

ALTERED STATES

30 YEARS LATER

by

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FADE IN ON:

a faded newspaper headline: "WORLD TO END IN 2009 CLAIMS
RENOWNED PSYCHIC".

The newspaper covers a window, one of many windows here. The
outside world has been blotted out in all of them. We are:

INT. SOME KIND OF LABORATORY - DAY

WHITE RATS in cages. Bottles of MYSTERIOUS CHEMICALS on dusty
shelves. A maze of COMPLEX EQUATIONS on a blackboard. Various
MEDICAL IMPLEMENTS on a tray. And, suspended in a MURKY BELL
JAR, is what looks like, but couldn't possibly be, A HUMAN
BRAIN.

Sitting at a wooden work bench is 30-yr-old THOMAS HEART. He
wears a long, white coat and reads a LEATHER-BOUND JOURNAL.
It is full of GIBBERISH and OUTLANDISH, DISTURBING SKETCHES.

A TAPPING NOISE begins. TAP... TAP... TAP...

Thomas freezes. Looks up slowly.

Sitting on the opposite side of the bench is a MAN. His facial
features have been FLATTENED, evidently with considerable
force. He resembles something out of a Picasso-esque nightmare.
We have seen him before -- in the journal.

He is TAPPING his fingers on the bench.

He stops. Stares at Thomas.

His speech patterns are suitably impacted by his disfigurement:

FLAT-FACE

What is it with men in long, white
coats and rats?

THOMAS HEART

(fearful)

No. It's not the right time.

He turns to a CLOCK on the wall. It has been SMASHED and ALL
ITS NUMBERS REMOVED. They now lie in a heap on the floor.

He turns back to the man and rubs his eyes violently, as if
trying to wake himself up.

FLAT-FACE

I'm here to stay, Professor. Until
(MORE)

FLAT-FACE (CONT'D)
you agree to come with me.

THOMAS HEART
Never. I've beaten you before and
I'll keep on beating you until you
leave me alone. You hear me? I'll.
Never. Go. With. You.

FLAT-FACE
Not with just me, perhaps, but...

Thomas becomes even more scared. He follows the man's gaze
and gasps.

THREE SIMILARLY GROTESQUE-LOOKING 'DEMONS'

wait behind him.

A beat.

Thomas runs to the door and tugs on the handle. The door is
stuck. He tries harder and harder -- to no avail.

He turns to face his foes, backing up against the door as
they close in on him. When they are within touching distance
they stop.

FLAT-FACE
You think outside is safer?
(smiles)
You should know better than that.

TWO DEFORMED HANDS

suddenly PUNCH THROUGH THE DOOR and grip Thomas by the throat.

Thomas grabs at them and SCREAMS for help.

CUT TO:

A 7-YR-OLD BOY

staring through a SMALL HOLE in a window of an OLD SUMMERHOUSE
at the end of a garden. All the windows are plastered with
newspaper. MUFFLED SCREAMS come from inside.

The boy's name is CALVIN HEART.

VIEW THROUGH THE WINDOW

Thomas (Calvin's Dad) squirms violently against the inside

of the summerhouse door, grabbing at his neck.

There are no demons in sight.

CALVIN

watches his Dad, then trudges to an OLD TIRE SWING and stares into a PUDDLE.

He glances up as a SERIES OF CRASHES and SHOUTS comes from the summerhouse.

A YOUNG GIRL

watches from her bedroom window next door. She is also 7. Her name is EVE SNOW.

She waves, shyly. Calvin waves back, just as shy.

Eve climbs out of her window and down an ivy-covered wall, disappearing from view below fence-level.

Moments later, a panel in the fence slides away and she squeezes into Calvin's garden. She walks over to him. He gets off the tire, allowing her to sit down.

Both 7-yr-olds watch the summerhouse.

MORE SHOUTS and CRASHES come from within.

And then SILENCE.

DISSOLVE TO:

LATER - CALVIN

twirls a stick aimlessly in the puddle. Eve sits on the tire. Both are yet to say a word.

THE SUMMERHOUSE DOOR

opens. Calvin's Dad emerges.

He looks shaken yet this immediately disappears upon seeing Calvin staring at him. It is replaced by a look of shame.

He walks over to the swing and gazes at his son.

Tears form in Thomas' eyes and he breaks his gaze. Calvin goes back to twirling his stick in the puddle.

His Dad ponders this.

THOMAS HEART
Wait here. I want to show you
something.

He returns into his lab, reappearing with a MICROSCOPE and EYE DROPPER. He fills the dropper with water from the puddle and holds it up to the light.

THOMAS HEART
Clear, isn't it?

Calvin nods.

His Dad puts a drop on a slide, places it under the microscope and focuses the lens. He gestures for Calvin to take a look.

Calvin peers into the eyepiece.

INSERT CLOSE-UP: a surreal landscape of microorganisms.

A wide-eyed Calvin makes way for Eve. She takes a look. Her eyes widen, also. She gazes into the sky, wondering.

Calvin looks at his Dad.

THOMAS HEART
The demons are real, son. I just see
them, that's all.

A beat.

EXT. THE HEART HOME - NIGHT

Establishing.

INT. CALVIN'S BEDROOM - NIGHT

Calvin's Dad tucks Calvin in to bed.

THOMAS HEART
I'm going to be okay, you know.

He kisses Calvin on the forehead and walks to the door.

CALVIN
Will you leave the light on?

His Dad smiles and does.

EXT. STREET - DAY

A thoughtful Calvin and his Dad walk along, hand-in-hand.

CALVIN
What do they look like, dad? The
demons.

THOMAS HEART
Terrible.
(a beat)
But you don't have to worry about
them.

Eve walks past with HER DAD. She carries a TELESCOPE.

EVE
Hi, Calvin. Hello, Professor Heart.

CALVIN
Hi, Eve.

Eve's Dad ushers her on. Calvin watches until she is out of sight then continues. His Dad stays rooted to the spot.

He is staring at a doorway and... 'FLAT-FACE'.

CALVIN
What's wrong, Dad?

Calvin looks at the doorway. To him it is empty.

THOMAS HEART
Go home, son.

CALVIN
But we're going to the library.

THOMAS HEART
I said, GO HOME!

PASSERSBY stop and stare at Thomas, whispering amongst themselves. Calvin runs away.

Thomas looks back at Flat-Face.

FLAT-FACE
You could do psychological damage to
the kid, screaming at him like that.

He steps out of the doorway.

THOMAS HEART
Leave me in peace.

FLAT-FACE
I can't. We're joined at the
cerebellum. All of us.

DOZENS OF GROTESQUE DEMONS emerge from shadows.

FLAT-FACE
I thought it was fitting to bring
the entire family.
(a beat)
It's time.

The demons close in on Thomas.

THOMAS HEART
No. No, it can't be.

He checks his watch. This is also MISSING ALL ITS NUMBERS.

THOMAS HEART
See?

He shows it to Flat-face.

Flat-face looks upwards. Thomas follows his gaze.

AT THE STREET CORNER - CALVIN
watches.

CALVIN'S POV

his Dad stares up at a CLOCK.

THOMAS HEART
No!

He starts throwing himself back and forth, striking out at
somebody, or something, that doesn't exist.

BACK TO SCENE - THE DEMONS

overcome Thomas and hold him in place.

Thomas writhes about, sinking his teeth into a demon's
shoulder. The demon HOWLS.

Thomas breaks free.

7.

The demons close in on him again and soon he is surrounded.
He flails his arms about, warning them off.

Flat-Face steps into the circle.

Thomas and he stare at each other.

FLAT-FACE
I could take someone else.

The crowd of demons parts and Flat-Face looks down the street
to where...

CALVIN

...still stands, watching his Dad.

A DEMON

appears behind him.

THOMAS HEART
No. Don't you lay a finger on him.

The demon walks towards Calvin, hands outstretched.

THOMAS HEART
Calvin!

He races towards him... hurling himself into a dive...

THOMAS HEART
No!

...tackling the demon just before it makes contact... tumbling
with it into the road and...

CALVIN'S POV

...UNDER THE WHEELS OF A CAR.

CUT TO:

EXT. CEMETERY - DAY

A stoic Calvin watches his Dad be laid to rest.

Eve watches Calvin. She steps away from HER PARENTS and makes
her way to his side.

She slips her hand into his.

DISSOLVE TO:

TWO PULSATING, BLUE SINE WAVES

on a computer screen.

SUPER UP: 23 YEARS LATER

CALVIN (O.S.)

The top frequency is pumped into her
right ear, the bottom to her left.

We are in an OFFICE on the 3rd floor. Calvin and Eve, now
30, stare at the display.

CALVIN

The brain synchronizes them creating
a binaural beat, an auditory brainstem
response originating in the superior
olivary nucleus of each hemisphere
that has an effect on the sub-cortical
auditory system of the brain.

EVE

It tells the brain how to behave.

CALVIN

Exactly.
(looks up)
Are you ready, Isobel?

ISOBEL (AN 18-YR-OLD STUDENT)

sits strapped into a chair in a corner. ELECTRODES and NEURAL
TRANSMITTERS are attached to her head. A WIRE enters each ear.

A tripod-mounted VIDEO CAMERA is recording her.

She is calm. She nods to Calvin.

Calvin clicks "INITIATE".

A RED SINE WAVE

appears between the other two. "HALLUCINATION STATE" flashes.

Seconds later, an ELECTROENCEPHALOGRAM spikes.

CALVIN

It's started.

He and Eve watch Isobel.

She is staring at a copy of Edvard Munch's "THE SCREAM" on a wall. A low, pitiful HOWL fades in...

CUT TO:

ISOBEL'S WORLD - THE HOWL

comes from "The Scream". It gets louder and louder.

And then silence.

CUT BACK TO:

REALITY - CALVIN

monitors the EEG. He turns to a display of Isobel's HEART RATE -- 138 and rising.

Eve studies Isobel. Beads of sweat form on her forehead, her point of focus changing continuously. It settles back on the picture, where...

MATCH CUT TO:

ISOBEL'S WORLD

...a CRACK appears in the wall behind it.

The crack gets longer and longer, stretching across the wall, traveling around wall hangings, bookcases, etc., sometimes disappearing behind, as if bating Isobel into believing it has stopped.

But it always reappears.

Isobel watches it snake slowly around the room. Searching.

It hits the ceiling and...

...SHOOTS RAPIDLY to the opposite side of the room. It continues, plotting an ominous path towards THE CORNER WHERE ISOBEL SITS... unable to break free from her bindings.

It stops, eye-level and inches from her face.

CUT BACK TO:

REALITY - ISOBEL'S HEART RATE

is at 176.

Calvin and Eve watch her -- staring at a patch of wall mere inches away.

CUT TO:

ISOBEL'S WORLD - THE CRACK

moves on again.

Isobel twists her head, desperate, but unable, to see where it goes. Once behind her, the crack plummets to the floor. There is the HORRIFYING SOUND OF CARPET TEARING.

Isobel freezes. Peers over the edge of the chair.

The crack is CUTTING THROUGH the floor DIRECTLY BENEATH HER.

She lifts her feet quickly. Seconds later the crack appears between them. It continues on a yard, then goes into a loop, the crack's 'eye' reconnecting to its 'body' completing a THIRTEEN INCH CIRCLE in the floor.

Isobel stares at it.

A beat.

The encircled portion of floor COLLAPSES in on itself, leaving in its place a DARK HOLE.

A SICKENING, SQUELCHING NOISE rises out of it.

CUT BACK TO:

REALITY - ISOBEL'S HEART RATE

reaches 190 and shows no sign of stopping.

Calvin and Eve exchange glances. There's a HAUNTING WHISPER:

ISOBEL
Oh no. Please God, no.

They turn back to Isobel -- eyes wild and transfixed on the floor in front of her.

CUT TO:

ISOBEL'S WORLD - A PALE WHITE HAND

covered in a rancid, translucent slime reaches out of the hole. It secures a handhold before ANOTHER HAND appears. And then...

A GHOUL

...hauls itself out of the hole.

CUT BACK TO:

REALITY - ISOBEL'S EEG

is frenzied.

Her heart rate hits 195... 196... 197...

CUT TO:

ISOBEL'S WORLD - THE GHOUL

crawls towards Isobel.

She writhes in the chair, struggling in vain against her bindings. Suddenly she freezes.

The Ghoul is dragging itself up her legs.

Its head appears between her knees. It gazes at Isobel and...

...licks its lips.

CUT BACK TO:

REALITY - A SWEAT-DRENCHED ISOBEL

tries to kick her legs, arms straining to break free.

Eve turns to the heart rate display: 199... 200... 201...

EVE

Calvin.

CALVIN

Not yet.

ISOBEL

No. No!

Isobel thrusts her head from side to side...

CUT TO:

ISOBEL'S WORLD - THE GHOUL

climbers up Isobel's body, its face closing in on hers. It kneels astride her and reaches out, its hands taking hold of

each side of her head, steadying it.

It leans forwards, pausing inches from her face, and then...

...its mouth opens, revealing razor-sharp teeth and rotting gums.

Isobel SCREAMS and we...

CUT BACK TO:

REALITY - ISOBEL

screams wildly in the chair.

Her heart rate reaches 205.

EVE
(panicked)
Calvin.

Calvin types A PAIR OF NUMBERS into the computer. The top and bottom (blue) sine waves CHANGE, their arcs becoming less pronounced.

Seconds later the center wave (red) also changes. "NORMAL, AWAKENED STATE" replaces "HALLUCINATION STATE".

ISOBEL

stops screaming and calms rapidly. Her heart rate drops. EEG stabilizes.

It's an astonishing metamorphosis.

Calvin makes his way to her side and unstraps her wrists.

CALVIN
What do you remember?

Isobel gazes at him then looks around the room.

Calvin redirects her gaze back to him.

CALVIN
Tell me what you were going through,
Isobel. What did you see?

ISOBEL
I...

She shivers. Her blouse, drenched in sweat, is now see-

through. She wraps her arms around herself, preserving her modesty.

CALVIN

Isobel.

ISOBEL

I... I don't remember.

Calvin hangs his head.

EXT. OFFICE BLDG - DAY

Establishing shot at HARVARD MEDICAL SCHOOL.

INT. CALVIN'S OFFICE - DAY

Isobel has left.

Calvin stares at a PLASTIC MODEL OF THE HUMAN BRAIN.

Eve studies Isobel's EEG trace. It is practically identical to many EEG traces pinned to a wall.

EVE

No one remembers?

Calvin shakes his head.

CALVIN

I thought, perhaps, by pushing Isobel to the brink...

(re model of brain)

I'm not sure man deserves something this incredible between his ears.

EVE

At least now I understand all the screams I've been hearing. People were beginning to talk.

