disabled person now, so he has made a sacrifice. . The bottom line is that he has to keep his own will to leave without the crutch of upward affiliation first, and a false personal agency.

Detailed Plot Synopsis

Act and scene summary

Act 1

Bill gradually awakens in a dark hospital room as Randall attends to him. Randall adjust some small electronic gauges that we wears. Randall can read a backstory in Bill's mind, and believes he is in the backstory (and is aware that it had been circulated online as a controversial screenplay).

Brutus, apparently a significant friend yet rival of Randall, joins him and notes gently that Randall didn't have authority to treat Bill physically. They compare notes on their musical background, and Randall convinces the apparently "superior" Brutus that Randall is more likely in Bill's imaginary story and each starts to tease the other about why they may have been taken here. Flashbacks visible to both characters from an event years ago at King of Prussia Mall confirm that idea.

They pass by an observation window that shows Titan's surface in a twilight, as Elmo, a bit nerdier than the other two, comes in and sets up the telepathy access for all of the other cadre. Randall and Brutus find that already their neck pads enable them to mindread Bill's fantasy and a few critical conversations in his life regarding music. Then Randall and Brutus note that they may have to ask the other "cadre" to help them more slime from the lake on Titan that the "angels" have said keep all the people on the upcoming space voyage young and living longer.

An awaited "Angel", Chris arrives, as if expected by everyone else to understand why they have been taken here. Chris helps Bill to wake up and appears to guide Bill through the Torus (inside the Core) to the entrance of the Cylinder. Bill sees a "lineup" of the cadres and the people seem to be young men he had encountered before, and may remember the idea of "degrees of separation". After Bill leaves, two "actors" among the cadre, Jamie and Brian, play a chess game. Jamie wins, as Dal watches. The only female so far, Tovina, appears, and hints she knows the three "musketeers" have an unusual role as actors before she goes back to the communes to "welcome" Bill, now in transit to the communities in the Cylinder, apparently.

Brutus leads the cadre to a Mobius subway station (via "Capitol" Tunnel in the Core) that takes them to the cylinder, where they meet the two "Politicians" running the entire compound.

At a dinner party in a city hotel in the "capital" of the Cylinder, the cadres compare notes as to how they got there (by abduction from several places in the US a week before). Most of them realize they may be better off here than on Earth but have hazy information on what is going on back home (partly because of an hour-plus or "sixty nine minute" delay for the speed of light. They like playing with their privileged status, like with dirty dancing on a disco floor, which they can't do now at home because of the stubborn pandemic. They realize they will go through trials here and need to start feeling uneasy about what happens when the party is over. The cadre includes "actors" and "candidates". The "politicians" announce a dance where the cadre will window-shop each other and this will affect their final roles. One of the politicians and cadre members (Aaron, a doctor) notes that the "proles" live in separate

communities where consumption is restrained by the need for longevity of the ship in space (by assigning historical frame years to the communities).

Randall breaks away from the “disco” party briefly to his room and checks with Toby, back from Earth, He gets the news that the Earth is expected to be grazed by a massive solar storm but come through it. Brutus thinks it’s a good thing everyone is out in space in the O’Neill cylinder anyway.

In the meantime, Chris escorts Bill out of the torus (after Bill pukes for the first time in decades) and Bill notes a lab where Chris has bottles of reagents marked for “de-aging”. (At some point he needs to know that they come from the lakes on Titan ADD).

During this Act, the major characters (esp. Randall and the three actors, who have been fitted with the right access by Elmo) have watched Bill review his **fantasy screenplay**, in black and white (as they doze voff sometimes). The fantasy shows Bill as a substitute teacher, who meets the gifted Student Randy. When subbing PT, Bill has a cardiac arrest and Randy reviews him with a defib. Bill goes to the hospital and Randy visits. Bill recovers quickly and returns to school, where Randy invites him home. Randy tricks Bill into helping him forge an ID card. Randy shows up in a gay disco underage. They both get thrown out. Soon Bill is arrested at school for contributing to the delinquency of a minor and goes to jail and dies, and Randy does community service but otherwise his record in school remains outwardly unblemished.

Act 2a

Bill arrives at the Commune 3 (1900), based on technology as of the turn of the century (with some advances, they can play 78 records). Bill finds copies of his music manuscripts in his “military” foot locker.

He meets Tovina and immediately remembers that he dated her when he was younger, and then notes she is (or does not look) as old as he is. That’s puzzling for now. He tries the piano and it works for most music but stops making sound if he plays some of his “modern” music. Another resident, Deanna, notes that Bill would have benefitted from having a piano available on a particular substitute teaching assignment with an immature class that ended in an unspecified chaos (and contributed to his eventually losing a substitute teaching job).

Randall pays Bill a visit to look over how he is fitting in and gets some clues as to Chris’s powers, and Tovina calls him out for being there.

A techie cadre fits Bill with a pad that will help others read his mind and fantasy with fewer challenges from a “tribunal” himself. The techie (Wechsler) also explains that work credits are kept as social credit on a blockchain.

In the meantime, an older couple, the Baron’s, who had rescued Bill when lost on a bike hike a couple decades ago, help Jamie settle in and then visit Bill’s commune to help Bill understand how he should prove himself in the commune, They remind him that they had let him hitchhike one time when he was lost from a biking group. Bill thinks they are politicians.

Back in the hotel, Brutus challenges Randall again about his “qualifications”. Randall gets a special screening, to reassure him about possible hardships or “tribunals” to come.

Bill then rides on the monorail to the 1760 commune, where he finds that only early music through Mozart can play, and where he will learn some piano tuning. He meets Johnsboro, who had been a chum at William and Mary (creating a turning point in Bill's mind), and who looks less aged than Bill. It's becoming apparent that people in his age cohort have been treated somehow in an attempt to slow down or reverse their aging. Kip and Brian appear from Bill's past and intimate he can learn something about piano tuning here, manually, without electricity. Bill becomes more confident that the "plans" for his revisiting earlier parts of his life really mean something.

On a train ride, Brutus, Elmo and Randall start talking about who will have kids on the space voyage. Randall and Jamie get off together in the 2000 commune. Brutus returns to the 1750 commune to check up on Bill, as he has the idea he has always been almost as much in Bill's fantasies as Randall. They make sure Bill goes a good job of tuning the piano (with Kip). Brutus also gets messages for how Earth is coping with the expected CME.

Bill returns "home" to the 1900 commune and to his pleasure, Brutus and Randall visit again and escort him, through an "inland empire route" to the sports complex near the "City" which Bill had not been allowed to visit yet.

Bill and most of the guys play games, including backyard baseball, and star reporter, which gives some clues as to how the "universe" that the O'Neill cylinder will leave for soon works. The characters learn about their potential "expiration dates" as for being rescued from Earth, which gives Bill some power. (ADD)

Then Bill and Jamie go off for a "flow test". Jamie is satisfied he is a better match to act as Bill (if necessary) than Dal or Brian, who really don't relish playing Bill's antagonists, but now don't have much choice. Jamie hints this is like a job interview with a predetermined result, the "Mother May I" game.