(a beat)

Have you considered that, perhaps we're not supposed to remember?

Calvin considers this then opens a door and steps into...

INT. EVE'S OFFICE - CONTINUOUS

...gesturing to his surroundings.

FOSSILS and ANCIENT RELICS dominate. Covering one wall is:

AN EVOLUTIONARY TIMELINE

depicting man's journey from ape-like quadruped to (amongst others) Australopithecus afarensis to Homo habilis to Homo erectus to Homo sapiens. A big "?" Comes next.

CALVIN

Perhaps we weren't meant to leave
caves, or learn to speak to one
another?

He turns to Eve, watching him from the doorway.

CALVIN

(re model of brain)
No, this little sucker's just holding
out on me, that's all. He knows it's
personal.

EVE

The brain versus the psychiatry
professor?

She walks to Calvin and puts her arms around him.

EVE

Sounds like a formidable contest.
Who should I bet on, I wonder?

CALVIN

I don't know about odds, but...
(re model of brain)
...this chap isn't much of a kisser.

He kisses Eve.

CALVIN

How would you like to lie on my couch?

EVE

So you can analyze me?

CALVIN

Absolutely.

He continues kissing Eve, nuzzling her neck, etc. She glances
at a clock.

EVE

What about class?

CALVIN
We can pretend we're students and
not go.

EVE
You always went to class.

CALVIN
I was late once.

EVE
Mmm. How late?

Calvin smiles, devilishly.

CALVIN
Don't you remember?

Eve does. She leads Calvin back into his office, closing the
connecting door behind her as they go.

CUT TO:

MONTAGE - CALVIN AND EVE'S LIFE

-- Calvin holds a lecture on the human brain. There is a
DETAILED DIAGRAM of the brain on a wall.

-- Eve teaches the evolution of mankind. She shows the class
several HUMAN BONES.

-- At a TEACHER'S MEETING, led by a portly, 60-YR-OLD MAN.
Some people may recognize him. More of him later.

-- Grocery shopping. Calvin analyzes items before adding
them to their cart. Eve just throws things in.

EXT. CALVIN AND EVE'S APARTMENT BLDG - NIGHT

A red-brick, ivy-covered townhouse.

Calvin and Eve get out of their car (she drives). They each
open a rear door and lift out an armful of books.

INT. CALVIN AND EVE'S APARTMENT - NIGHT

It has the feel of a library/museum.

In the LIVING AREA are two desks along different walls. One
is a mess and has FRAGMENTS OF A HUMAN SKULL resting atop a

pile of ANTHROPOLOGY JOURNALS. The other is meticulous.

Calvin marks papers at the meticulous desk, the only item of note on which is an OLD, HAND-MADE SCROLL made by a child and now framed. Written on it is "TOGETHER, FOREVER, EVE AND CALVIN".

Calvin sighs and pushes the papers away. He looks across at Eve's desk.

He wanders over and looks at the skull fragments, picking up the CRANIAL SHELL to study it. Curious, he takes it back to his desk and picks up the PLASTIC MODEL OF THE BRAIN. He tries to fit it inside.

The brain is far too big.

A beat.

EXT. ROOFTOP - NIGHT

Eve observes the night sky through a MEADE 14" LX200GPS-SMT Schmidt-Cassegrain telescope.

CALVIN (O.S.)

What would you do if you found them?

He stands behind her with two mugs of coffee.

EVE

I'd send them a signal saying "Come and get me."

CALVIN

And if they came?

EVE

I'd go.

They both smile. Calvin sits down. Eve sits next to him.

CALVIN

Seriously. What would you do?

Eve's look gives him his answer.

CALVIN

You'd leave me?

EVE

I'd ask if I could take you with me.

CALVIN

What if I didn't want to go?

EVE

That would be your decision.

(a beat)

My only regret in life is being born
a few hundred years too early. Think
of all we've done as a species. Now
think of everything there's still to
do.

She gazes into the night sky, then turns to Calvin.

EVE

How could you not go? Think of what
you could learn.

CALVIN

Think of how little it would mean
without someone to share it with?

(a beat)

I thought anthropologists were
supposed to be turned on by the past?

EVE

And how it relates to the present
and future. One could argue that
past, present and future are the
same thing, just viewed from a
different perspective.

CALVIN

I'm not too sure I quite understand
that. But I do understand this:

(a beat)

I could never leave you.

EVE

Come here, silly.

She drags Calvin to the telescope.

EVE

Tell me what you see.

Calvin looks into the eyepiece.

INSERT CLOSE-UP: a stunning nebula.

CALVIN

It's... pretty.

EVE

It's also over two thousand billion miles away. That light's been traveling through space for over five hundred years. You can stop worrying -- if I ever did find someone coming towards us, you and I would both be long gone before they arrived.
(a beat)
I doubt they'd be coming all the way across the cosmos just for me, anyway.

CALVIN

I would.

A beat.

Calvin kisses Eve's forehead and whispers:

CALVIN

Don't stay out too late.

EXT. CALVIN AND EVE'S APARTMENT BLDG - DEAD OF NIGHT

The MOON bathes the building in shimmering light.

A CAT darts across the road followed, seconds later, by ANOTHER CAT.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - SAME

Calvin sleeps soundly. Eve, however, is having a nightmare. There is a SCI-FI NOVEL on her bedside.

Eve's tossing and turning awakens Calvin. Seeing her distress he wakes her up. She jolts upright, gasping.

CALVIN

It's okay, you were having a nightmare.

Eve stops gasping and looks about the room. She turns to Calvin, studying his face.

EVE

It was horrible. You...

She reaches out and touches his head. The sound of the TWO CATS fighting distracts her.

CALVIN
I what? Eve?

She turns back to him.

CALVIN
You were telling me about your
nightmare. Something about... me?

Eve thinks for a moment.

EVE
It's gone. Just like your
hallucinations.

She cuddles up to Calvin and drifts back to sleep.

OUTSIDE IN THE STREET,

the two cats fight some more.

Calvin turns to the window, in deep thought.

INT. TEACHER'S LOUNGE - DAY

Eve is having lunch with another Harvard professor, JOSEPH ZIMMER, 35, radiology. We recognize him from the teacher's meeting.

Calvin enters the lounge.

JOSEPH
Ah, the secret behind the screaming
on the third floor is out.

CALVIN
If I weren't such a lucky man already,
I'd say I wish I had a more scandalous
explanation for you.

He kisses Eve and sits down.

JOSEPH
Your research sounds fascinating.
Tell me, how did you isolate a
frequency for hallucinations?

CALVIN
I studied the EEGs of schizophrenics.
All exhibited remarkably similar
characteristics so I hooked them up
(MORE)

CALVIN (CONT'D)
to a brain wave machine. I found
each to be operating on the same
frequency -- eight-point-six hertz.
That got me thinking. If I could
replicate that in someone who was
rational, would we be able to
understand the hallucinatory
experience any better?

EVE
Calvin, if you can induce a
hallucination in someone who is sane
and end it by feeding them a frequency
for normal sensory reality, can you
induce normal sensory reality in
someone who's hallucinating?

A beat.

JOSEPH
Well? Can you?

Calvin looks at Eve's hopeful face. He knows what he's getting
into here.

He takes a VIDEOTAPE from his bag and walks to a VCR. He
pops it in, queues it up, and presses play.

ON SCREEN: a MAN (JACK) is strapped into the chair. His eyes
have that razor-sharp edge of the manifestly mad.

CALVIN (V.O./O.S.)
Are you ready, Jack?

ON SCREEN: Jack doesn't answer but looks around the room,
giggling maniacally. Very slowly, his face TRANSFORMS,
becoming softer, eyes calming, until he is totally lucid.

CALVIN (V.O./O.S.)
How are you feeling, Jack?

JACK (V.O.)
I'm okay, doc. Say, why am I strapped
into a chair?

CALVIN (V.O./O.S.)
Because you have an illness, Jack.

JACK (V.O.)
Me? Nonsense. What kind of illness?

Calvin presses pause.

Eve is a little teary-eyed.

JOSEPH

Did I hear someone say 'Nobel Prize'?

CALVIN

Looks more impressive than it is, Joseph. As soon as you unhook them they revert back to their previous condition.

(to Eve)

It's not a cure. All I've done is no different than what thioridazine, chlorpromazine, clozapine, risperidone, ziprasidone or any of the other drugs we pump into people do.

JOSEPH

If you could secure funding and develop this brain wave technology into a device small enough for someone to carry around with them, like an iPod--

CALVIN

--and when the brain slips into hallucinatory territory the device corrects it by altering the brain wave frequency?

A beat.

CALVIN

I'm not interested in simply eliminating hallucinations. I want to find out what they are. Where do they come from? Why do we have them?

JOSEPH

You don't think schizophrenia is a disease?

CALVIN

I think we need to know more about the brain.

EVE

Calvin believes a schizophrenic may simply be in an altered state of

(MORE)

EVE (CONT'D)
consciousness.

Calvin shoots her a look.

THE PORTLY, 60-YR-OLD MAN

from the teacher's meeting sits in an armchair in a corner.

He lifts his head from some paperwork and looks in Calvin's direction. His name is MASON PARRISH. He has been at Harvard over thirty years and is of elevated status.

CALVIN
(half reluctant)
Take dreams. We dream for a reason
but dreaming is merely an altered
state of consciousness. Nightmares?
Near-death experiences? Out of body
ones? Moments of déjà vu or that
feeling of knowing the telephone's
going to ring seconds before it does?
These are all altered states of
consciousness and, just like dreams
do, must originate somewhere and
come into existence for a reason.
(a beat)
We know so little about the brain.
Who knows, a better understanding of
the hallucinatory state might open
doors that up to now... we've been
unable to even imagine?

JOSEPH
And you think breaking through the
visual barrier is the key?

CALVIN
It's the picture on the puzzle box.

JOSEPH
Seems like no one remembering anything
is quite the problem.

CALVIN
Interesting thing about problems is
that the solutions sometimes hit you
in the middle of the night.

He smiles at Eve.

CALVIN
And last night, someone woke me up
to something...

From the corner of the room, Mason studies Calvin, strangely worried but not sure why.

CUT TO:

AN OMINOUS, COFFIN-LIKE CONTRAPTION

three by five by eight feet, with shiny, metallic underside and black, domed lid -- ISOLATION TANKS have come a long way since the sixties. We are:

INT. THE TANK ROOM - DAY

Deep in the BASEMENT of Harvard's B Building, it connects to a SUBTERRANEAN CORRIDOR via an OBSERVATION ROOM.

This room might look familiar to some.

Calvin and Eve gaze at the isolation tank.

EVE
How is this my doing?

CALVIN
Last night you were about to describe a nightmare to me when you became distracted. This caused you to forget. Sensory overload. It's why we forget our dreams -- upon waking, the brain suddenly finds itself bombarded with stimuli and any dream memory quickly gets pushed to the back of the line. I think the same might be true of my experiments. If I can deprive my students of sensory stimulation upon their return to reality, maybe, just maybe they'll have a chance of remembering.

EVE
Aren't isolation tanks notoriously unpredictable?

CALVIN
Because they unshackle the brain, allowing it to roam freely. But that's not the case here. I'm in control.
(MORE)

CALVIN (CONT'D)
I'm telling the brain how to behave.

He begins reading the documentation that came with the tank.

Eve walks to what used to be a window between this and the observation room. There is now no glass in it.

She notices GLASS SHARDS in the edging, as if the glass was removed forcibly. She heads into...

INT. THE OBSERVATION ROOM - CONTINUOUS

...and looks at her surroundings.

EVE
How did you find this place?

CALVIN
Sheer luck. Apart from a few bits
and bobs scattered about--

He motions in the direction of a CARDBOARD BOX.

CALVIN
--this place was empty. By the look
of that stuff, I'd say they did some
kind of experimentation down here
before.

Eve opens the box. It contains LOOSELEAF PAPER, old
ELECTRODES, etc.

She finds a CASSETTE TAPE. On it is written:

EVE
"Dr. Edward Jessup, Wednesday, January
7th, 1976."
(a beat)
That's almost thirty years ago. Why
would they keep the room unused all
this time?

CALVIN
I don't know. It's perfect, though.

Eve drops the tape back in the box.

MASON

appears in the entrance. He stares into the room from *just*

beyond its threshold.

EVE

Hello, Professor. Have you come to see Calvin's new toy?

Mason steps inside, passing into THE TANK ROOM.

He gazes at the tank.

CALVIN

Beautiful, isn't she? The "Nirvana 3000".

MASON

Who authorized this?

CALVIN

Authorized? Mason, it's a research tool, not a request for planning permission.

MASON

The door to this place was locked.

CALVIN

And the janitor had a key. I called the company that makes these things and no sooner had I said I was a Harvard professor looking to do some research than they offered to have one delivered. I needed somewhere large enough to house it.

MASON

(sotto)

And you chose here.

He looks at his surroundings, somewhat warily.

MASON

I'm afraid I can't allow you to put any students inside.

CALVIN

What?

MASON

An unwritten code exists regarding these 'research tools'. Has done for many years.

CALVIN
Unwritten code? What are you talking about? Mason, I might be on the verge of a major breakthrough here.

MASON
You'll have to find another way. I'm sorry.

He leaves.

Calvin -- crestfallen.

EXT. HARVARD MEDICAL SCHOOL, B BLDG - DAY

Eve exits. She sees Mason sitting on a nearby bench. He is gazing at a CRUMPLED, OLD PHOTOGRAPH.

Eve sits beside him. She looks at the photo. It is a snapshot of a younger Mason with three friends -- TWO MEN AND A WOMAN. The men are both academics, though one is a boy-next-door type while the other is somewhat scruffier. The woman has long, red hair.

Again, some might recognize these folks.

EVE
Who are they?

MASON
Memories. Ghosts from the past.
(a beat)
I'm not changing my mind, Eve.

EVE
He thinks he's onto something.

MASON
That's what I'm afraid of.

EXT. CEMETERY - DAY

Calvin stares at HIS FATHER'S GRAVE.

EXT. BAR - EVENING

Eve enters.

INT. BAR - EVENING

Calvin broods in a booth, nursing a beer.

Eve spots him and makes her way over.

CALVIN
I ordered for you.

EVE
The bolognaise?

CALVIN
The fish. I thought you might like a change.

Eve nods and looks at the beer waiting for her.

Slightly disappointed, she slips off her coat and gets settled.

CUT TO:

LATER - DINNER

has arrived.

In contrast to Calvin, Eve is not eating, but just pushing the fish around her plate.

EVE
Joe called them 'hugely unscientific.'

CALVIN
Which might be true. Does that justify prohibiting their use? I'm not the first he's turned down, you know. I asked around.

EVE
Joe also suggested a couple of avenues you may want to look into for funding.

Calvin glares at her.

EVE
People could benefit from what you know.

CALVIN
People?
(MORE)

CALVIN (CONT'D)

(a beat)

Just because my father had
schizophrenia doesn't mean I will.

EVE

It increases your chances thirteen-
fold.

CALVIN

Only one percent have it in the first
place.

A silence descends. This is clearly a sore topic.

Calvin catches the BARMAN's eye.

CALVIN

(re his beer)

Two more?

EVE

Make one of them the house Merlot.

The Barman nods.

CALVIN

Eve, you know that before I focus on
a cure I have questions that require
answers.

EVE

You already know the answers. You
just don't like them.

CALVIN

I want to understand what it is I'm
dealing with.

EVE

No, you don't. You want to understand
what it was like to be your father.
Calvin, that's something you can
never understand.

(a beat)

You're on the brink of a huge
scientific discovery that could change
psychiatry, not to mention a lot of
people's lives, forever. It could
make you a very important scientist.
Why can't that be enough for you?

There's an uncomfortable silence.

Their drinks arrive and both take refuge in them, Calvin swigging from his bottle, Eve sipping from her glass.

A beat, and then:

CALVIN

I'm going to put myself in the tank.

EVE

What?

CALVIN

Mason said I couldn't use students.
He said nothing about me.

EVE

For a brilliant man you really are
dumb sometimes.

Eve pushes her plate away.

CALVIN

This time was always going to come,
Eve. Deep down I've known that all
along. "The consciousness of the
scientist is far and away his most
precious tool."

EVE

That's why we don't mess with it.

CALVIN

I'm not scared, Eve.

EVE

You're not scared? What about how I
feel? I'm terrified that one day
I'll wake up to find you chattering
away to some invisible phantom in
the bathroom and here you are wanting
to jump into a mental Pandora's Box!
I love you, Calvin Heart, but with
that love comes responsibility.

CALVIN

Yet if a little green man walked in
the door right now you'd walk straight
out with him?

(a beat)

I don't have a choice here, Eve.

(MORE)

CALVIN (CONT'D)
 Don't you see? I have to do this. I
 need to. And I can think of no one I
 would rather have at the helm than
 you.

A long beat.

INT. THE TANK ROOM - NIGHT

The isolation tank waits in the shadows.

A SILHOUETTE

appears in the doorway. Someone staring at the tank.

Mason.

DISSOLVE TO:

AN OILY BLACK SCREEN.

Calvin's face drifts into view. We are:

INT. THE TANK ROOM - DAY

...peering down at him in the tank.

He is floating, naked, in 10" of oily water. ELECTRODES are
 attached to his head. A WIRE enters each ear.

CALVIN
 I might need a few minutes to get
 the hang of this buoyancy lark.

Eve nods. There's a nervous tension in the air.

She leans forwards and kisses him, whispering:

EVE
 I love you.

Calvin smiles up at her.

CALVIN
 I love you, too.

Eve lowers the tank hatch, pausing on:

CALVIN

Eve?

(a beat)

Thank you.

She closes the hatch.

INT. THE OBSERVATION ROOM - DAY

Calvin's equipment now fills the space. A MONITOR shows an INFRA-RED IMAGE OF HIS FACE.

Eve sits in front of the BRAIN WAVE CONSOLE. Waiting.

CALVIN'S VOICE crackles out of a SMALL SPEAKER.

CALVIN (V.O.)

Whenever you're ready.

Eve CLICKS a mike:

EVE

Okay.

(off mike)

Let's get this over and done with.

She types in a pair of numbers.

TWO, PULSATING BLUE SINE WAVES appear on the computer screen. We may or may not notice their frequencies -- 440 Hz (top), and 431.4 Hz (bottom).

Eve positions the mouse over "INITIATE".

A beat.

She clicks.

A THIRD SINE WAVE, red, appears between the other two. Its frequency is 8.6 Hz.

"HALLUCINATION STATE" flashes...

CUT TO:

PITCH BLACK.

We can hear Calvin's breathing.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Eve watches Calvin on the monitor. His eyes are wide open.

They do not move.

She clicks the mike and speaks into it:

EVE
How are you feeling?

CALVIN (V.O.)
Pretty relaxed. This must be what
it's like to be in space, just without
the Earth and stars. You would--

His voice CUTS OFF suddenly.

EVE
I'd what? Calvin?

She gets no answer.

Calvin's EEG SPIKES.

Eve turns to the infra-red display.

Calvin is squinting.

CUT TO:

PITCH BLACK. VERY SLOWLY...

...the blackness DRIFTS AWAY, as if it were nothing more
than a black cloud blown aside by a breeze.

CALVIN

finds himself standing on a STREET CORNER.

It is an ordinary city scene: a homeless man in a doorway,
people walking to and fro, cars in the road, trucks making
deliveries, etc.

The only thing unusual is Calvin's look of uncertainty.

He touches a lamppost.

CALVIN
It's real? Eve, it's so unbelievably
(MORE)

CALVIN (CONT'D)
real. Eve?

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Eve watches Calvin's EEG in an EERIE SILENCE.

CUT TO:

CALVIN'S WORLD - CALVIN

wanders down the street, a perpetual frown on his face.

He notices a WOMAN staring at him.

CALVIN
(to himself)
Weird. I seem to actually be
physically present in this landscape.
Other than that though, there's
nothing much out of the ordinary--

He stops. He is outside a CLOCK SHOP.

ALL THE CLOCKS IN THE WINDOW

are very WEIRD-LOOKING.

THEY HAVE MANY STRANGE NUMBERS AROUND THEIR DIALS, SOME IN
THE HOUR POSITIONS LIKE CONVENTIONAL CLOCKS, WITH OTHER LESS
PRONOUNCED NUMBERS IN BETWEEN.

EVERY CLOCK FEATURES THE SAME NUMBERS.

EACH OF THEIR HANDS POINTS TO THE SAME NUMBER: 8.6

Calvin checks his watch. It is the same as the clocks in the
window. He stops a PASSERBY.

CALVIN
Excuse me, do you have the time?
(off their blank look)
The time.

He points into the window.

The Passerby frowns and hurries on.

THOMAS HEART (O.S.)
Time is irrelevant here.

Calvin turns around.

HIS DAD

sits at a bus stop.

CALVIN
Dad?

Calvin sits down next to him. They exchange looks.

Thomas squeezes his son's hand.

THOMAS HEART
I'm sorry.

The surroundings suddenly register with Calvin. The street corner he 'arrived' at is that of his Dad's accident, only twenty-three years later.

A beat.

CALVIN
Dad? I miss you. I wish you hadn't left me.

THOMAS HEART
I've been with you all along, son.
But now it's time to say goodbye.

CALVIN
I don't want to.

Thomas looks at him.

THOMAS HEART
Then beware of the demons.

CALVIN
They weren't real, Dad.

THOMAS HEART
Sure they were. They're inside every one of us. I wrote it all down.
(a beat)
They'll be coming for you now.

A BUS pulls up, destination "HEAVEN".

He gets on the bus.

It pulls away.

The sky DARKENS at a preternatural rate.

A CAR passes, its PASSENGERS peering at Calvin through the windows.

They have INHUMAN FACES.

Calvin -- unsure of what he has just seen.

A PERSON sits next to him. Calvin turns to them and GASPS.

The Person has HOLES for eyes... holes you can see right through and out the other end of.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Eve gets increasingly worried as Calvin's EEG spikes AGAIN and AGAIN and AGAIN.

His heart rate is RISING, also.

CALVIN'S VOICE
(screaming)
Eve!

CUT TO:

A SERIES OF SHOTS:

QUICK FLASHCUTS of the INHABITANTS OF CALVIN'S WORLD. Terrifying, disturbing, unforgettable images.

-- A NORMAL-SIZED WOMAN WITH A THREE INCH HEAD.

-- A CHILD WITH NO MOUTH TRYING DESPERATELY TO SPEAK.

-- A 'SACK OF SKIN' ON THE SIDEWALK -- SOMEONE WITH NO SKELETON. IT IS MOVING, THE SOMEONE STILL VERY MUCH ALIVE.

-- AN IMPOSSIBLY OBESE MAN, CRAMMED INSIDE A CAR.

-- A NORMAL-LOOKING PERSON. WITH A TAIL.

-- SOMEONE WITH FOUR FACES, ONE ON EACH SIDE OF THEIR HEAD.

-- A GIRL WITH EYES THAT GLOW RED. SHE HISSES SOMETHING UNINTELLIGIBLE AS WE...

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Calvin's EEG is haywire.

On the infra-red image, his face is contorted in horror.

Eve sits in front of the brain wave console, staring at Calvin's heart rate. Waiting.

It hits 200.

She types in a pair of numbers.

CUT TO:

CALVIN'S WORLD - CALVIN

staggers chaotically down streets, eyes wide in terror.

He stumbles to the ground, throwing his hands out to break his fall. He stares at his hands. They start to THROB.

CALVIN
Oh no. No. No!

NEW FINGERS sprout from the gaps between his existing ones.

The world STARTS TO DARKEN.

POOLS OF WATER form on the ground around Calvin and we...

CUT TO:

PITCH BLACK. SUDDENLY...

...the tank hatch opens. Eve's face looks down at us.

EVE
Please tell me you're okay.

REVERSE ANGLE - EVE'S POV - TEARS FORM

in Calvin's eyes as he gazes at us.

CALVIN
I am now.

INT. THE OBSERVATION ROOM - DAY

Calvin sits in a chair. Shell-shocked.

Eve enters with a mug of coffee and presses it into his hands.

CALVIN

Did we have any communication?

EVE

Briefly. You blacked out before sixty seconds were on the clock.

CALVIN

How long was I under for?

EVE

Six, seven minutes? Once your heart rate hit two-hundred I brought you back as agreed.

Calvin tears off his EEG trace and examines it.

CALVIN

I remember it all, Eve. Every pitiful second.

He looks at Eve with tears in his eyes.

CALVIN

How could he not have known it wasn't real?

Eve pulls him to her, comforting him.

INT. CALVIN AND EVE'S APARTMENT - EVENING

Eve sits in an armchair, reading her SCI-FI NOVEL. Written at the top of each page is: "HUGO FOSTER" (left) and "23RD CENTURY MAN" (right).

Occasionally Eve glances up to check on Calvin -- sitting nearby, staring into space.

He rises. Leaves the room.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - CONTINUOUS

Calvin opens his closet. Tucked away in a corner on the top shelf is a BATTERED, OLD SUITCASE.

He drags it down and heaves it onto the bed.

He opens it.

It contains MEMENTOS of his dad.

There's a BUNDLE OF PHOTOS... a PLASTIC 'GIMMICK' TROPHY... FEATHER QUILL... a yellowed and dog-eared copy of "THE STRANGE CASE OF DR. JEKYLL AND HYDE", etc. Some items make him smile, others cause a laugh or simply a blank stare.

He unearths a LEATHER-BOUND JOURNAL.

Curious, he opens it.

The first page is:

AN INK SKETCH OF 'FLAT-FACE'

with "BAD", "SAYS HE CAN TEACH ME STUFF", "LIAR", "NOT TO BE BELIEVED" scrawled around it.

He turns to the next page and ANOTHER OUTLANDISH SKETCH and PARANOID RANTINGS. Then another and another.

These are clearly images drawn by a man losing his mind.

INT. CALVIN AND EVE'S APARTMENT - NIGHT

Eve folds over a page corner and puts her book on a coffee table, face down.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - CONTINUOUS

Eve looks in. Calvin is not here.

His Dad's things litter the bed. Eve looks at them.

EXT. ROOFTOP - NIGHT

Calvin stares at the night sky.

Eve appears at his side.

EVE
You won't find them. That's if they
even exist.

Calvin looks at her.

EVE
How about I get us a blanket? We
could pretend we're teenagers once
more.

He hands her his Dad's journal. It is open to an INK sketch
of:

A WEIRD CLOCK

with STRANGE NUMBERS around its dial.

Its hands point to 8.6

Eve looks at Calvin, not understanding.

CALVIN
I saw it. In my hallucination.

A beat.

INT. CALVIN AND EVE'S APARTMENT, KITCHEN - NIGHT

Eve sits at the table, looking through the journal.

She closes it. Looks up at Calvin.

CALVIN
I want to go back in.

EVE
Of course you do.
(a beat)
No.

CALVIN
Why not?

EVE
Let me see? Oh yes, because you're a
psychiatrist and should know better!
Christ, Calvin, step back and analyze
yourself for a moment. Your father
was ill. He died tragically in front
of you. Since then you've been on a
path to prove that maybe he wasn't
ill at all. But he was, sweetie.
Look at this stuff.

She flicks through journal pages.

EVE

He was out of his tree. We were both there. It's time to concentrate on your work. On your future. Our future.

She gets up and puts her arms around him.

EVE

I'm the only fantasy you need.

Calvin unentwines her arms and gazes at the clock sketch.

CALVIN

How do you explain this?

EVE

You tell me.

CALVIN

I must have seen it before. The trip in the tank allowed it to bubble to the surface. My mind's simply created a scenario in which I can interact with my father.

(a beat)

It's easier than moving on.

He puts the journal down and walks slowly around the table.

CALVIN

Everything I've just said is true. But what if it's not THE truth?

EVE

What does that mean?

Calvin picks up the weird clock sketch again.

CALVIN

It means what if this is the picture on the puzzle box?

He grabs A PIECE OF PAPER and PEN.

CALVIN

Do you remember the numbers you typed into the brain wave console?

EVE

Four hundred and forty and four hundred and thirty-something?

CALVIN
Thirty one point four.

He writes both these down.

CALVIN
The first goes into the right ear,
the second to the left. The brain
then synchronizes them, achieving a
derived frequency halfway between.

He points to the weird clock sketch.

CALVIN
What if this isn't a clock?
(a beat)
What if it's a map?

EVE
A map to what?

Calvin scribbles A THIRD NUMBER in between 440 and 431.4
then turns the paper round for Eve to see.

CALVIN
Altered states.

The number he wrote is 8.6 -- the hallucination state.

Eve looks from this number to the number the 'clock' hands
point to. It's the same number.

CALVIN
Suppose these numbers are all brain
wave frequencies? Eight point six is
hallucinations. There's a lot of
numbers here.