Act 2b

In the Y2000 commune, most of the cadre is assembled, and an older guy (living in the commune, with a blue uniform) Clyde acts Bill's part on a stage as the enactment of Bill's capitulation as a substitute teacher.

The presentation turns to animated film (after a brief state introduction), as Clyde appears to be one of Bill's first dates, a graphic artist, when he lived in NYC (and apparently had met him in childhood on a summer on a farm). The enactment and animation are prepared by other cadre who had been at the school when Bill worked as a sub.

The capitulation, of "Flashback-2005", traces the events, behind the scenes, when students found Bill's screenplay and wondered (meeting sometimes at events like baseball games) if Bill really would involve himself with an underage student in real life. One of the teachers for whom Bill had subbed coincidentally gets involved in an incident with a female student while Bill is subbing there in a different class. Months later, when Bill shows up, in reaction to a newspaper story about bloggers influencing elections illegally, Bill tells another teacher there that he does blog online but doesn't mention his own problematic screenplay. Behind the scenes, the staff connects all the incidents and even talks to police about whether Bill could be prosecuted for "inciting" the incident. Bill essentially is forced to resign for his own safety for his gratuitous "self-libel".

Bill appears at the end of the film and vomits suddenly.

Act 3a

Bill gets a (minimal) keyhole coronary bypass operation and notes a particular doctor, Stiles, has photo-flashed his body just as in Andromeda Strain. Elmo visits. Bill figures out that he is actually on Titan in a special hospital, as he sees the landscape and lakes. He reconciles with Elmo, who had once blocked him on Twitter for tailgating too much. Once back in the cylinder through the tunnel, Elmo trains Bill in using the IT system and introduces Bill to Bernie, who may have more knowledge of how Bill got here. This is a kind of point of no return; Bill realizes he will never go home but has the paradoxical power to determine the fate of other cadre on the spacecraft and cylinder, and may somehow have rejuvenation.

Elmo gives Bill (blockchain) access to the rest of the communes (along with a special quantum button which will help him hack the Mobius – as Elmo confesses to his own limitations), and takes Bill back to Year 0, the ancient history commune, where Bill meets Sydney, who looks curiously middle aged but who Bill recognizes as his past roommate in the lost semester at William and Mary. Sydney now shows the commune's idea of work and labor, as they make actual coins, but their work is actually recorded on the Cylinder's blockchain as a kind of work credit. Bill is challenged by a wounded veteran, Tommy-B, who had been drafted after failing Bill's math class when Bill taught as an assistant instructor, but returned wounded soon enough to taunt Bill a little in Bill's own Basic Training.

Bill gets Sydney to recall more of the time at William and Mary, especially conversations regarding a hazing ceremony in the first month of classes called Tribunals, which Bill had skipped out on.

They then travel to the 1960 commune, where preparations are being made for a fully acted play about Bill's 1961 expulsion and follow-up, after which the cadre at the Cylinder will undergo their own "Tribunals".

Bill gets the idea that he could check his Internet sites if he is just 69 light minutes away, but service won't be available in a "1960" area, well except at the Backus house, as Backus (Bill's old chess nemesis) is a hacker. Bill learns more about the perils Earthlings face from the solar storms, although maybe it won't be "so bad". Life in a cylinder may be better for his ego. Bill asks Backus how long these abductions by "his heroes" (angels) have been going on. (Asking and telling.). Then Bill takes a tour of all the ashrams above ground, taking a few hours. In the meantime, Bill has been using the monorail, but has carefully avoided its singularity "Mobius" point. Off camera, Johnsboro and Sydney won't be as careful when riding it.

Back in the 1900-commune area, Bill, Tovina, Richie share memories of what made him tick in his earlier manhood. Since he is with people he had been with on Earth, they don't need the mindreading gadgets (or qualifying rituals), they already know.

Kip and Gibson share how they got abducted to the communes, which was more abrupt than some of the others'. They seem to appreciate what Bill's life had been like in the good old days, of Web 1.0 on the Internet.

The Chris lets on to his own powers as an angel and as to more as to what is going on. Bill goes back to a hospital, but this time in the city, to get an infusion of Nanobots to help him remember how he got there. Then Bill gets a tour of all the communes by "air", from a gondola ride.

Act 3-b

This act will present the main backstory of Bill's William and Mary expulsion, although some of it was hinted in shared memories in a few of the previous scenes. It will be acted, by Jamie as Bill, Brian (the violinist) as Johnsboro, and Dal as Bill's WM roommate (Sydney). These actors will "become" the younger versions of the protagonists (/antagonists). This will be challenging, even life threatening for the pro/antagonists, to see if the de-aging drugs (from Titan's lakes) really work (or if riding the Mobius singularity does work, which could be viewed as "riding a sandworm" in Dune!). Jamie has to do some light makeup to play Bill in the more recent scenes in Minnesota (when he was middle-aged). The acted play shows that Sydney had feared that being around Bill (if gay) in a dorm could cause him to lose his own heterosexual potency, a concept that would matter three decades later for the debate on gays in the military

Act 3-c

People load the trains to go back to their communities but Bill and Sydney get into an "antagonistic" argument over what had happened and that now Bill brought all of this back to life after decades of silence during his working life. The kids act one more little piece of the play, more about the psychiatric stuff at NIH, with puppets on the train. Some mention is made of the mysterious hazing "Tribubals" again at WM.

Everyone has been told there will be a final concert and ritual in the 1960 area after a quick "overnight" nap, but some people might not be allowed to remain in the communities.

Act 4

Many of the people assemble in an auditorium in the 1960 area.

Bill, Elmo and Johnsboro stumble through Bill's first two Sonatas (especially the first one, the "Sonatina"). They try to play Bill's more modern third Sonata and it won't play. They take an intermission. (Bill starts to feel ill .)

Bill has taken the risk of riding the Mobius himself, which he somehow slept through (the singularity) and no one is sure he should have tried it. Did he see some trick to hack it? It seems that Elmo's quantum button (pasted to Bill's leg) worked just once.

Blueshirt (and Bernie) appear and help Bill, now filled with nanobots and having been on his own adventures in the Cylinder, remember how he came to the spaceship. Bill had gone down to Brown Mountain NC and run into Blueshirt and both recalled a provocative night in the Town Disco. Bill had moved out of Mom's house into a condo and while on vacation in NC, the condo building had a magnetic flux attack. Blueshirt advised Bill to return to the home, which had been renovated but Mother was back with a new family looking after her. Bill went back, found a workstation in the room corresponding to his old room and finds instructions to bike out to a house in Fairfax. In a storm, he did so and was abducted, to wake up in the "dark place" in the space station on Titan (separated from the Cylinder from the "Core").

In the meantime, Chris leads Brutus, Randall, Kip and Tompom on a voyage back to the Medical Station (on the planet), to the Tower of Ned on the Lake to recover some new scum for de-aging medicine, which may work differently.

They return after a few hours so that the concert can resume. But the audience has to go back to the 2000 commune to be able to hear Bill's last Sonata.

Elmo plays it, and a "Tribunal" ritual goes on. The goo is applied to Randall, Kip, Bill, Sydney, and Johnsboro (and finally Brutus himself).

Chris evaluates the candidates, and leads Bill away, and Jamie really becomes Young Bill, transforming into really looking like him even without makeup. But Dal and Brian do not transform into their characters.

Bill is led to an antechamber on the Torus to await his fate.

Jamie-as-Bill has intercourse with Tovina, while Brian penetrates Jamie, when suddenly Syd and Johnsboro expire (barely off camera). . Randall (perhaps uncertain as to how well he has survived the Tribunal) had wanted to get in on the act but was nodded away. (Brian was familiar with Bill's dreams – ADD).

Then all the characters are swept away in a current back to the tunnels and eventually the medical station, where the spaceship is waiting (with a change of clothes inside)

But old Bill falls to his apparent demise from the Core into a lake of Titan below.

Act 5:

Jamie-as-Bill, Gibson and Tovina land in Lake-of-the Woods and hitch a ride to Grand Marais, MN. The other characters are there, but were told they should remain on the spaceship or close to it, as they had qualified to be evacuated.

A friend of Bill, TJ, welcomes them at an estate in Grand Marais, where they learn most of the country is without power, but a lot of it happened before the solar storm hit, which never was as hard as expected. It seems to have been some other kind of coordinated attack. But the world, however badly its standard of living is reduced forever, accepts the fact that aliens or "angels" have intervened. Gibson, one of the cadre introduced late, announces (even brags) that he has been appointed an "angel" and had survived the Mobius unscathed before coming back. He shows where he wear the beloved quantum button, which just barely fits snug in his own torso and well hidden.

Jamie-as Bill and Tovina visit Bill's old house and then travel to an intentional community in central Virginia. Dal and Brian also appear, Jamie notices that his sense of self changes back to Jamie, which means Bill is alive. The same does not happen for Dal and Brian, who feel and look like their subjects.

Jamie-as-Bill decides to return to the spaceship in Minnesota and rejoin the voyage to the alien solar system ("Perspectopia").

Jamie makes it to the liftoff, and joins Randall, who "survived" the tribunal and will go. Tovina, pregnant, can't accompany him and becomes a "single mom" after all, but Dal and Brian will support her.

Old Bill, now without legs, is crawling on the floor of the spaceship and will go, alive, while Johnsboro and Sydney have passed away, despite seeming to survive the tribunals (because they rescued Bill fro,

the lake, at eternal sacrifices for their own souls and even life reviews at death). It will become a riddle or legend for all to live with on a long journey to the next star system.

There is a twist: Bill's belief in Karma, as enhanced by upward affiliation, subrefuted his own expectation that he should have been expected to have and raise a child.

Detailed Scene Descriptions

Act 1

2 Blue: Bill tries to waken self .75 min Randall checks and reapplies some external medication.

3 Gray: Bill meets Randy (maybe Randall now) as kid, funny gesture. (flashback code 3600)

4 Blue: Randall Barnes checks his direct remote viewing device and clips it' onto his body. 1 min ('Chris Nickerstann was Randy in Bill's Sub screenplay; Randall believes he (Randall) is the same person himself). The room has a trap door, but later so will "rooms" in the Torus. Randall also looks at the history of Bill's positions on the bed, prone and then on back.

5 Gray: King of Prussia: Randall trailed Bill at a movie star party in the mall 10 years ago (FB) 2 mi

6 Red: School Bill refuses an intimate assignment with special ed students. (flashback) 1 min

7 Red: living with Mom Bill works his music, sub assignments as Mother bothers him. FB 1 min

8 Gray: PE: Bill gets a PE to sub, finds Randy during a planning period; Randy plays a snippet of Bill's music. In PE class, they play softball, and Bill collapses and Randy defibs him. FC FB 3 min

9 Blue: Dark Place treatment room Randall watches modern high school training video of debrillation Bill remains unproned. Randall gives some iv medication and salve to Bill's bald legs. .50 min

10 Gray: Hosp Teen Randy gives Bill a laptop at the hospital 1 min

11 Blue: Angel station Brutus and Randall have to decide who should see Bill first, since Randy is "already" un Bill's lucid-dreamed screenplay. Brutus thinks that Bill is like Gitaroo Man (to be mentioned later) and will be determined to pick a winner by his own rules Brutus also asks why Randall unproned him. 1 min

12 Red: subway 2014 Previous encounters between Bill and Randall, as Randy remembers them, not needing the specs .5 min

13 Or: citifield 2012 Baseball game Randall thinks Bill watches him at a Mets baseball game, which goes into extra innings. Randy calls Brutus, as if some sort of departure is necessary. This had happened recently. 1 min

14 blue : Bill's bed Bill returns to bed can't get up yet still has delusions. .2 min

15 Gray; Hosp FB Randy provides Bill the mandatory car escort home, and has pretended to be family.

16 Gray: Bill has to work with an autistic student in special ed, which was not on his profile .5 min

17 Gray : Bill gets invitation from Randy .3 min

18 Gray/Red : Bill stumbles on band class with special ed needs
doesn't step up, vindicate his music background .5 min (Angela will appear in Commune 3 later)

19 Gray: Bill is back to work full boil as a sub, and Randy has really learned to play some of Bill's own music, as he shows after school.
1.5 min

20 Purple: At 18, Bill and John played Mozart in practice room, and John had preached that only pre-romantic is "real music"

21 Gray: Randy plays Beethoven and then a little of Bill's music.

22 Blue: Brutus undresses Randy slightly to put a tracking device (like a reverse wire) on .75 min.
Randall mentions that they are both musicians. But Randall apparently got farther with it, less distracted by sports where boy had competed as boys. They both acknowledge that Bill's fantasies about them, whatever they may be, can matter. They allude to the reason that joining the space voyage for good is a controversial choice.

23 Red: WM 1961 Young John questions whether Bill "really likes music". .5 min

24 Red: NIH 1962: Bill had to come terms with idea he could tire of music

25 Red: grade school 1952 Even deeper in the past, when Bill first considered composing, he knew he worshipped young men as idols.

26 Gray: Rachmaninoff : Bill shows Randy how he got to like piano concertos .3 min

27 Red: Clyde Quirkly scene where another boy approached him when he was playing Rachmaninoff on a piano in a farm house as a boy .3 min

28 Gray: Orch room at school Bill justifies his compositions .5 min

29 red: listening for distortion: Bill's father has bought him a new stereo, but threatened not to let him listen to records if he fusses any more.

30 gray: vegan Randy ups the ante while eating Vegan, as Bill recalls his organ lessons as a youth. 1.5 min

31 gray : email Bill gets email with Randy's entry of Bill's sonatina into a computer. Then Randy calls him. 1 min

32 gray: Bill's Sonata Randy's house Bill drives to Randy's house and Randy finishes touching up his sonatina, looks at the sonata, and gets Bill to take and print his picture, which he laminates and then sends to Bill's computer thru P2P, which Bill will install when he gets home. But he'll not know how to do TOR. 2.5 minutes.