EVE
Calvin--

CALVIN
--Think about it, Eve. Throughout
history mankind has repeatedly put
people who see the world differently
in a box. Some we eventually call
geniuses yet the majority are labeled
quacks, crazy, insane. But what if
they're not? What if their brains
have merely tapped into a
consciousness inaccessible to most?
An altered state in which, I don't
(MORE)

CALVIN (CONT'D)
 know, inventions can be discovered,
 symphonies composed, maybe even
 predictions made?
 (a beat)
 Ninety percent of our brains are a
 mystery to us. I'm not saying he
 wasn't out of his tree, but, what if
 my dad also happened to be onto
 something? He was a brilliant
 scientist before it all started.
 What if, enabled by his
 schizophrenia...

He gazes at the weird clock/map.

EVE
 Calvin, you're taking science and...
 turning it into science fiction.

CALVIN
 All I'm asking is to try.
 (a beat)
 How can I not do it again? Think of
 what we could learn.

Off Eve's look we...

CUT TO:

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - DEAD OF NIGHT

Calvin and Eve are asleep.

AN EERIE GLOW

emanates from deep within Calvin's ears, its intensity
 fluctuating, as if a beacon has been turned on deep in the
bowels of his brain...

INT. MASON'S OFFICE - DAY

Mason signs papers at his desk then hands them to his
 SECRETARY.

SECRETARY
 Looks like the storm the papers have
 been warning about might finally be
 on its way.

Mason follows her gaze out the window to the OMINOUS SNOW CLOUDS in the distance. Yet it's not this that worries him.

THREE FLOORS BELOW - CALVIN AND EVE

cross the quadrangle.

They are headed towards B Building.

INT. THE OBSERVATION ROOM - DAY

Calvin and Eve study the MAP.

EVE

I don't like this, Calvin. What use is a map if we don't know where we're going?

CALVIN

You go digging in the ground based on nothing more than hope.

(a beat)

Seven's your lucky number, right?

Eve nods. Calvin points at 7.77 and smiles.

INT. THE TANK ROOM - DAY

Calvin is in the tank. Eve kneels down checking his EEG leads and wires. His gaze shifts to over her shoulder.

CALVIN

Mason.

Eve turns to find Mason standing behind her.

A beat.

Mason peers inside the tank.

EVE

It contains a--

MASON

--ten percent magnesium sulfate solution for buoyancy. I know.

(to Calvin)

What is it with men like you? What kind of doors you expecting this thing to open, anyway?

CALVIN

That's what I intend to find out.

MASON

I'm disappointed in you, Heart. This is pseudo-science and you know it. An isolation tank has never and will never lead to any meaningful discovery. I can't stop you from using yourself as a guinea pig but for the record, I think you're crazy. Both of you.

(a beat)

Only doors these things open are ones you don't want to step through.

He walks out.

EVE

What did he mean by that?

CALVIN

Who knows? Listen, if I ever get to be such an old stick in the mud when I'm old and grey, have me put down, will you?

(off her look)

There's nothing to be afraid of.

Eve lowers the hatch.

INT. THE OBSERVATION ROOM - DAY

TWO, PULSATING BLUE SINE WAVES appear on the computer screen, their frequencies 537.77 Hz (top) and 530 Hz (bottom).

Eve clicks "INITIATE".

The THIRD SINE WAVE, red, appears. Its frequency is 7.77 Hz.

"UNKNOWN STATE" flashes.

CUT TO:

PITCH BLACK.

The blackness DRIFTS AWAY again, as if nothing more than a black cloud blown aside by a breeze.

CALVIN

is in the CITY LIBRARY.

It is very quiet.

CALVIN

(sotto)

I sure hope demons don't like to
read.

A READER shoots their head up and looks at him.

They continue to stare.

Calvin, uncomfortable, makes for the exit.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Calvin's EEG barely registers... his heart rate normal...
the infra-red image placid.

Eve sits there, boredom setting in, a WALL CLOCK showing
it's JUST AFTER NOON.

Her gaze falls upon the CARDBOARD BOX.

CUT TO:

CALVIN'S WORLD - CALVIN

walks down the street, keen-eyed.

PEOPLE walk to and fro. Cars pass in the street.

It all looks very ordinary.

CUT TO:

INT. THE OBSERVATION ROOM - CONTINUED

Eve stares at the 30-yr-old CASSETTE TAPE.

She pops it in a TAPE PLAYER and presses play.

There's a STATIC HUM.

She rewinds a bit. Presses play again.

UNKNOWN MALE VOICE #1
 Ripping at my flesh! I'm the hunter
 now! I'm the killer! I'm killing!
 I'm eating! I'm eating the blood-hot
 flesh of a giant goat! I'm eating a
 goat I just killed! I'm eating a
 goat!

The voice deteriorates into a curious CROAK, followed by a series of quick CLICKING NOISES and then a strangled sort of HOWL.

A period of silence ensues, and then:

UNKNOWN MALE VOICE #2
 Are you okay?

UNKNOWN MALE VOICE #1
 It's beautiful, beautiful...

UNKNOWN MALE VOICE #3
 Do you want to come down?

UNKNOWN MALE VOICE #1
 No.

Eve presses stop.

She rewinds and plays the STRANGULATED HOWL again.

She shakes her head, ejects the tape and tosses it back in the box.

CUT TO:

CALVIN'S WORLD - CALVIN

is back outside the library, staring up at it.

CALVIN
 Perhaps I started here for a reason?

Someone exiting the library looks at him, strangely.

INT. CITY LIBRARY - CONTINUOUS

Calvin looks at an INFORMATION GUIDE.

The 9th floor is the "KNOWLEDGE" section.

INT. CITY LIBRARY, 9TH FLOOR - CONTINUOUS

Calvin exits the ELEVATOR and walks to a shelf.

Every book looks the same, their titles simply "KNOWLEDGE VOL 1", "KNOWLEDGE VOL 2", and so on. There are thousands of volumes.

Calvin pulls one of the shelf. He CANNOT OPEN IT.

He tries a different volume. He cannot open this either.

He sees a LIBRARIAN restocking shelves.

CALVIN

Excuse me?

The Librarian looks at him in horror.

CALVIN

How do you open these books?

Everyone around Calvin suddenly spins to look at him. He looks at the sea of accusatory faces. All of a sudden...

...HE CLUTCHES HIS HEAD IN PAIN AS A CACOPHONY OF ANGRY VOICES HITS HIM!

VOICES (V.O.)

(all overlapping and
thus unintelligible)

How dare you? Shut the hell up!
Primitive! Who's the moron with a
mouth? Silence is golden. Quiet!

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Eve is suddenly startled as Calvin's EEG bursts into life.

CUT TO:

INT. CITY LIBRARY, 9TH FLOOR - CONTINUOUS

Calvin staggers back to the elevator, clutching his head, trying to block out the ANGRY VOICES chastising him.

VOICES (V.O.)
 (as before)
 Go on, get lost! Go back to the cave
 you crawled out of! Should be ashamed
 of yourself! Ape!

INT. ELEVATOR - CONTINUOUS

The doors close, delivering silence to Calvin.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Calvin's EEG stabilizes.

Eve checks his infra-red image. He is calm.

CUT TO:

CALVIN'S WORLD - CALVIN

presses "G" and the elevator begins its descent.

Suddenly it jolts to a stop as SOMEONE ELSE in the elevator
 presses the EMERGENCY STOP BUTTON.

The someone else is Flat-Face.

Calvin stares at him. From his look, Flat-Face deduces:

FLAT-FACE
 I see an introduction isn't necessary.
 (a beat)
 You father was afraid of what he
 might learn. Are you afraid, Calvin
 Heart? Do you want to be able to
 open those books on the ninth floor?

Calvin nods.

Flat-Face restarts the elevator and hits the button "0".

Calvin frowns -- "0" did not exist before.

INT. "0" - CONTINUOUS

Calvin exits the elevator into A SUBTERRANEAN TUNNEL.

He follows Flat-Face past a long line of waiting people.

CALVIN
Where are you taking me?

They turn a corner and pass through a SET OF DOORS into a HOSPITAL CORRIDOR.

TWO ORDERLIES greet them.

They stare at Flat-Face, nod, then grab Calvin.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Eve watches Calvin's image. Suddenly...

...he jolts to the side, frenziedly, as his vitals go crazy again.

CUT TO:

CALVIN'S WORLD - CALVIN

lashes out against the Orderlies. He screams to Flat-Face.

CALVIN
Help me!

Flat-Face stares at him, intensely. Calvin clamps his eyes shut, screaming silently in agony, hearing Flat-Face's voice in his head:

FLAT-FACE (V.O.)
I am.

The Orderlies take advantage of this pause in his struggle and strap him onto a GURNEY.

They wheel him down the corridor, away from Flat-Face.

A DOCTOR and NURSE meets them. They look at the Orderlies then gaze at Calvin, curious. Blood oozes out of his ears.

The Doctor leans close to Calvin's ear and mouths:

DOCTOR
Don't... worry. We'll... take...
good care of... you.

His voice is RASPY, as if he had difficulty getting the words out.

They wheel him into an OPERATING THEATER.

The Nurse prepares a NEEDLE and is about to inject Calvin.
He struggles to get up but the Orderlies keep him down. He
YELLS...

CALVIN
Get away from me!

...and kicks out, making the Nurse drop the needle.

The Doctor grabs a BOTTLE OF CLEAR LIQUID and soaks a CLOTH.
He looks down at Calvin from behind Calvin's head. The RASPY
VOICE comes again...

DOCTOR
Relax.

...and he presses the cloth over Calvin's nose.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Calvin's heart rate races towards 200. His EEG is still WILD.

Eve -- about to bring him out -- when...

...EVERYTHING CALMS.

Eve -- confused... conflicted... worried...

CUT TO:

CALVIN'S WORLD - CALVIN

lies in bed, sleeping between fresh, crisp white sheets.

His head has been SHAVED. There is a SCAR on the scalp.

He opens his eyes.

Flat-Face sits beside the bed. He hands Calvin a MIRROR.

Calvin looks into it.

After the initial shock of his head he notices THREE SMALL
SCARS on his throat, also.

CALVIN

What... did... they do... to... me?

His voice sounds similar to the Doctor's.

The Doctor enters.

He stares at Calvin, intensely.

DOCTOR (V.O.)

Feelings of trepidation are natural.

He spoke without moving his lips, Calvin hearing his voice
INSIDE HIS HEAD.

Calvin rubs his forehead.

DOCTOR (V.O.)

Don't worry, it'll take you a while
to get used to it but in a few days,
you'll be wondering why you didn't
have it done years ago.

He leaves.

Calvin stares at Flat-Face in disbelief.

He holds a BOOK out to him. Its title is "KNOWLEDGE VOL 1".

Calvin reaches for it. Flat-Face pulls it away.

FLAT-FACE (V.O.)

What do you say?

CALVIN

(raspy)

Can... I...

Flat-Face shakes his head.

FLAT-FACE (V.O.)

Did I move my lips?

A beat.

CALVIN (V.O.)

Can I have the book?

Calvin is startled.

Flat-Face smiles and rewards him with the book.

Calvin tries to open it.

He can.

He looks through pages. He frowns.

All the pages are BLANK.

Flat-Face points to his head.

FLAT-FACE (V.O.)
It's all in here.

CUT TO:

INT. THE TANK ROOM - LATER

Eve peers at Calvin in the tank, his face set in a childlike wonder.

INT. THE OBSERVATION ROOM - CONTINUOUS

Eve comes in. The time is now JUST AFTER TWO.

She sits at the console and types in a pair of numbers.

The top and bottom sine waves CHANGE, their arcs becoming less pronounced. Seconds later the center wave also changes, "NORMAL, AWAKENED STATE" replacing "UNKNOWN STATE".

INT. THE TANK ROOM - CONTINUOUS

Eve raises the hatch.

Calvin and her stare at each other.

A beat.

CALVIN
That didn't feel like two hours.

Eve looks at him, puzzled.

He goes to climb out. He pauses.

EVE
Calvin?

He grimaces in pain.

EVE
Calvin, what is it?

He screws up his face in A SILENT SCREAM. It subsides slowly.

CALVIN
(off Eve's look)
I'm fine. You're worrying over
nothing. It was just... some kind of
muscle soreness. That's all.

EXT. HARVARD MEDICAL SCHOOL, CENTER COURT - DAY

Calvin and Eve walk across. Calvin is animated.

CALVIN
The mere presence of this Flat-Face
character creates all sorts of
intriguing questions about the mind!
My father was clearly terrified of
him but the roots of this fear may
have been based in his impairment.
He told me schizophrenia was the
vehicle that allowed him to visit my
dad. He could be a guide to the
different states. A gate-keeper.

EVE
Or you could simply have created him
yourself after seeing him in your
dad's journal last night?

CALVIN
(ignoring her)
Seven-point-seven Hertz must lie in
some kind of ESP state. Not only
could I communicate telepathically,
I was also picking up on people's
hidden thoughts and feelings. As
someone who majored in psychology I
was in Heaven!

He studies Eve.

CALVIN
I'm not crazy.

EVE
The word never crossed my lips.

CALVIN
You were thinking it.

EVE
I'm having trouble with the 'having
one's larynx removed and brain
operated on be enjoyable' part.

CALVIN
Not the physical act, Eve, what comes
after. I'm telling you, it was mind-
blowing. Speech is severely overrated.
I don't possibly know how I'm going
to be able to talk to a class of
pesky students ever again.

EVE
You'll find a way. As must I, right
now in fact.

They stop outside a LARGE, BRICK BUILDING.

EVE
Thanks for walking me to class.

CALVIN
I felt it was the least I could do.

EVE
It was.

She kisses him on the cheek and walks into the building.

Calvin looks around. A STUDENT passes. He studies her.

CALVIN
(to himself)
I should go to the library, too.

INT. LECTURE AUDITORIUM - DAY

Eve addresses her class.

EVE
Today we're going to be looking at
some slides of someone who lived
between a hundred and fifty and thirty
thousand years ago: Homo
neanderthalensis. Can someone lower
the blinds?

INT. HARVARD LIBRARY - DAY

Calvin browses the "PSYCHOLOGY" section.

He stops at the "PARANORMAL STUDIES" shelf and starts pulling numerous books from shelves.

EVE (V.O.)
As you have seen, neanderthalensis
and modern man were strikingly
similar...

INT. LECTURE AUDITORIUM - DAY

Students sit in the half-dark, gazing at a SLIDE showing the comparative anatomies of Homo neanderthalensis and Homo sapiens.

EVE
...yet also very different, the most
obvious example of this being that
we are still around, whereas
neanderthalensis is not.

The lights come on. A STUDENT raises his hand.

STUDENT
Why did they die out?

EVE
No one knows for certain, but many
draw a connection to the arrival of
Homo sapiens.

STUDENT
We killed them?

EVE
Maybe not killed, exactly, but, as
Herbert Spencer coined, "survival of
the fittest." Or rather, in this
case, the most able.