33 gray: Bill P2P Bill does a potentially incrementing download P2P. It's noteworthy that P2P can enable illegal downloads and copyright litigation.

34 blue: Elmo sets up official access: Timo sets up the levels of access to Bill's mind and writings in a kind of mother-may-I game. 1 min Even Elmo acts curious about the idea of choosing your age. Jamie appears after listening in on them and tries to clarify "the rules" for "promotion". Elmo tells Jamie about the value of piano. There is also mention of the value of riding the monorail, which may or may not help you reverse aging.

35 gray: thumbnails in color --- Bill uploads incriminating thumbnails. Remember, right now Randall is presumably the same person Randy in Bill's embedded screenplay as in the "reality". .2 min It seems as though the only reason he would take the gratuitous chance of incriminating himself later is to pretend to have a relationship in another dimension, a schizoid personality mechanism.

36 orange: Elmo recalls blocking Bill on social media for scoping

37 red: Bill notes the Twitter block

38 blue: Randall and Brian Randall(in turn) applies a tracking chain to Brian's neck .4 min; then goes deeper. Brian questions him.

39 red: outside Saloon Bill approaches Saloon and escaped getting mugged by two street hoodlums

40 gray: Bill "gets it" in the barber chair with Randy's "help"
(3109 - Randy+all)

41 Blue: Errata Elmo informs the others they didn't see all of the critical barber chair scene in Bill's screenplay. 1 min Mention Aaron from h.s. Mention Bill's need for re-education in the communes. (Note Elmo mentions Bill's fantasy script explicitly)

42 Gray: PE Natatorium: Bill gets a swimming class, Randy (clothed, standing) is in it, and teases Bill to swim. Then Bill seems to awaken with the real Randy above. .75 min

43 Blue: Medical station .2 min still Bill's bedroom in the medical center on Titan -- Bill sees an apparent printout of his dangerous screenplay on the laptop screen

44 Gray: Natatorium Tompom pushes Bill into water, forces him to swim, special ed student rescues him.

45 Red: Tunnels Park .1 min Bill later believes Tompom is the kid at the VA Tunnels Park.

46 Gray: arrest: Bill gets arrested after swimming in special ed PE class, with prompt. First time in his life.

47 Gray: Bill's mother doesn't understand police warrant. Her caregiver remembers Long Tall Sally.

48 Gray: Stay out of jail!

49 Gray: Withdraw bail money from ATM (apparently he has no \$300 limit?)

50 Gray : Court: Preliminary hearing Bill told of charges

51 Gray: Court: Plea Bargain Prosecutors offer Bill no jail for s.o. status and giving up his ("high agency") speech. Bill discusses with his lawyer.

52 Blue: Chris: Brutus and Randy anticipate the arrival of Chris, the real angel. Chris suggests that there are 3 protagonists. The discussion of the Titan lake outside indicates that the lakes are "alive" and can be infected by rain from other lakes, affecting the salve chemicals that can later be harvested from it.

53 gray: deal: Bill makes a fake deal with prosecutor. He thinks the judge will side with him if he really needs surgery and goes along with it.

54 blue: torus: Chris informs Bill about the Core (or Torus). Bill sees a mockup lineup of the "cadre".

55 gray: death in fiction: The surgeons know he had no will to live through coronary bypass surgery.

56 gray: sonata Randy actually performs Bill's Sonata

57 gray : N.O. Big Easy : Randy performs his mandatory community service

58 blue: angel station : The angel candidates start to compare notes as to how they got there themselves. Elmo and Aaron check whether the team has any misgivings about being abducted. Randall expresses concern finally on his abduction and Aaron immediately mentions lack of currency. Randall tried to do community service in New Orleans, just as in Bill's screenplay.

59 blue: angel station get-away: Jamie gets an edge in his own competition for Bill by winning a speed chess game with the Stafford Gambit. Jamie is also an adequate pianist but he got there with jazz, Tovina introduces herself even if she belongs back in the commune-1900 to receive her love, Bill.

60 blue: torus entrance Bill gets a glimpse of the court (or maybe core) later, maybe still with weightlessness.

61 blue : ride to the City in the Cylinder: .2 min They talk about how they found themselves here Randall finds he can track Bill. Randall is a recent arrival. They ride the monorail but apparently do not pass through the Mobius twist "singularity" point.

62 green: -- ride to NW angle Several characters came together to the abduction meetup at the Northwest Angle in Minnesota after seeing each other at the Saloon in Minneapolis

63 blue escalator : Some of cadre have first view of the City and start to get the big picture of what kind of changes they might endure. Kip gets attention because of possible medical background

64 blue: Lineup and Politicians' tease: The men go into a lineup by height and are given some clues. Then a new cadre, Blueshirt, is introduced., as their "moneymen" and they refer to the regular permanent "prole" residents. Morton passed on info (from Chris) for an assessment of angel candidacy, Morton also says they have to ride the risky Mobius once, but then backs away when questioned by the "Dr" Kip, still unscathed so far.

65 blue: The kid angel candidates enjoy din-din together (.7 min) Tompom claims he has special tools like in "Strange Days" And this is Randall's Day One.

66 blue : Hotel checkins: Randall starts to wonder where he really is when he goes to his private hotel room. .6 min. We get to see how Tompom's shades simplify mind-reading without "paying" with your own body sanctity. WE also learn that Tompom used to google-hack Bill a lot.

67 Blue: end of Torus Bil finally vomits, and then Lee helps him out of Core onto a tram. Recall confrontation in Army 1 min

68 Blue: Bill sees Chirs's lab in core: Chris evaluates Bill, Johnsboro and Sydney (yet to be introduced as auxillary protagonists) on a proprietary computer in his "chamber" in the "Core". Hint: Bill's actor may need to "replace" him for Bill to reproduce and maintain eligibility . Bill notices this as he exits the Torus with Lee and sees Chirs's lab. There may be several experimental ways to "de-age" people before the "tribunals".

69 Blue: in hotel room – Randall learns about solar storm hit on Earth on multiple terminals from Toby, who is still on hear, "More clues for Randall from how his phone, computers behave in his hotel room. He learns of grid impairment from solar storm coming"

70 Blue: Disco The men are screened and then dance just as in a gay disco. The Politicians watch to see what happens as shirts are removed gradually. Brutus and Randall have challenging conversations about the risks of angel-hood as the Earth's peril from a CME (69 light-minutes away) increases. ACT 1 ENDS.

Act 2a

71 Blue: 1900 commune Bill explores his new home in the barracks in this still unknown place. 4 min He finds manuscripts for some of his composed music in a footlocker. His modern music won't play but neoclassical will. He also notices an out-of-place fridge and radio. The fridge and radio are out of place for 1900, but are there to test the idea of "eternity".

72 Blue: Hotel: Ellen Baron checks out Jamie (with a Fear Pong electrode) as Jamie visualizes how the Barons once rescued Bill on a bike ride Jamie finds he can visualize Bill . He also notes the living arrangements of various players.

73 Orange: NYC 1974 Richie remembers asking Bill if he understands how boorish (boring) Bill is, but then now wonders why he (Richie) thinks that way. .5 min (This would need explanation in DVD notes!) as visualized by Jamie with the pong.)

74 Blue: adjusting Kids understand that some of them may never live anywhere else, not of their will; "bunk you down" is a code word for mandatory reproduction

75 Red: forfeited baseball game : Recall scene where Young adult Bill took Young Tovina to a baseball game (means Tovina would have to be de-aged in current time scenes.). (1971)

76 Blue: board Star Reporter game: Tovina shows Bill the kids playing a "Star Reporter" game

77 Blue: night in commune Bill spends his first "night" in the commune. He wonders if Tovina was an old "girl friend"

78 Blue: Wechsler, the techie: Wechsler gets in on the mindreading as Bill does gardening (practical work) for the first time in years.

79 Blue: on the train Bitcoin explained and may embrace social credit. Ir ia read from a necklace. (The physical coins will be introduced later in the YRO commune.) When he boards a train, Ellen and Gerry Baron remind Bill how they let him hitchhike one time when stuck on his bike (possible quick flashback in Delaware).

80 Blue: Hotel: Tension among Brutus and Randall. There's more under the surface you can't see yet. Randall seems to want to see the "superior angels" (as he imagines them) to be involved with kids, after all Bill has to do this too. Brutus challenges Randall as to cutting in line.

81 Blue: Core and Torus opening: In a special addition to the Torus, the Simulcarum tests the flexibility of Randall's body, with no apparent damage. The Torus tunnel houses part of the monorail next to the Core ring. The ritual enhances Randall's telepathic read of the other protagonists and antagonists to the highest level with no cost to him yet. He might need to ride the dangerous singularity on the Mobius.

82 Blue: 1750 area Bill "travels" by monorail to 1750 commune. Bill gets training in the 1750 commune, and will learn to tune a Mozart piano. Quick flashback to a movie playing Brahms Does Bill know there are more modern places here? Only music thru early Mozart plays here. Bill meets Johnsboro (de-aged) and Kip and learns how the kids socialize for the future journey,

83 Blue : community "pub crawl": The angel candidates start measuring themselves (again) against one another on a train ride to supervise the ashrams and set up a school play, Brutus and Chris start to act like they are more in charge. They also refer to the idea that residents of the 1900 commune have the kids The candidates are visiting all the communities while Bill is at the 1750 community. Them they move on to the 2001 community without Bill, leave Jamie, and reverse back to the 1960 community without passing the Mobius singularity. Brutus learns that the Earth is expected to miss the worst of the CMR and that the cadre will make one more visit back to Earth before

84 Blue : Jamie's motel room A mathematical puzzle and a strange mirror

85 Blue: Back to 1750: Brutus (having ridden back to the 1750 area) starts probing Bill about the past screenplay, while Bill remembers Kip (FC FB) Was Brutus in Bill's screenplay? Kip tries to take charge of the conversation as if the other cadre were like students. Kip helps train Bill in piano tuning.

86 red: Harpers Ferry Kip supervises middle school kids on excursion to Harpers Ferry and Bill is impressed.

87 blue :back to 1750 Brutus challenges Bill some more about his motives (as expressed in his public writings) in an environment where only older pre-classical music has been playable Brutus claims that he is close to what Bill wants. Brutus mildly rebuffs Kip. But Bill tunes the fortepiano well enough that later Mozart will now play. (Later he'll try microtones.)

88 blue: return to 1900 merriment, recall Bill's personality change during Army Basic

89 red Army basic: Bill chides himself after returning from infirmary, expecting to go to special training.

90 blue: Aaron: Aaron tests how well he remembers Bill, and suspects Bill had been scoping him, but guides everyone toward the gaming area in the interior country but near the 2001 area.

91 blue: games area Near the 2001 commune: Bill plays artificial gravity softball with the other guys. Bill shows signs of heart trouble in game with gravity plates underneath (or where is the field located?) Coriolis effect. Bill wonders if the artificial gravity matters for workouts, but the other men seem OK with it.

92 blue: more games (like "more streets and roads"?): In arcade near softball field, seems influenced by local gravity, they play video star reporter and then fear pong, with wisecracks from Jamie.

93 blue near Torus opening after travel: Jamie and Bill has a confrontation at the entrance of the Torus, not too far from Jamie's quarters in the 2001. Recreate a Metro incident (quickflash) . A clue to Jamie's musical skills, and maybe more. Also, the small ping pong table, an artefact from Bill's life, appears as a real game. Jamie accepts that he leaves himself open, literally, to big risk.

Act 2b

94 blue: Chris introduces the performance of Bill's substitute teaching fiasco from the past: Chris announces the presentation and says part of it is acted, the rest animated (by kids in the 1960 and 2000 communes, who seem to know enough; none of the kids at 1900 had shown much knowledge of Bill's life on Earth, maybe because he had been so dismissive of kids as they are.)

Clyde (the farmer from Ohio??) pretends to tell Bill's next backstory at the high school where Bill sub-taught.

95 yellow: Mike, a student at the high school in AP Chemistry when Bill subs, says he had met Osama bin Laden. Bill already notices Aaron.

96 yellow: – porn in car: Bill has to hide the gay mags in his car at the school after a school security guard questions him about his car.

97 blue: Bill talks to audience about porn in his car when subbing to the audience about how his debacle at the high school got started.

98 yellow: Story of real incident at WPHS embedded on TV. Another teacher is reported as in trouble for inappropriate behavior.

99 blue: Bill now introduces the rest of his own narrative, from backstage, as he needs to exit, feeling ill.

100 blue and then yellow: Michael-I, Brian and TomPom get on stage and show their own part of the backstory in a 1-minute short film. How the kids got Bill in trouble behind his back at WPHS 2 min (refer to "Now You See Me") -- a quick synopsis of how some of the other kids found Bill's screenplay on Google "behind the scenes", and made contact at a baseball game over the summer

101 yellow: (Now the film is animated): Principal, police discuss what Tompom told attorney at church based on "degrees of separation" coincidence

102 yellow: Principal advises permanent intern to be on lookout for any unusual statements from Bill when he subs during the students' taking standard tests.

103 yellow: English class reads the Connell story, lesson on "brains v. brawn".

104 yellow: 10 sec Ms. Petite looks up Bill but doesn't open the file

105 yellow: Bill gives Petite the info on his web domains. There is a valid point to Bill's bringing up his public blogging because of an obscure FEC rule related to McCain-Feingold, and it ought to be taught in high schools.

106 yellow : Tompom looks up Bill's screenplay on a school computer. Could play Reid Ewing's movie on a school computer as the newspaper articles print.

107 yellow: Attorney finds Bill's screenplay, after principal had looked it up and found it with a Google search that could implicate Bill if interpreted out of context. Also attorney finds Bill is a COPA plaintiff.

108 yellow: Bill gets a call saying he is banned from teaching at the school.

109 yellow: Lawyer finds more context for Bill's apparent "self-libel"

110 blue Bill explains that he kept teaching, looks a little ill. Sydney appears.

111 yellow: The Return Just like Les Adieux 3 min Bill has conference with principal. He had taken an assignment there accidentally directed to him.