INT. HARVARD LIBRARY - DAY

Calvin sits at a table, poring over books spread in front of him. We catch tantalizing glimpses of the words "ESP", "CLAIRVOYANCE", "PRECOGNITION", "TELEKINESIS", and the phrase "FIVE PERCENT OF PEOPLE POSSESS PSYCHIC ABILITY AT BIRTH."

He stops reading. His focus is drawn to a STUDENT standing in an aisle, reading a BOOK.

A VOICE IN THE ETHER
This doesn't make any sense
whatsoever.

The Student (whose lips never moved) puts the book back on the shelf and walks away.

Calvin is drawn to ANOTHER STUDENT, sitting facing him a few tables away.

A DIFFERENT VOICE IN THE ETHER
Five? How can it equal five? You're
at Harvard, David, for chrissakes!
The answer can't possibly be five.

The Student goes for some fresh air.

Calvin takes a look at their OPEN NOTEBOOK. A big "5" is written in the center.

Calvin frowns. Looks at ANOTHER STUDENT.

A beat.

He smiles and walks over.

CALVIN
A difficulty in recognizing faces.

The Student looks up at him.

CALVIN
Prosopagnosia. That's what it means.

He walks off, leaving a thoroughly confused Student. They look at their book and the word "PROSOPAGNOSIA".

EXT. LECTURE AUDITORIUM - EVENING

Calvin waits under a lamppost. Eve comes out.

He studies her.

CALVIN
Someone's in the mood for bolognaise.

Off Eve's delighted look we...

CUT TO:

INT. BAR - EVENING

Calvin and Eve are in a booth. The Barman takes their order.

BARMAN
And to drink?

EVE
I'll have--

CALVIN
--a glass of that expensive Merlot.
The one with a duck on the label.
Tell you what, bring us a bottle.
(to Eve)
We'll share it.

The Barman leaves.

EVE
What's gotten into you?

CALVIN
I'm not too sure, but I think we
have the makings of a very interesting
evening here.

EVE
(unenthusiastic)
Go on then. Tell me all about your
bizarre two hour daydream again.

Calvin gazes at her.

CALVIN
You don't want to hear all that again.
Let's just pretend we're on a date?

He takes her hand. Eve smiles.

EXT. CALVIN AND EVE'S APARTMENT BLDG - NIGHT

Calvin and Eve get out of their car. Calvin drove.

Both collect their respective armful of books. Calvin takes
Eve's from her.

INT. CALVIN AND EVE'S APARTMENT - NIGHT

Calvin and Eve come home. He deposits their books on a side table and takes Eve's coat.

She wraps her arms around him and kisses him.

EVE

That was for a wonderful evening. I was so afraid you were going to drone on about altered states of consciousness all night.

CALVIN

Oh no, I had much more fun discussing the newest discoveries in the world of paleoanthropology.

EVE

Homo erectus is a fascinating topic.

Calvin looks deep into her eyes.

CALVIN

Wanna fool around?

EVE

I thought you'd never ask.

Calvin scoops her into his arms and carries her towards the bedroom.

He pauses halfway. Looks at Eve.

He changes course, heading into the KITCHEN.

He lays Eve on the table and stares down at her.

He kisses her on the lips, slowly making his way down her neck. He starts unbuttoning her blouse, then, after a moment's 'thought', rips it off. Eve looks at him, excited.

He kisses her breasts, his tongue dancing down her body to her belly button and lower.

Eve has an APPENDIX SCAR.

Calvin undoes her belt buckle and pulls the belt free.

He pauses, considering the belt.

CALVIN
(off her look)
If someone's not a good girl, I'll
be using this later.

He turns Eve over onto her front. He tugs off her pants and caresses the back of her legs, his caress becoming a scratch.

He pulls her down the table towards him until her feet touch the floor, leaving her bent over the edge of the table.

He starts to undo his fly...

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - DEAD OF NIGHT

Calvin and Eve are asleep.

THE EERIE GLOW

comes from deep within Calvin's ears. It is BRIGHTER.

Calvin grimaces in his sleep.

He awakes suddenly. Feels his head.

INT. CALVIN AND EVE'S APARTMENT, BATHROOM - CONTINUOUS

Moonlight shines through a frosted glass window.

In the shadows, Calvin splashes water onto his face. He stares into the mirror. Suddenly...

...HIS REFLECTION CHANGES!

It lasts a fraction of a second. We're not sure what we saw.

It happens again -- the briefest of flashes of... *something*.

Calvin stares at himself in the mirror. All is normal. But then...

...we get a QUICK FLASH OF SOMETHING NOT HUMAN... a something that has BIG, BLACK EYES.

Calvin clutches his head in agony.

INT. CALVIN AND EVE'S APARTMENT, KITCHEN - CONTINUOUS

Calvin staggers in and yanks a drawer open, one hand blindly

rummaging inside while the other is pressed to his head.

In the shadows, the FLASHES come fast and furious, JARRING US, each one sending Calvin into a violent spasm.

The drawer CRASHES to the floor and he careens into the table, knocking over a chair.

He drops to his knees, searching the darkness for something on the floor. He SCREAMS.

CALVIN

Aargh!

Suddenly the LIGHT comes on.

EVE

stands in the doorway.

EVE

Oh my God.

She rushes to a normal-looking Calvin. He croaks:

CALVIN

Help... me...

Eve sees he holds A BOTTLE OF ADVIL. She opens it and shakes some out. Calvin throws them down his throat.

CUT TO:

A FEW MINUTES LATER - EVE

pops the drawer back in place and turns to Calvin -- sitting at the table, calm.

EVE

Don't tell me that was muscle soreness.

Calvin rises from the table.

CALVIN

I'm going to take a shower.

INT. CALVIN AND EVE'S APARTMENT, BATHROOM - CONTINUOUS

Calvin shuts the door and turns to the mirror.

He feels his face, prodding it.

CUT TO:

A FEW MINUTES LATER - CALVIN

is taking a SHOWER.

He starts to wash his hair. As he massages his scalp, CLUMPS OF HAIR COME AWAY IN HIS HANDS. He looks at them, horrified, and tries to say something, but...

...all that comes out is a RASPY SNORT.

His hands shoot to his mouth.

It is SMALL and CIRCULAR.

His fingers pluck at it, terrified, and then...

...ALL IS NORMAL ONCE MORE.

A beat.

INT. EVE'S OFFICE - MORNING

A LINE OF HUMAN SKULLS are laid out on floor, BOOKS and VARIOUS RESEARCH PAPERS scattered all around them.

Calvin stares at Eve's EVOLUTIONARY TIMELINE.

Eve enters.

CALVIN
(off her look)
I came in early and didn't want to wake you.

EVE
How's your head?

CALVIN
(with a smile)
Still on my shoulders. Sorry if I scared you.

Eve hangs up her coat and joins him at the timeline.

CALVIN
Looks like you have creationism well and truly buried.
(MORE)

CALVIN (CONT'D)

(a beat)

Why did we evolve?

EVE

Geographical adaptation.

Calvin traces a finger along the timeline over the following:

CALVIN

The forests started shrinking so we begun to seek out new pastures. In doing so we became bipedal.

EVE

Traveling long distances, especially through grassy savannas, is very energy-consuming for a quadruped.

CALVIN

The ability to walk upright led to the freeing of the hands which subsequently led to tool-making.

(a beat)

And the rest is history.

EVE

I teach it in a little bit more depth, but, yes.

CALVIN

Where are the missing links? If Homo sapiens is a later form of Homo erectus, what came in between?

EVE

Calvin, the shift to bipedalism took millions of years. We simply don't have enough fossil records to map out a clear progression of our species. Considering the time factor, we're lucky to know anything. Think about it. We bury our dead but how many cemeteries do you think are going to be around in a million years?

CALVIN

Isn't it possible we... mutated?

EVE

"The Mutation Theory." It's possible. It's been shown to be true for plants.

Calvin looks at the big "?" at the end.

CALVIN
So what comes next?

EVE
I wish I knew. Unfortunately, I don't
expect to live long enough to find
out.

A beat.

Calvin looks at her.

CALVIN
I want to get back in the tank.

EVE
No. Absolutely not.

CALVIN
Last night was just a headache. That's
all.

EVE
When was the last headache you had?
(a beat)
I don't want you using it anymore,
Calvin. I'm worried. You're
'different' since going in.

CALVIN
In what way?

EVE
For starters you're taking an interest
in my work. I mean it, Calvin. I
don't want you going back in.

A beat.

INT. CALVIN'S OFFICE - DAY

Calvin stares at the plastic model of the brain.
Wondering.

INT. LECTURE AUDITORIUM - AFTERNOON

Students sit in silence. Restless. Staring at a clock.

Exchanging shrugs.

This is the same class we saw Calvin teaching earlier.

Calvin is not here.

INT. THE OBSERVATION ROOM - AFTERNOON

Calvin stares at the map in a mixture of fear and excitement.
He wears a robe.

The next prominent number along from 7.77 is 6.3

He types a pair of numbers into the console and initiates.

The THREE SINE WAVES appear. The frequencies are: 810 HZ (top), 803.7 HZ (bottom), and 6.3 HZ (center). "UNKNOWN STATE" flashes.

Calvin activates a TIMER, the COUNTDOWN ticking from 30:00 to 29:59 to 29:58...

He rises and heads into the tank room.

THROUGH THE OBSERVATION WINDOW

we see him disrobe and climb into the tank.

Moments after, a hand stretches out and lowers the hatch.

His EEG SPIKES and we...

DISSOLVE TO:

PITCH BLACK.

The blackness DRIFTS AWAY again, as if nothing more than a black cloud blown aside by a breeze.

CALVIN

is on a SUBWAY TRAIN.

He is hurtling through a tunnel.

Flat-Face sits opposite him.

FLAT-FACE

Your overriding emotion is fear.

He DISAPPEARS, REAPPEARING on Calvin's right.

FLAT-FACE
Remember what I taught you.

He disappears AGAIN. This time he does not reappear.

The carriage is now empty.

Calvin checks a STATION GUIDE. Every stop is "NO MAN'S LAND".

He walks to the door to the next carriage. SEVERAL PEOPLE are inside, their backs to the door.

Calvin opens the door and steps across.

Between carriages, ANOTHER TRAIN hurtles past going the other way, scaring Calvin. He stares at it. BLURRED, INHUMAN FACES look back.

A beat.

He enters the next carriage.

CALVIN
Excuse me?

No one responds.

He moves closer.

CALVIN
Hello?

No one responds.

He puts a hand out and shakes the NEAREST PERSON'S SHOULDER.

They turn around.

They have NO FACE.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Calvin's EEG spikes.

CUT TO:

CALVIN'S WORLD - THE FACELESS PERSON

stares at Calvin.

66.

The OTHER PEOPLE turn around. None of them have faces.
They all rise to their feet in unison and walk towards Calvin.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

The EEG keeps spiking.

Calvin's HEART RATE rises in leaps.

CUT TO:

CALVIN'S WORLD - CALVIN

backs away from the FACELESS PEOPLE, passing back through
the connecting door.

The Faceless People follow him.

Calvin starts to run. The Faceless People do the same.

He races into the next carriage, also empty, but slows upon
nearing the next.

It is full of PEOPLE -- all with their backs to him.

He turns to his pursuers -- watching from the far end. They
start to walk towards him.

He turns back to the connecting door. Everyone in the next
carriage is staring at him. THEY ARE ALL FACELESS.

The train SLOWS. It is pulling into a station.

Calvin runs to a door, Faceless People closing in on him
from both sides now.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Calvin's HEART RATE hits 185.

The timer shows 27:19... 27:18... 27:17...

CUT TO:

CALVIN'S WORLD - CALVIN

stares at the Faceless People looking closer and closer, his back to the door. Suddenly it opens and he half falls out onto the platform.

A beat.

He SCREAMS.

The platform is crowded with Faceless People.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Calvin's infra red image shows his mouth contorted in a wild scream

His heart rate reaches 190. 191. 192. 193...

The timer hits 26:41... 26:40...

CUT TO:

CALVIN'S WORLD - CALVIN

bounds up the stairs in a terrifying subway station, passing nightmarish Faceless People everywhere. All stop and stare at him then join the chase.

He sees an exit. Beyond is daylight... and NORMAL PEOPLE.

He races towards it. Suddenly...

CALVIN

No!

...IRON GATING slides across the entrance.

Calvin SLAMS into it, SHAKING it with all his might. It won't budge. He tries to squeeze through.

Behind him, the Faceless People approach.

Calvin SCREAMS to PASSERSBY in the street.

CALVIN

Help me!

They turn to him but no one helps.

Calvin struggles with the bars again. It's futile.

The Faceless People are nearer.

He sinks to his knees, his gaze falling on a TAXI parked curbside. Inside is Flat-Face.

He looks at Calvin and taps his head.

A beat.

Calvin stares at the bars. All of a sudden...

...THEY BEND, CREATING A HOLE.

Calvin squeezes through and turns to look at the Faceless People. A PASSERBY stares at the bars and...

...they BEND BACK AGAIN, keeping the Faceless People in.

CUT TO:

INT. THE OBSERVATION ROOM - SAME

Calvin's vitals start to drop.

The timer is at 25:00 minutes.

DISSOLVE TO:

LATER - UNKNOWN PERSON'S POV

Calvin's EEG is normal... his heart rate 158... infra red image showing a smile.

The timer reaches "00:00".

The sine waves change. "NORMAL, AWAKENED STATE" appears.

INT. THE TANK ROOM - CONTINUOUS

Calvin emerges from the tank.

He reaches for his robe then pauses.

CALVIN

I didn't think you liked this place?

He turns to Mason -- standing in the shadows. There are THREE PENS in the front pocket of his jacket.

MASON

I knew it was only a matter of time before you started going in unsupervised. I'll bet Eve doesn't even know. You're a fool, Heart. A goddamn fool.

(a beat)

Your relationship with this thing is over.

CALVIN

I can't do that, Mason.

MASON

That's why I'm doing it for you.

He holds up a PADLOCK.

MASON

Skipping class was a big mistake.

CALVIN

You really think that can stop me.

MASON

It better. There's more to think about here than just your career. I'm warning you, Heart. Some things are best left alone.

CALVIN

Spoken like a true man of science.

(a beat)

Why was this room closed for over thirty years? No one knows. You do, don't you? Stop me from continuing my research and I'll kick up such a fuss questions will be asked. Questions requiring answers.

He looks at Mason's pens.

One of them BEND OUTWARDS, over the edge of Mason's pocket. Then the next one. And the next.

Calvin smiles.

Mason follows Calvin's gaze. Notices his pens.