112 yellow and blue; Bill finally loses it and vomits for the first time in 40 years (almost) after "explaining".

Act 3-A

113 blue: Bill in hospital Bill lies in a hospital bed (in the angel reception area). Bill told he will get a keyhole operation. Bonny-G visits and Chris challenges him. Randall says what he knows about the layout of the ashrams.

114 blue: Elmo greets Bill and challenges their friendship. Stiles has given the OK for Tovina to take him to a day of work in the City from the hospital on Titan's surface. .

115 blue: Bill is in Elmo's office in the City. Elmo calls Bill a stalker (or at least a scoper) but doesn't care. But he sets up Bill with telepathy and musical consciousness as per different periods. Elmo doesn't "like" Bill, thinks he is creepy-pasta. Also hard currency appears (ancient style). Elmo loans Bill at quantum button which can be work only on his bald leg, which can be used to hack the Mobius and survive going through its singularity – just once. This may give Bill more powers over the outcomes for the cadre candidates. But not everyone can be promoted (not Elmo himself, but Elmo thinks the cylinder will be a better pace for music than Earth.)

116 blue: Yr0 commune: Bill discovers he isn't the only one who is special. Sydney (from Bill's past) and Tommy (vaguely familiar) are also "elders" who need to get young (or small). They make coins with manual labor which simulates digital currency (can they put it on a blockchain?)

117 red (and blue, subsequent conversation): Bill recalls arriving at Special Training in Army Basic as Sydney, partially deaged, tries to grasp what Bill must have gone through. Tommy-B, whom Bill had flunked when Bill was an assistant instructor, had gone to Nam and been wounded and returned. in time to see Bill in Basic at Special Training company. Tommy-B would later lose the leg.

118 blue Bill passes his manual labor test

119 red Recall daily life at NIH

120 blue Bill and Syd recall what started the belief that Bill is homosexual right after he came to WM campus

121 red : Bill, Syd recall the Bill's brightly colored shirts which Syd thinks is a sign of homosexuality

122 blue: Bill and Sydney deal with their old conflicts in the dorm

123 red: "mine grew back" At the student union in 1961, Bill checks out a vinyl classical record and another student recalls the effect of the tribunals on him.

124 blue: Bill and Syd ride to 1960 station

125 blue: There is a telepathy test. Bill learns the 1960 area has some special conduits to move the pianos. [to the 2000 area?] Backus seems to be nemesis chess player from Bill's past. Backus encourages Bill to be conscientious with his work tuning the pianos.

126 blue : (continued with Backus) Bill, at Backus's house in the 1960 colony, learns about the power grid problems back on Earth.

127 blue: (to red) Bill practices marksmanship, notes bullets have odd trajectories. But why would you need a rifle in the Cylinder?

128 blue: Sydney and Backus show Bill how to pick a lock

129 blue: Bill and Backus split two games. Black wins both games.

130 blue: Bill tours the internals of the ashrams on an inland older train

131 blue: Elmo's office break-in: Bill finds out that his Internet accounts on Earth have been removed. At least he existed before, in a space-time sense. He has a confrontation with Timo, that remains peaceful. 2 min He then rides (as if "on pass" in Army Basic) to the Reception station to see the low-gravity sports stadiums on Titan (separate from those in the City).

132 blue : more baseball games, low gravity In a low-gravity baseball stadium in Titan's real surface, under the dome.

133 blue: (synoptic) Bill settles in to "real life" and gets a package -- including his books. Then they have an assembly, and the angel candidates tell how they got here. Bill still doesn't remember. There's also a hint about Bill's compulsiveness or OCD. Finally, Chris confronts Bill in front of Tovina. Bill also finds he seems to have been canceled from the Internet on Earth, but maybe it just isn't working now because of solar flare or after effects. In this scene Bill has settled in to normal life in the commune for a while.

134 red: "Being in a box" Tovina remembers her being in an encounter group with an inorganic young Bill.

135 blue: Gibson now seems to take over the reconciliation of Bill and Tovina . Bill is scheduled for a nanobot injection to help him remember how he got here

136 red : Bill recalls one of his darkest inner confessions to a psychiatrist in his youth.

137 blue: good advice -- Gibson and now Blueshirt are entering the ensemble. Randal refines his story as to how he arrived on the spaceship. This is his second version however. Chris gives them more advice

on making their pitched to become angels or to at least go on the Earth evacuation mission that will have to take off in another month.

138 blue: Bill gets his nanobot therapy from Stiles.

139 blue Gondola ride: Bill finally sees a "map" by flying the gondola inside the cylinder, while the Cadre realize they have to collect more salve from the lake outdoors near the Tower of Ned

Act 3-B

140 Blue: Kip introduces the second play, about WM expulsion. The actors are announced.

141 red Flashback to event in 2011 on DC Metro when Jamie's shirt came undone on its own after he graded some papers. (This has appeared earlier as a scriptnote; can consider deletion)

142 blue: Jamie makes strong eye contact with Bill and mounts the stage.

143 red: Bill, having only recently gotten a driver's license, drives on US 60 toward Williamsburg with parents as back-seat drivers as he prepares to enter WM

144 red: Bill meets Sydney in his dorm room at Brown Hall, WM, with both fathers present Note that from this (or previous scene) Jamie acts as Bill, Dallas as Sydney, and Brian as Johnsboro.

145 red: first theme, Honor System: Bill already asks about the Honor System, as he and Sydney write their first themes for freshman English 101.

146 blue: audience reaction: Bill interrupts the play. Audience ("proles" from the communes, perhaps 1900 and up) actually claps with some courtesy.

147 green: Wren Hall: Nov. 24, 1961, when the Expulsion Event started, with a note on the door. Bill walks over to Wren Hall, finds the Dean, late Friday after Thanksgiving. (There are some quick shots of life in the form in the preceding 79 days, may not have scriptnotes for all of them.) In these scenes, the characters are given the name "Young xxxx".

148 blue: auditorium 1960: audience reaction. Elmo sounds skeptical, but Randall plays "true believer".

149 red: Dean of Men: Bill makes his confession of latent homosexuality to Dean of Men. He also mentions the idea of being "jump-started" by his reaction to others based on implanted fantasies about the trappings of masculinity. But he's never "done anything". (Syd had claimed he feared Bill having "super-strength" in the middle of the night, when "possessed".)

150: orange: Charlotte NC: Bill's father gets a surprised call from the Dean. (Cindy is a fict. name for their daughter.) This would be a very out-of-order call.

151 orange: Charlotte, guest bedroom near hall rotary phone: Bill's dad has to tell his wife, and they won't talk about their mutual suspicion that they will never have grandchildren all weekend, even on the road later.

152 orange: WM: WM thinks it didn't force Bill to tell (later ties to NIH), also to idea of homosexuality as "disease" during that time.

153 red : diner: Bill all but tells his parents he's gay. (Later the idea would become unmentionable for years.)

154 red: Williamsburg DG street: And that doesn't mean blow job. Father tells Bill that mom and dad have to take him out of school.

155 red: Dean's Office: The expulsion is official, and conditional. There is a ray of hope. The Dean explains Bill could come back to school and campus with a psychiatrist's OK.

156 red: Vertigo staircase in dorm: Old wives tales about wet dreams. Dad sees a stain on the mattress and thinks that means Bill can't be a homosexual.

157 red: York River: Do ask, don't tell. Bill is told by his parents that he must never mention homosexuality again. (This is not about being part of an intersectional oppressed group!)

158 red: Drogheda: Encounter after expulsion with the young man who triggered Bill's homosexual feelings. They talk in a paneled basement where Bill had been "initiated" into the Science Honor Society one year before. (There had been a talk about work that would anticipate AIDS research someday, but that's for the DVD extras.)

159 red: NIH Clinical Center 3W: Synoptic gospel of psychiatry at NIH, where everything is called therapy. Bill connected to the intact patients, but disliked a non-binary ban there. He referred to the sickest as "go damn m.p.'s He was allowed to go class at GWU in the evenings and learned about the Cuban Missile Crisis while off campus.

160 red: NBS ban: Doctor looks the other way. Bill is trying to follow his father's orders never to mention homosexuality to another person! (He could get out of having to go to work and earn a wage. Or he could wind up in a convenience store for the rest of his life.)

161 red: draft physicals: Bill's history with the draft, 4F to 1A

162 red: grad school KU -- with power to give grades (he teaches "remedial" algebra as a grad student, and lives in a dorm now again.)

163 red: KU dorm Roommate in grad school wants to "roll queers." Bill will tell on him when given as a reference. It's getting obvious that homophobia comes from young men's fear they will fail to reproduce.

164 blue: auditorium intermission: Sydney pulls the lever on the Intermission. He's been through the Mobius, but it hasn't worked that well for him. Brutus quizzes him about the de-aging attempts.

165 red: exams: No honor system. Bill catches a student cheating on a test. (Bill would later be fired for flunking too many students and attracting complaints.)

166 red: recriminations: And tattle tale about rolling queers to the fibbies. OR: Bill screwed his roommate's job. How Bill flunked Tommy-B so he went to Vietnam later, and how Bill told on his second roommate to G-men checking Sydney for a job.

167 red: Fort Jackson summary(mural) of basic training routines

168 red cont. barracks proposition. Had Bill not fought it off he would have been the one court-martialed.

169 red: Direct commission interview Bill is asked about things like student council leadership. He has his master's thesis with him and no one is interested in seeing it. "A leader of men in combat".

170 red: Fort Eustis: Soldiers, sheltered from Vietnam anyway, make fun of the military ban, with the help a moonfaced Frank. "OGAB" (Bill had been involuntarily transferred out of the Pentagon after his BI revealed the WM expulsion.)

171 red: Submarine visit: Bill visits a submarine and repeats Sam Nunn's low crawl. Little packets hanging from the bunks might have gay mags. (Bill has gotten involved in the issue of the military gay ban 30 years later.)

172 red: Minneapolis Toby (played by Randall) calls Bill with arrangements for his booksigning party at Hamline.

173: yellow: Minneapolis" Toby, played by Randall, introduces Bill to the world (pun).

174 red: Hamline Speech: Bill watches his own speech (once removed) in discussion of the relationship paradox.

175 blue: Auditorium: Get ready to go back to the world, or else escape. Bill is mimicking the direction of angels with more power. The button is shown.

176 red Minneapolis " Scolds Bill about even his platonic friendships as too young for him, he should care about people his own age which he doesn't

177 blue: Auditorium 1960: Bill is aging back and Jamie might lose the effect of being his doppelganger as an actor. Sydney is uncomfortable, and Randall usurps some authority from Brutus to announce the break in the presentation, and that the last return trip to Earth must start soon. Other's like Tommy-B are supposed to get their tribunals.

Act 3-C

178 green: Train show with puppets: Sydney, having de-aged to about 40, is ready to tell why he was afraid of Bill at WM; then a shocking revelation about NIH of the implications of Bill's "schizoid personality" (note which train station??) There is a puppet stage on the train?

179 red: Father: You are very sick: Father tells bill you don't see people as people

180: blue train station: Tovina reminds Bill of an earlier encounter at church a few decades before

Act 4

181 blue: 1960 concert hall: Timo and Johnsboro play John's concerto and some of Bill's early music, but later music doesn't work. (allow 10 minutes if possible)

182 blue: Blueshirt draws Bill toward his own evacuation (while he was on the road)

183 red: Bill watches Blueshirt in Towndc dance with Blueshirt; then during pandemic while at home, watched a similar encounter (Brutus apparently applied a pad)/

184 red : Brown Mountain: Blueshirt acts like a prophet, gives Bill instructions for the abduction. There is mention of attack on Bill's condo

185 red: Retrospect begin on Mobius: On the Mobius ride, Bill remembers how he came to the spaceship-ashram. Embedded scenes: The backstory that Bill learns (about how he came here) gets elaborated by Blueshirt's intervention. It's significant that Bill has ridden the Mobius, past the singularity point and survived it. Bill uses the button and tries to cover it up again under his pantleg. Behind the scenes, Syd and Johnsboro will try the same thing and misunderstand the rules. It matters if you can stave off external temptations this one last time.

186 blue: Titan Lake: The "squad" of exposed cadre recover a substance from the lake, created by "molecular competition" stirred up by Titan's storms, and take it back to the ritual. It causes a 4 hour wait, but Bill's Sonata can be played in the meantime. Chris also announces the "2-step" rule for evacuating Earth,

187 red: previous home: Bill recalls how he went up - It meant visiting his old Drogheda house where a new family had custody of his ageless mother. He goes back and finds much of the house as it was. In the paneled basement he gets directions as to where to go, on a bike, a few miles away, before a storm, to go up.

188 blue (and orange): 2000 commune, lower level auditorium: Bill emerges from the Mobius run to the 2000 basement. Elmo plays Bill's last sonata successfully to triumph, as the 1961 Tribunal ceremony at WM is recreated with unidentified actors. Then the real tribunal happens with Bill, and most of the cadre. Bill fails one critical part (apparently) and Chris diverts his own schedule to lead Bill away back to the Core, when he sees Bill did not handle the quantum button perfectly enough. But at least Chris realizes Elmo and Bill had the "power" to make their wishes known and meaningful for all the other cadre and many ordinary people.

189 blue: The real Bill is put into his last moments -- if he can survive the "real tribunal" with a refrigerator compressor simulating eternity of cycles. .

190 blue: Bill, with Jamie as a proxy, finally impregnates a woman. But Jamie gets stimulated by Brian. Randall wanted to join in and is stopped by Brutus. From this point Jamie becomes Bill because Bill is presumed "deceased" or at least in an eternal NDE.

191 blue: Go back to spaceship and board. No TSA! Take attendance to see if everybody but Bill made it out. All may deplane when they leave and not everyone will be allowed back on, meaning that the remainder have to live with localism on an Earth that has lost its technology.

192 blue: Bill, alone, with a compulsive attachment at the possible end of his life. He falls to the frozen lake below.