MASON

What the hell...

A beat.

Calvin stops laughing. His expression alters.

He touches his head, his face screwing up in pain.

MASON
What is it?

Calvin collapses to his knees, SCREAMING.

Mason stands there, stunned, as...

...CALVIN'S HEAD BULGES!

CUT TO:

EXT. BRIGHAM HOSPITAL - AFTERNOON

A frantic Eve runs up the steps, past a sign reading "BRIGHAM HOSPITAL".

INT. BRIGHAM HOSPITAL, CORRIDOR - AFTERNOON

Eve runs up to Mason.

EVE
What happened to him? Mason?

Mason stares at her, blankly.

Joseph comes through a set of doors.

EVE
Joe!

JOSEPH
We're taking scans of him now.

EVE
Scans? What kind of scans?

JOSEPH
Brain scans.

INT. BRIGHAM HOSPITAL, SCAN ROOM - CONTINUOUS

Joseph operates a STRANGE, HELMET-LIKE DEVICE around Calvin's head.

INT. BRIGHAM HOSPITAL, OBSERVATION ROOM - CONTINUOUS

A concerned Eve watches Calvin.

Mason enters. He looks grim.

MASON
We need to talk.

INT. BRIGHAM HOSPITAL, SCAN ROOM - CONTINUOUS

Joseph studies a COMPUTER IMAGE of Calvin's brain.

He looks puzzled.

THROUGH THE OBSERVATION WINDOW

we see Mason and Eve talking, MOS.

Mason embraces Eve and leaves.

INT. BRIGHAM HOSPITAL, CORRIDOR - LATER

Eve waits in the corridor.

Calvin exits the scan room. He looks normal.

He goes to Eve. They embrace.

EVE
Mason said you were in the tank alone.
Is that true?

CALVIN
What else did Mason tell you?

EVE
He said you felt dizzy upon getting
out so he suggested running a few
tests. He also said you never turned
up to your class. I don't understand,
Calvin. What's happening to you?

Joseph emerges from the scan room.

They look at him.

A beat.

CUT TO:

INT. MASON'S OFFICE - SAME

Mason stares at the CRUMPLED, OLD PHOTOGRAPH.

He picks up the phone. Dials a number.

WOMAN'S VOICE

Hello?

MASON

It's happening again.

CUT TO:

INT. BRIGHAM HOSPITAL, SCAN ROOM - CONTINUED

Joseph clips the SCANS up for Calvin and Eve to see.

The picture they paint is very weird. Parts of Calvin's brain are MISSED. Others are BRIGHT WHITE, almost GLOWING.

Eve is stone-faced. Calvin is secretly excited.

EVE

Oh my God.

CALVIN

It doesn't look... human?

JOSEPH

There must be something wrong with the machine. It's as if it's superimposed several images on top of one another. I'd like to run them again.

CALVIN

I don't think that's necessary, Joe. I'm fine. Better than fine. I feel fantastic.

INT. BRIGHAM HOSPITAL, ELEVATOR - CONTINUED

Eve and Calvin descend in silence, watching each other carefully.

CALVIN

I'm not becoming my father, Eve.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - AFTERNOON

Calvin is in bed.

Eve brings him a hot drink.

EVE

I have to go back to school. I want
you to promise me you'll stay here.
Promise me.

CALVIN

I promise.
(with a smile)
I think I'll find enough to amuse
me.

He looks at the spoon in the mug.

INT. CAR - AFTERNOON

Eve drives back to Harvard.

INT. THE OBSERVATION ROOM - AFTERNOON

Eve enters. She opens the CARDBOARD BOX and takes out the
CASSETTE TAPE, staring at it.

EVE

Dr. Edward Jessup.

She puts it aside and grabs a handful of LOOSELEAF PAPER.

It appears to have suffered SOME KIND OF WATER DAMAGE and is
BADLY FADED FROM TIME, rendering it illegible.

She grabs another handful.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - SAME

The room is empty.

The mug is on Calvin's bedside table.

The spoon is BENT OVER THE LIP.

INT. HARVARD MEDICAL SCHOOL, FACULTY OFFICE - LATE AFTERNOON

Eve approaches the GREY-HAIRED MAN behind the desk.

FACULTY OFFICER
What can I do for you, sunshine?

EVE
I'm trying to track down someone who
used to teach here.

She takes out the cassette tape.

EVE
A Dr. Jessup. Dr. Edward Jessup.

INT. CALVIN AND EVE'S APARTMENT, KITCHEN - SAME

Calvin stares at a KNIFE, FORK AND SPOON in his hand.

They entwine themselves around each other.

CALVIN
Now that's what I call a knife, fork
and spoon!

INT. CAR - EVENING

Eve drives.

She checks an ADDRESS on a SCRAP OF PAPER and makes a turn.

She starts checking house numbers.

EXT. HOUSE - CONTINUOUS

Eve pulls up outside. She gets out, checks the address once more, and walks up to the front door.

She KNOCKS.

A curtain in a window MOVES.

Eve knocks AGAIN.

A WOMAN

in her fifties opens the door. She has long, red hair and is quite beautiful. Her name is EMILY JESSUP.

EVE
My name is Eve Snow. I'm a professor
at Harvard. I'm looking for a
Dr. Edward Jessup.

EMILY
I'm afraid you have the wrong address.

She closes the door. Eve stops her.

EVE
Wait, do we know each other? You
look familiar.

EMILY
I don't think so.

EVE
Yes. You're the woman in the photo.
With Mason.

A beat.

MASON

steps out of a room into the hallway behind Emily.

MASON
Let her in.

INT. CALVIN AND EVE'S APARTMENT - SAME

Calvin walks around the LIVING AREA, pulling things off
shelves and into his arms.

He dumps these all onto a rug in the center of the room,
where they join hundreds of other items.

He squats on the floor, surveying the pile in front of him
like a kid in a candy store...

INT. EMILY JESSUP'S HOUSE - EVENING

Emily serves Eve a cup of tea. Mason is on whisky.

EMILY
You're in anthropology?

EVE
Paleo.

EMILY
I taught anthropology, too. A long
time ago.
(a beat)
Calvin is your husband?

EVE
We aren't married yet.

EMILY
That's popular these days. But you
want to marry him.
(off Eve's look)
You said "yet".

EVE
He's a wonderful man. Kind. Loving.
Quite brilliant.

EMILY
He's looking for a cure for
schizophrenia?

EVE
He's not even sure it's a disease.

Emily and Mason share a look.

EMILY
He thinks man is simply in another
state of consciousness?

Eve nods. Emily smiles weakly. She picks up a PHOTO of Eddie.

EMILY
My Eddie was a brilliant man. He
believed mankind's past to be encoded
in our DNA. He wanted to find our
original self. He used an isolation
tank in conjunction with an untested
psychoactive drug.

EVE
That helps explain this.

She takes out a MINI CASSETTE PLAYER and presses play.

Emily tears up as she listens.

UNKNOWN MALE VOICE #1
Ripping at my flesh! I'm the hunter
now! I'm the killer! I'm killing!
(MORE)

UNKNOWN MALE VOICE #1 (CONT'D)
 I'm eating! I'm eating the blood-hot
 flesh of a giant goat! I'm eating a
 goat I just killed! I'm eating a
 goat!

The VOICE deteriorates into a curious CROAK, followed by a series of quick CLICKING NOISES and then a strangled sort of HOWL.

A period of silence ensues, and then:

UNKNOWN MALE VOICE #2
 Are you okay?

UNKNOWN MALE VOICE #1
 It's beautiful, beautiful...

Eve stops the tape.

She looks at Emily's tears, fearful.

EVE
 What happened to him?

Mason comforts Emily.

MASON
 (re the tape)
 I thought all those had been
 destroyed.

Eve -- quizzical.

A beat.

She rewinds the tape and presses play. We hear the STRANGE NOISES, the period of silence, and then:

UNKNOWN MALE VOICE #2
 Are you okay?

She plays this again.

UNKNOWN MALE VOICE #2
 Are you okay?

She looks at Mason. The Unknown Male Voice #2 is his.

EVE
 You were there.
 (MORE)

EVE (CONT'D)
(to Emily)
You both were.
(a beat)
Please. What the hell has Calvin
gotten himself into?

INT. BRIGHAM HOSPITAL, SCAN ROOM - NIGHT

Joseph takes a NEW SCAN from the scanner and examines it. It looks normal. He turns to a bunch of similar scans -- all normal.

He walks over to Calvin's scans and stares at them.

INT. CALVIN'S OFFICE - NIGHT

Calvin lies on his couch.

He holds a SPOONFUL OF ICE-CREAM over his mouth.

Slowly, the spoon BENDS DOWNWARDS. The ice-cream slides off and into Calvin's mouth.

INT. CAR - NIGHT

Eve sits in the shadows outside her and Calvin's apartment building. Unmoving.

INT. CALVIN AND EVE'S APARTMENT - CONTINUOUS

Eve returns home. Calvin is waiting for her.

EVE
Tell me your brain scans were wrong.
He doesn't answer.

EVE
Oh God, Calvin...
A tear rolls down her cheek. Her eyes plead with Calvin.

CALVIN
I'm not going to stop, Eve.

EVE
Jessup turned into a fucking ape!

Calvin frowns. This is something he didn't know. He stares at Eve intensely.

CALVIN
(reading her mind)
He regressed? He believed we had six billion years of history inside our atoms.

EVE
You knew?

Calvin shakes his head.

EVE
Then how--

CALVIN
--Jessup was wrong. Or at least, he was only half-right.
(a beat)
It's exactly what you said, Eve. Past, present and future are the same thing viewed from a different perspective. They're inside every one of us. All we need is the right key to unlock them.

He places Eve's hands on his head.

EVE
Oh my God. You're burning up.

Her tears come faster. She goes to pull away and reach for the phone but Calvin keeps hold of her hands.

CALVIN
We don't need to call the hospital.

EVE
(frantic)
Jessup died, Calvin! He thought he could control whatever it was that happened to him but he couldn't. It killed him. Took him away from the people who loved him.

CALVIN
(calm)
It's not. I'm not regressing, Eve.
(a beat)
I'm evolving.

A beat.

Eve stares at Calvin -- the man she loves, the man she wants to spend the rest of her days with.

She turns around and walks back out the front door.

INT. CALVIN AND EVE'S APARTMENT BLDG - NIGHT

Eve sits on the stairs, tears rolling down her cheeks.

Calvin sits next to her. He hands her a tissue.

He holds up the CRANIAL SHELL SKULL FRAGMENT from her desk and compares it to his PLASTIC MODEL OF THE BRAIN.

CALVIN

Primitive man's brain capacity was tiny compared to ours. As we evolved our brains grew. My scans are not something to be afraid of.

(off her look)

I can prove it to you.

Eve gets up and walks back into their apartment, closing the door on Calvin before he can follow her in. He SHOUTS through the door:

CALVIN

Think of something, Eve.

INT. CALVIN AND EVE'S APARTMENT - SAME

Eve leans against the door.

CALVIN (O.S.)

Do it, Eve. Just think of something for me. Please.

Eve walks to the phone.

CALVIN (O.S.)

No, not the hospital. Forget the hospital. Think of something original!

She dials 9-1- but can't bring herself to press the final 1.

She looks up the hallway, her eyes falling on a BAG OF CARROTS on the kitchen counter.

CALVIN (O.S.)
What the hell made you think of
carrots?

A beat.

Eve looks back at the door.

INT. CALVIN AND EVE'S APARTMENT BLDG - SAME

Calvin has his head against the door as he shouts.

CALVIN
Now you're thinking about the first
time you held my hand, my father's
funeral... giving me my "Together,
Forever" scroll on Valentine's Day
when I was nine...

The door opens, startling him.

CALVIN
(re the door catching
him off-guard)
I didn't catch that one.

EVE
How were you doing that?

CALVIN
Last night I knew what you wanted to
eat. I knew what you wanted to drink.
I also knew you wanted altered states
left off the menu.
(a beat)
I had just visited an ESP state.

EVE
You're suggesting...

CALVIN
I heard students thinking in the
library. It's how I knew you were
reaching for the telephone to call
the hospital. About the carrots.
About Jessup. I read your mind.

He walks down the corridor.

CALVIN
I can hear the neighbors right now.
(MORE)

CALVIN (CONT'D)
Mrs. Dobkins is trying to decide if
she should call the cops to get me
to shut up.

He knocks on a door.

CALVIN
It's okay, I'll be quiet now.

He moves to other doors.

CALVIN
Mr. Jacobs is reading Shakespeare.
Miranda is wondering if she's ever
going to meet the man of her dreams.
Samuel is...

He frowns.

CALVIN
You don't want to know.

EVE
You're trying to tell me the ability
you experienced in the tank has
externalized?

CALVIN
Abilities.

He walks back inside their apartment.

CALVIN
I want to show you something.

INT. CALVIN AND EVE'S APARTMENT - CONTINUOUS

Calvin leads Eve into the LIVING AREA and shows her the LAMP
on her desk. It is TWISTED INTO A KNOT.

EVE
How... ?

CALVIN
This morning I visited a state where
people could manipulate matter with
their minds.

Eve looks around.

HUNDREDS OF THE THINGS

we saw Calvin pull off shelves (all now back in their rightful spot) are 'DIFFERENT'.

She walks around the room, pausing in the KITCHEN doorway.

Lying on the table is all their SILVERWARE, EACH TIED IN A KNOT.

Eve picks up several items, studying them.

CALVIN

Don't worry, I can untie them all.

She looks at him like he is out of his fucking mind. She walks to the phone and picks it up.

CALVIN

What are you doing?

EVE

I thought you could read minds?

She is just about to dial...

CALVIN

Joseph isn't going to be able to help me.

She pauses.

CALVIN

Besides, I think you'll find that phone out of order.

Eve looks at the phone in her hand. It is BENT AT A BIZARRE ANGLE -- yet wasn't when she picked it up.

CALVIN

Now do you believe me?

DISSOLVE TO:

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - NIGHT

Eve is in bed. Silent.

Calvin exits the bathroom. He studies her.

CALVIN

I think I know.

She looks up at him.

CALVIN

How it's happening. How all this could be possible. That is what you're asking yourself, over and over in your head?

(a beat)

The tank is stripping away all sensory stimulation, reducing my brain to a totally pure condition. The brain wave technology is then instructing it to behave in ways it never has. I'm exercising it, much like how a bodybuilder pumps iron to increase muscle size.

(a beat)

My brain is growing, Eve. You saw the scans. The bright areas are those being used in the tank.

Eve just continues to look at him, blankly.

CALVIN

Why are you resisting this so much? We used to be apes, for chrissakes! What's happening to me represents the next stage in human evolution.