Act 5

193 blue: Flight home, Jamie-as-Bill inspects his new body, but only likes some of what he sees. There is a recollection of a few Army jokes

194 blue: Landing at the Lake of the Woods. Stuck out without being seen, except by patrons in one bar

195 blue: Grand Marais: Jamie-as-Bill and Tovina find out who made it, and also how the country has broken down. Gibson made angel (shows the quantum button), and Tompom and Aaron don't seem to be allowed back.

196 blue Hideaway Tovina reads her pregnancy test, while a friend who never went up, TJ, shows them the headlines about public UFO landings (Naniboujou on highway 61)

197 blue: Pennsylvania: Tovina pregnant for real, as they ride the Turnpike to get back to Jamie-as-Bill's old Drojeda.

198 red-blue: Drogheda Conclusion -- Bill and Tovina appear to settle in to married life, with no ceremony. Life is more like it was in the 80s, as if a UFO had just landed. Gibson shows how Bill's computers at home were recovered after a flux attack on his building before he went up. But there is little Internet. Mother is still alive and another family takes care of her, with little technology needed.

199 red: Jamie, Dal, Brian learn their final places. Jamie will go back to the space ship. He looks like his old self, which suggests Bill is alive.

200 blue: Jamie confronts Brian -- and then start intimacy, nevertheless.. Jamie says what it is like to have control of your own fuse, so you can respond to people where they are!

201blue and red: Bill actually survived, but Johnsboro and Sydney did not, despite the fact that at first the de-aging (including salve) had worked better on them. Back on Earth, Dal and Brian will have to deal with their own mortality, since their clones died. Aaron and Tompom will have to live on Earth with nature and localism, but not any particular future. But maybe freedom.

Detailed Script Notes

1

Bill saw Brutus in a GWU cafeteria with Brutus's shirt open when Brutus was a freshman (Sc 11)

2

Bill spots Randall in various locations including an AIDSWalk in Washington DC

3 Bill spots Randall in various locations including an AIDSWalk in Washington DC

4 Bill recalls an incident where Chris caused his car to stop when Chris stumbled into traffic

5

Tompom gumshoes old websites showing Brutus himself getting fitted with collar tracking devices by Chris . The City would have to have access to a major Internet archive from Earth.

6

Bill returns to company in Basic from infirmary, curses at self

7

Bill plays the organ (Mahler)

8

Young Johnsboro prattles about Mozart to Young Bill at WM

9

Bill in charge of a middle school band class

10

A younger Bill sees a younger Tovina kiss an obese man when he enters the Youth Lounge of his childhood church.

11

The Barons give Bill a lift from with his mountain Bike on highway 301 crossing into Maryland from Delaware, all the way back to a dinner in Millington

12

Brian watches the end credits of a movie "There Will Be Blood" with his family as Bill stands behind, watching them all. The Brahms violin concerto plays in the end credits.

13

Bill admits in a family therapy session at NIH that he could tire of music, one of his most difficult confessions (with no priest)

14

Flash of a piano concert from Elmo. In the audience, Randall, Brutus, Jamie, and Brian are all there, scattered in the auditorium

15

Bill now travels back to 1900 on monorail alone. He notes a warning sign about the Mobius area. He gets off and walks around the singularity and doesn't test it. (There is a similar scene in one of the Matrix movies!)

16

When Bill was subbing, Michael-I snapped pictures of him on a cell phone in chemistry class without attracting discipline

17

Jamie realizes how Bill gets it up, and how limiting for everyone else this can be if Bill becomes powerful as an outsider, and outflanker, without his own fuse.

18

A few scenes from Bill in Special Training Company in Basic. "The Marines is tougher than the Army." Direct Commission Interview. Psychologist interview. A wounded Tommy-B accompanies the psychologist who holds up a sign that says "six months".

19

Young Bill, an NIH patient but at GWU at night, watches JFK talk about Cuban Missile Crisis on cafeteria TV

20

Young Bill hits distant popup targets on the Fort Jackson rifle range, among the sand and pine trees.

21

Bill gets teased in various dorm settings, including about his inability to get it up when shown pictures of naked women in softcore porn magazines.

22

Sydney maintains Bill does not react to women in a natural way. Later Sydney worries that Bill will take on "super strength" even in his sleep in a dorm room..

23

Bill's parents take Johnsboro to dinner at Williamsburg Inn, then they visit Jamestown

24

Ping pong, tennis games with a chum Mikkel who turned Bill on, and "jump started" Bill

List of Characters (and Places)

(Some entries note the approximate page number of first appearance)

Characters

BILL LDZET 1

RANDY NICKS (f) 1 (pianist?)

RANDALL BARNES 2 YOUNG 2 (p 27 a pianist himself?)

GREGORY SMITH, CHRIS PRATT

MOTHER 3

FEMALE ADMINISRATOR 3

Disabled child

MALE-TEACHER-1 3

BRUTUS 4 (also a pianist? Does he also babysit kids or does he stay aloof?)

BRIAN 9

ELMO 9

MAX SCHERZER

LUCAS DUDA

TEACHING ASSISTANT

ANGELA

BRIAN

YOUNG JOHNSBORO

YOUNG BILL

CHILD BILL 9

(YOUNG) CLYDE

(YOUNG) CHAD EWELL

AARON (purpose ? Brutus)

TOMPOM (same cast actor, 14 and 30)

KIP (unscathed?) (wrist or thumb implants?) (explains who the residents are and how they will have restricted lives)

JAMIE (does he play piano?)

DALLAS

(YOUNG) CLYDE

HOODLUMS 17

DOWN-SYN-KID 21

AURORA

CAREGIVER

GUARD

CHRIS (arrives – where was he?)

ANDREA?

JUDGE HARNETT

ANDREA

CHRIS (enters p 25 seems to be in charge -- wants the other guys to be stronger)

LEE

MORTON (= Mormon)

TOBEY (apparently following solar storm in Earth)

MICHAEL-I

KID-JIMMY

ELLEN BARON (tends to Jamie)

SIMULCARUM

JOHNSBORO (starts out an old man, can de-age / need to establish this)

CLYDE (announcer)

MR PEEPERS

KID-JIMMY

TV REPORTER

ROSE

ROSS

Mr. Lester

POLICE OFFICER (female)

MS PETITTE

MS SNYDER

MANDY

DRIVER

SYDNEY (was called Bobby-G)

BERNIE

BLUESHIRT

TOMMY-B

DRAKE

BACKUS (wants to deage)

JACK-N ("Dirt Nascar")

MICHAEL-B

JOETTA

JACK and MARGARET LDZETT (Bill's parents)

The Scotts

WM-President

WN Dean of Men

Freshman

ISOLDIER

MORGAN (DC INTERVIEW)

MADISON

SOLDIERS

FRANCIS-X-M

CHAD (submarine)

TOBY

BACKUS

GIBSON

Place names

Titan location

ANGEL MEDICAL STATION

SPACE HOSPITAL PATIENT ROOM

O'Neill Cylinder location

HOTEL ROOM –

CORE TUNNEL

TORUS TUNNEL

TORUS OPENING

MOBIUS (loop