(a beat)

I'm becoming your 'question mark'.

EVE

Evolution is--

CALVIN

--a process designed to take millions of years.

(with a smile)

Not anymore.

A beat.

He frowns.

EVE

What is it?

He feels his head, grimacing.

EVE
Calvin, what's the matter?

CALVIN
Don't be afraid.

He takes his hands away. Suddenly...

...HIS HEAD BULGES SLIGHTLY.

Eve SHRIEKS.

It bulges AGAIN. And AGAIN. Veins THROB.

Calvin HOWLS in pain.

Eve stares in disbelief as...

...HIS FACIAL FEATURES START TO CONTORT... BONES
SPLINTERING... EYE SOCKETS DEEPENING... HAIR RECEDING... AS
HE BECOMES A VISUALLY STUNNING IMAGE OF...

...FUTURE MAN?

And then, with a flash, he REVERTS BACK to his realistic
self.

A beat.

CALVIN
Did you see it? Did you see it?

Eve nods, lost for words.

CALVIN
What did I look like? Eve, tell me!
I have to know!

She walks past him into the LIVING AREA to the coffee table.

She picks up her SCI-FI NOVEL. Stares at it.

EVE
Twenty-third century man.

She holds it up to Calvin.

The book, "TWENTY-THIRD CENTURY MAN", has an ARTIST'S
IMPRESSION OF AN ADVANCED HUMAN on the cover.

It is strikingly similar to Calvin's transformed self.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - DEAD OF NIGHT

Calvin is asleep. The GLOW comes from his ears.

Eve lies beside him, watching.

Her gaze shifts down his body to MOVEMENT beneath the bedcovers. She unbuttons Calvin's pajama top.

His stomach is 'alive' -- as if THE ORGANS BENEATH HIS SKIN ARE BEING RESTRUCTURED.

She reaches out and touches his skin.

She is fascinated.

EXT. CALVIN AND EVE'S APARTMENT BLDG - DAY

A few stray snowflakes float through the air.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - DAY

Calvin awakes. Eve perches on the edge of the bed.

He moves to her side. At her feet are HUNDREDS OF OLD SCI-FI NOVELS.

EVE

As a little kid I was fascinated
with the stars. As I grew older I
realized that whatever story I read,
an equally fascinating story had
already taken place on our planet.
It's why I became a
paleoanthropologist.

She holds up a bent spoon.

EVE

I love you, Calvin. I have done since
I was seven years old. I knew then
that I wanted to spend the rest of
my life with you. I still do, but...

She faces him.

EVE

...I don't want to be left behind.
(MORE)

EVE (CONT'D)
 (a beat)
 I want to go in the tank.

CUT TO:

INT. THE OBSERVATION ROOM - DAY

A LARGE VERSION OF THE MAP now covers a wall. "HALLUCINATIONS" is written next to 8.6, "ESP" by 7.77, and "MIND OVER MATTER" by 6.3.

Calvin stands in front of it.

He types a pair of numbers into the console. Beside it on the tabletop is A TWISTED PADLOCK.

The SINE WAVES appear, with frequencies of 470.9 HZ (top), 465 HZ (bottom), and 5.9 HZ (center). "UNKNOWN STATE" flashes.

He looks through the window at Eve. She waits by the tank.

She wears a robe.

Calvin activates the TIMER for FIVE MINUTES.

INT. THE TANK ROOM - DAY

Calvin approaches Eve.

EVE
 Did you choose somewhere new?

Calvin nods.

CALVIN
 (apprehensive)
 Are you sure about this? The side effects are rather unpleasant.

Eve unbuttons his shirt, revealing his stomach.

EVE
 I know.

She slips off the robe. She is naked beneath.

Calvin gazes at her beautiful, perfect body, then his own.

Eve caresses his stomach.

EVE
I think you look beautiful.

She undresses him.

She takes his hand, lifts the hatch and climbs inside.

Calvin climbs in after her.

INT. ISOLATION TANK - DAY

Calvin attaches the electrodes to his scalp.

Eve lies beside him, her electrodes already attached, the TWO WIRES for her ears in her hands.

He leans over and kisses her on the lips.

They insert their respective wires in their ears and take each other's hand.

Calvin lowers the hatch and we...

DISSOLVE TO:

PITCH BLACK.

The blackness DRIFTS AWAY again, as if nothing more than a black cloud blown aside by a breeze.

CALVIN AND EVE

are holding hands in a BARREN, ROCKY LANDSCAPE.

SEVEN MOONS decorate the sky. Eve gazes at them in wonder.

CALVIN
Eve.

He is staring across at

A MAGNIFICENT CITY

towering into the heavens in the distance.

EXT. CITY - NIGHT

It is pin-drop quiet. The buildings, and there are hundreds of them, stretch upwards further than the eye can see, and are clean, simple, white structures with little or no fancy

ornamentation. They possess a luminosity that the darkness of night shows off to stunning effect.

Roads and sidewalks do not exist, replaced instead by a velvety grass cushion.

There are no flying cars.

No throbbing neon.

No hustle and bustle.

Just an overwhelming sense of tranquility.

Calvin and Eve wander through in awe.

EVE
Is this a dream?

CALVIN
I'm not sure.

The city is populated by LIFE-FORMS SIMILAR TO FLAT-FACE. They DISAPPEAR INTO THIN AIR, OR APPEAR OUT OF NOWHERE. Others walk along together... SIX INCHES ABOVE THE GROUND.

They pass one who CREATES A DOORWAY OUT OF NOWHERE THEN OPENS THE DOOR AND DISAPPEARS THROUGH IT.

Another concentrates on a small shrub. It GROWS INTO A MAGNIFICENT TREE. He then PRUNES IT -- using his mind.

Several play some BIZARRE GAME in a wide open space.

Another LEAPS INTO THE AIR... AND DOESN'T COME BACK DOWN.

They come to A CIRCLE OF FLAT-FACES around what can best be described as a construction site. HUGE BLOCKS OF WHITE, LUMINOUS MATERIAL SLIDE SILENTLY INTO PLACE AS IF OF THEIR OWN ACCORD, SOME RISING OVER A HUNDRED FEET IN THE AIR!

CALVIN
Telekinesis.

He follows the trajectory of one of these blocks. What he sees in the sky causes his jaw to drop open...

HUNDREDS OF FLAT-FACES FLY BACK AND FORTH IN THE AIR, SOME HELPING TO MENTALLY NAVIGATE THE PLACEMENT OF THE BLOCKS, OTHERS PURELY FOR LEISURE. YET MORE CAN BE SEEN WITHIN THE NEW BUILDING, DESIGNING ROOMS.

His attention is drawn to an adjacent building. Faces peer down at him from its windows.

EVE

Calvin.

He finally lowers his gaze to find A CROWD has formed around them... and is steadily getting bigger. Those at the back levitate to get a better view.

A YOUNG FLAT-FACE

steps out of the crowd and walks up to Eve. She lifts Eve's top and presses her hand on EVE'S APPENDIX SCAR.

It DISAPPEARS.

The Flat-Faces suddenly move apart, creating a path.

A beat.

Calvin and Eve follow it.

It leads to the front doors of a CIRCULAR BUILDING.

They know they are meant to go inside. Calvin tries the door. It is locked. He sees:

HIS FLAT-FACE

in the crowd. Flat-Face taps his head.

Calvin looks back at the door.

It SWINGS OPEN.

A beat.

INT. CIRCULAR BUILDING - NIGHT

Its interior dimensions don't tally its exterior -- inside it is MUCH LARGER.

The building is full of weird and wonderful exhibits, none of them familiar.

Calvin and Eve browse the items on display, perplexed.

CALVIN

It's like... a museum?

A GLASS DISPLAY CASE comes into view. Calvin hasn't seen it yet but Eve has.

EVE

Oh my God.

It is an APE-LIKE CREATURE.

The hairs on the back of Eve's neck prickle.

The creature is in immaculate condition. It marks the ENTRANCE to a whole new section of the building.

They enter.

The walls are lined with a MIND-BOGGLING NUMBER OF GLASS CASES. Eve walks, cautiously, to the first display.

It is ANOTHER APE. But this one is slightly different. It is slightly more erect.

The next display is YET ANOTHER APE. Again, very slightly different. The pattern continues until the ape is now totally erect.

Eve and Calvin look at the long line of displays to come. Beads of sweat form on Eve's forehead.

They move down the line. It doesn't take long for Eve's dream to be realized and she finds herself staring at...

AUSTRALOPITHECUS AFARENSIS

aka, primitive man.

In a glass case. Staring back at them.

A beat.

They continue, their pace steadily increasing. They pass many versions of early man... HOMO HABILIS... HOMO ERECTUS... until finally they reach...

HOMO SAPIENS

aka, modern man.

There is one more case next to this.

Eve moves to it.

It is EMPTY.

INT. THE OBSERVATION ROOM - DAY

The timer reaches "00:00".

INT. THE TANK ROOM - DAY

The tank sits there in the shadows.

The hatch raises... BY ITSELF.

Seconds pass. Calvin climbs out. Eve follows.

They exchange looks.

EVE

I feel like I could die tomorrow and
not regret a thing.

Calvin concentrates on a TOWEL.

It FLOATS INTO THE AIR and moves towards Eve.

Eve watches, incredulous.

She concentrates on the OTHER TOWEL.

It DOES NOT move.

She tries harder and harder. She cannot do it.

CALVIN

I'd had a couple of trips before I
noticed anything unusual, remember?

He concentrates on the towel. It travels towards him,
effortlessly.

CALVIN

Patience is a virtue.

Eve looks on in envy.

INT. CALVIN AND EVE'S APARTMENT BLDG - EVENING

Joseph KNOCKS on Calvin and Eve's door.

He knocks AGAIN.

Eve opens the door a crack. She looks at him, guardedly.

EVE
Joe. What brings you here?

JOSEPH
I just came by to see if Calvin was okay?

EVE
He's fine. Why shouldn't he be?

JOSEPH
Can I see him?

EVE
He's asleep.

Joseph hovers, nervous. He takes out Calvin's scans.

JOSEPH
There was nothing wrong with the machine, Eve.

A beat.

EVE
(teasing)
What are you saying? That Calvin has an inhuman brain? That he's... from outer space?

Joseph is embarrassed.

JOSEPH
Does sound kind of stupid when someone else says it.
(a beat)
I guess I'll get going. Sorry for disturbing you.

EVE
I'll tell him you were concerned.
I'm sure he'll get a kick out of it.

Joseph leaves. Eve watches him.

INT. CALVIN AND EVE'S APARTMENT, HALLWAY - CONTINUOUS

Eve closes the door.

CALVIN (O.S.)
Poor guy. Doesn't know what to think.

Calvin is behind Eve.

HE IS JUGGLING A BUNCH OF BOOKS IN THE AIR -- WITHOUT HANDS.

A STEADY THUD fades in...

INT. CALVIN AND EVE'S APARTMENT - EVENING

Calvin sits in an armchair bouncing a TENNIS BALL around the room off the walls with his mind. THUD. THUD. THUD. He's having fun.

Eve is at her desk, staring at a mug, desperately trying to will it to move.

Calvin starts moving the ball faster and faster. The thuds get LOUDER and MORE FREQUENT. Soon the ball is whipping by at extraordinary speed.

EVE
How can I concentrate...

She turns around and glares at Calvin, SCREAMING:

EVE
...WITH ALL THIS NOISE?!

Calvin looks at her. The ball flies out of control, crashing onto her desk, knocking the SKULL FRAGMENT to the floor where it SHATTERS.

A beat.

Eve leaves the room.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - EVENING

Calvin enters. Eve lies on the bed.

CALVIN
(off her look)
I wasn't showing off.

EVE
Stay out of my head.

She turns away from him. He goes to her, sitting on the floor so they are eye-level.

CALVIN

It'll happen.

EVE

What if it doesn't? What if you and I are different somehow?

CALVIN

We are different, Eve. Everyone is. Perhaps in the future people have their own niche, just like they do now? We simply have to find yours.

EVE

But what if we don't? You'll grow bored of me.

CALVIN

We will. I promise.

(a beat)

As for getting bored, go get yourself ready for bed while I clean up. Then I'll show you just bored I am of you.

INT. CALVIN AND EVE'S APARTMENT, BATHROOM - CONTINUOUS

Eve enters. She looks at her toothbrush for a hopeful moment then resigns herself to failure and picks it up. She squeezes out some toothpaste. She pauses.

She throws the toothpaste and her brush down in anger, the toothpaste hitting A GLASS, knocking it to the floor with a SMASH.

EVE

Perfect.

She kneels down and picks up the pieces.

A shard of glass slices her palm.

EVE

Ouch!

It BLEEDS quickly. Eve stares at it.

A beat.

The blood STOPS.

It FLOWS BACK INTO THE CUT.

The cut HEALS OVER.

Eve stares at her hand in amazement.

A beat.

She picks up another piece of glass...

INT. CALVIN AND EVE'S APARTMENT - SAME

Calvin picks up the skull pieces and tries to fathom how they fit together.

EVE (O.S.)

Calvin.

He turns around.

A BLOODIED EVE

stands behind him, CUTS COVERING HER ENTIRE BODY.

CALVIN

Oh my God. Oh my God.

Eve smiles. Very slowly...

...HER BODY REABSORBS ALL THE BLOOD AND THE CUTS DISAPPEAR.

Calvin -- speechless.

EVE

I found something I could do.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - NIGHT

Eve and Calvin make love -- he reading her mind, doing exactly what she's ever wanted done to her, she responding by raking her nails down his skin, biting him, each time drawing blood then healing his wounds.

At moments of ecstatic peak, Calvin's body DISTORTS for a fraction of a second -- HIS FINGERS ELONGATING, HEAD BULGING, EYE SOCKETS DEEPENING, BODY CONTORTING... each quick flash merely fueling Eve's passion.

It's an utterly erotic, sensuous moment between two literally

incredible people.

DISSOLVE TO:

LATER - EVE AND CALVIN

lie on the bed, staring at the ceiling in post-coital bliss.

EVE

I want do it again. And again and again and again.

CALVIN

I may be evolving but, I'm still only human, Eve.

EVE

I meant, get in the tank.

Calvin looks at her.

A beat.

CALVIN

Let's not rush things. We're conducting an experiment, Eve, an experiment on our minds. Let's be careful we don't overload it.

Off Eve's look we...

CUT TO:

EXT. CALVIN AND EVE'S APARTMENT BLDG - DEAD OF NIGHT

A strange GLOW comes from the bedroom window. On - off - on - off...

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - DEAD OF NIGHT

The glow comes from Calvin's ears.

In the shadows beside him, Eve watches.

She gets out of bed.

INT. CALVIN AND EVE'S APARTMENT, BATHROOM - CONTINUOUS

Eve enters. She doesn't turn a light on.

She looks into the mirror.

A faint GLOW comes from her ears.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - MINUTES LATER

Eve is dressed. She kisses a sleeping Calvin and leaves the room.

The bedside clock shows 3:26 A.M.

EXT. HARVARD MEDICAL SCHOOL, CENTER COURT - EARLY MORNING

No one is awake at this hour. Except the solitary figure heading towards B Building...

INT. THE TANK ROOM - EARLY MORNING

Eve gazes at the tank.

She starts undressing.

INT. THE OBSERVATION ROOM - A FEW MINUTES LATER

Eve stares at the map on the wall.

She calculates a pair of numbers ON A PAD then types them into the console.

The SINE WAVES appear. The red frequency is 5.2 Hz. "UNKNOWN STATE" flashes.

She sets the timer at TEN MINUTES. Changes it to FIFTEEN.

VIEW THROUGH THE WINDOW

Eve walks towards the tank and climbs in...

DISSOLVE TO:

PITCH BLACK.

The blackness DRIFTS AWAY.

EVE

is standing on what looks at first to be A BLUE CARPET.

Something blue FLUTTERS DOWN in front of her eyes.

It is a LEAF. A blue leaf.

Eve looks up.

She is beneath a HUGE TREE. All of its branches are BARE.

CUT TO:

EXT. HARVARD MEDICAL SCHOOL, B BLDG - SAME

Snowflakes begin to fall from the sky.

CUT TO:

INT. THE OBSERVATION ROOM - FIFTEEN MINUTES LATER

The timer hits "00:00". The waves change. "NORMAL, AWAKENED STATE" appears.

INT. THE TANK ROOM - SAME

The hatch opens. Eve emerges.

She looks at the walls. Black. Drab. Depressing. Suddenly...

THEY TURN BRIGHT RED

...the color BLEEDING INTO THEM from top to bottom.

Eve smiles.

INT. THE OBSERVATION ROOM - MINUTES LATER

A SECOND PAIR OF NUMBERS are written on the pad. They give a derived frequency 4.83 Hz.

On the computer screen, "UNKNOWN STATE" flashes.

THROUGH THE OBSERVATION WINDOW

we see Eve's arm reach out of the tank and lower the hatch...

DISSOLVE TO:

A SERIES OF IMAGES - EVE

Traveling the spectrum of altered states.

Brief snippets show people doing mesmerizing things in a multitude of bizarre landscapes, some amazing, wonderful images, others terrifying and deeply disturbing.

We end on a vision of AN IDYLLIC MEADOW followed by...

...COMPLETE DARKNESS.

A WHITE GLOW

appears. We are:

INT. ISOLATION TANK - SAME

The WHITE GLOW is coming from Eve's head.

DISSOLVE TO:

EXT. CALVIN AND EVE'S APARTMENT BLDG - MORNING

It is SNOWING harder.

EVE'S VOICE
Calvin? Calvin, wake up.

INT. CALVIN AND EVE'S APARTMENT, BEDROOM - MORNING

It is 7:22 A.M.

Calvin is still asleep.

EVE'S VOICE
Calvin.

His eyes open. Eve's side of the bed is empty.

CALVIN
Eve?

He looks around the room. He is alone.

INT. CALVIN AND EVE'S APARTMENT - CONTINUOUS

Calvin exits the BEDROOM and pops his head into the KITCHEN

and LIVING AREA.

CALVIN

Where are you?

EVE'S VOICE

It's beautiful here, Calvin. So beautiful. We can do anything. Oh Calvin, the things we can do. The things we know. I don't ever want to leave. I want to stay forever.

Calvin suddenly becomes very afraid.

A beat.

EXT. HARVARD MEDICAL SCHOOL, CENTER COURT - DAY

Calvin runs through the snow.

He collides into SOMEONE wrapped up well and walking in the opposite direction, sending both of them sprawling.

Calvin picks himself up and keeps on running.

THE SOMEONE

Heart, you crazy sonofabitch. Where you going in such a hurry?

The Someone lowers their hood.

It is Mason.

INT. THE OBSERVATION ROOM - DAY

The first thing Calvin sees is "NORMAL, AWAKENED STATE" flashing on screen.

CALVIN

Eve?

He notices the PAD with a LONG LIST OF NUMBERS written on it.

The bottom two show a derived frequency of 1.0 Hz.

CALVIN

Eve!

INT. THE TANK ROOM - CONTINUOUS

Calvin enters. He takes in the RED WALLS.

The room is empty.

Eve's clothes are draped over the back of the chair.

Calvin looks at the tank.

CALVIN

Eve?

He walks slowly towards it.

Stares at it, not knowing.

He opens it.

CALVIN

Oh no. No.

He screams A HEART-WRENCHING SCREAM and...

CALVIN

No!

...crumbles to his knees.

MASON

enters. He frowns at the walls.

Approaches the tank.

He stops, a look of abject horror on his face.

INSIDE THE TANK

is Eve, electrodes and wires still attached.

Her SKULL is TRANSPARENT.

Beneath it, THE CREVICES OF HER BRAIN GLOW WHITE-HOT, like lava flowing down the side of a volcano.

DISSOLVE TO:

EXT. POLICE STATION - DAY

Establishing.

INT. POLICE STATION - DAY

Calvin sits on a plastic chair in a daze.

In the b.g. Mason is signing some PAPERS.

EXT. BRIGHAM HOSPITAL - DAY

The snow is coming down with a vengeance.

INT. BRIGHAM HOSPITAL, ROOM 831 - DAY

Eve lies in bed, her head swathed in BANDAGES.

Her eyes are open, but unseeing.

INT. BRIGHAM HOSPITAL, CORRIDOR - DAY

Mason and Emily stare at Eve through a window.

Joseph comes up. He hands Mason SCANS of Eve's brain.

JOSEPH

What in God's name did he do to her?

Mason and Emily share a look.

EXT. HARVARD PSYCHIATRIC INSTITUTION - DAY

Establishing.

INT. ROOM WITH PADDED WALLS - DAY

Calvin stares straight at camera.

He is wearing a STRAIGHT-JACKET.

DOCTOR (V.O.)

He's calmed considerably since being brought in.

INT. HARVARD PSYCHIATRIC INSTITUTION - DAY

Mason and Emily stare back at Calvin through A GLASS LETTERBOX WINDOW IN THE DOOR. A DOCTOR stands to the side.

DOCTOR
I was thinking of having the jacket removed.

MASON
No. Leave him in it.

INT. ROOM WITH PADDED WALLS - DAY

The door opens. Mason enters. The door closes.

Mason holds up one of EVE'S BRAIN SCANS.

Calvin gazes at it.

He looks to Mason, reading his mind.

CALVIN
I'm not a monster.

A beat.

MASON
She's in a complete vegetative state,
all vitals borderline non-existent.
I'm thinking coma.

CALVIN
What does Joseph think?

MASON
He doesn't know what to think. What
were you guys up to?

CALVIN
She flew too close to the sun.

MASON
What the hell does that mean?

CALVIN
It's not a coma, Mason. I know it
goes against everything you think
you know, but, her soul is trapped
in another state.

MASON
Would you shut up about your dumb
altered states! The woman you
supposedly love is lying in a hospital
bed looking as if someone took a
(MORE)

MASON (CONT'D)
sledgehammer to her brain and I want
to know why!

He shoves the scan in Calvin's face.

MASON
Look at this! Tell me what you were
doing!

CALVIN
Why? So you can cover it up again?
(a beat)
The only chance of saving her is to
let me put her back in the tank.

MASON
Don't you get it? It's over, Heart.
You and your experiment are finished.

CALVIN
She'll die, Mason. You have to let
me out of here.

MASON
You're not going anywhere. You're
not going anywhere for a long time.

He knocks on the door, signaling intent to leave.

CALVIN
But she'll die. Die, damn you!

The door opens.

MASON
The only one who's damned is you.

He walks out.

CALVIN
Mason! Mason!

INT. HARVARD PSYCHIATRIC INSTITUTION - CONTINUOUS

Mason exits. As the door closes, Calvin makes his way towards
it, SCREAMING.

CALVIN
You're not gonna be able to cover it
up like you did the last time--

The door shuts, stifling his shouts.

Emily stares at Calvin's screaming face pushed up against the window.

DOCTOR
(to Mason)
You say his father died of
schizophrenia?

Mason nods.

INT. ROOM WITH PADDED WALLS - DAY

Calvin tries, futilely, to get out of the jacket.

INT. HARVARD PSYCHIATRIC INSTITUTION, OFFICE - DAY

The Doctor watches Calvin's struggles on a MONITOR.

INT. ROOM WITH PADDED WALLS - DAY

Calvin still strains with the jacket.

The Doctor enters and studies him.

Calvin calms, studying him back. He shakes his head.

CALVIN
You don't understand. None of you
do. This is going to sound very
strange, but, I and the woman I love
are becoming evolved beings. Right
now she's lying in a hospital bed
and if I don't get out of here and
return her to the isolation tank,
she will die. Please. Just take a
leap. Help me.

DOCTOR
Are you currently taking any
medication?

CALVIN
I don't have schizophrenia! I may be
able to read minds and move things
by thought alone, but I am not losing
my mind! I'm enabling it!

He continues to struggle with the jacket.

The Doctor looks on in pity.

DOCTOR

If you what just said is true, a
little thing like a straight-jacket
shouldn't be too difficult to master.

(a beat)

In the likely event that doesn't
happen, why don't you just try to
relax?

He puts a comforting hand on Calvin's shoulder.

DOCTOR

This is a calm, safe environment.

The Doctor leaves.

A beat.

Calvin stops struggling. Thinking.

Reconsidering his predicament.

FLASHCUT: FLAT-FACE TAPS HIS HEAD. "IT'S ALL IN HERE."

EVE'S VOICE

The things we can do.

Calvin studies his surroundings. Small. Bare. *Almost* totally
quiet -- just a FAINT HUM coming from the light.

He stares at it.

The bulb slowly UNSCREWS. The light FLICKERS and goes off,
plunging the room into DARKNESS...

...and complete silence.

Calvin sits on the floor, legs crossed. Lotus style.

He closes his eyes.

His breathing LESSENS.

His HEART BEAT becomes audible.

It SLOWS.

INT. MASON'S OFFICE - DAY

Mason and Emily watch the snow.

EMILY

Do you think things would be different? If we hadn't covered up what happened to Eddie?

MASON

None of us know for sure what did happen. But yes, I think things would be different. I think the world would be very 'different'.

A HEART BEAT fades in...

CUT TO:

DARKNESS.

The heart beat is here. We are:

INT. ROOM WITH PADDED WALLS - DAY

Calvin's HEART BEAT the only sound.

Slow.

Hypnotic.

INT. HARVARD PSYCHIATRIC INSTITUTION - SAME

Outside Calvin's room, the mercury in a THERMOMETER on the wall IS DROPPING.

INT. ROOM WITH PADDED WALLS - CONTINUOUS

Within the darkness, an EERIE RED LUMINOSITY appears. It's coming from Calvin's head.

FLASHCUT: THE ALTERED STATES MAP, HANDS POINTING TO 4.1

The luminosity INCREASES.

FLASHCUT: THE MAP, HANDS POINTING TO 3.8

The GLOW appears deep within Calvin's ears.

FLASHCUT: THE MAP, HANDS POINTING TO 3.6

The glow gets BRIGHTER.

Calvin's head BULGES.

FLASHCUT: THE MAP, HANDS POINTING TO 3.1

His hair starts to FALL OUT.

FLASHCUT: THE MAP, HANDS POINTING TO 2.9

FLASHCUT: THE MAP, HANDS POINTING TO 2.7

There's the sound of BONES SPLINTERING.

Beneath the red luminosity, Calvin's brain is CHANGING.

FLASHCUT: THE MAP, HANDS POINTING TO 2.4

FLASHCUT: THE MAP, HANDS POINTING TO 2.3

FLASHCUT: THE MAP, HANDS POINTING TO 2.2

The glow gets BRIGHTER and BRIGHTER, lighting up the room.

Calvin's mouth SEALS OVER.

FLASHCUT: THE MAP, HANDS POINTING TO 2.0

More bones SPLINTER.

Under the straight-jacket, movement. Body organs SHIFTING.

FLASHCUT: THE MAP, HANDS POINTING TO 1.9

A toe on each foot is REABSORBED by the body.

FLASHCUT: THE MAP, HANDS POINTING TO 1.8

Calvin's eye sockets begin to STRETCH in size.

FLASHCUT: THE MAP, HANDS POINTING TO 1.7

His toes LENGTHEN.

FLASHCUT: THE MAP, HANDS POINTING TO 1.6

His mouth starts to REOPEN.

FLASHCUT: THE MAP, HANDS POINTING TO 1.5

The straight-jacket's buckles slowly UNDO.

The glow INTENSIFIES.

INT. HARVARD PSYCHIATRIC INSTITUTION - SAME

A WHITE LIGHT seeps out of Calvin's room.

It gets BRIGHTER and BRIGHTER.

It is BLINDING.

There's a BLAST OF WHITE and then...

...it's over.

A beat.

The thermometer on the wall returns to normal.

A beat.

VIEW THROUGH THE LETTERBOX - A SHADOW

rises up from the floor.

There's the SOUND of BOLTS TURNING.

THE DOOR

opens.

Standing on the other side is...

...EVOLVED CALVIN.

FEET WITH FOUR TOES protrude from the bottom of blue, asylum-issue pajamas. ELONGATED, GRACEFUL HANDS from the sleeves.

His head is HAIRLESS with SMALL, ROUNDED MOUTH and LARGE EYES -- currently closed. His skin, porcelain-looking, is devoid of imperfections.

Calvin's eyes open. He has BIG, BLACK, MESMERIZING PUPILS.

He steps out the room.

A MANGLED STRAIGHT-JACKET lies on the floor behind him.

INT. HARVARD PSYCHIATRIC INSTITUTION, OFFICE - DAY

The lights FLICKER.

The Doctor glances up from his work. He turns to the monitor.

He sees Calvin's straight-jacket. And an empty room.

INT. HARVARD PSYCHIATRIC INSTITUTION - CONTINUOUS

Calvin makes his way along a CORRIDOR towards a set of doors. He stops. Looks at the doors. Sensing something.

Suddenly he is SEEING THROUGH THE DOORS WITH X-RAY VISION:

TWO ORDERLIES

are running his way.

INT. HARVARD PSYCHIATRIC INSTITUTION - SAME

The Orderlies run through the doors and continue up the corridor, unaware that, IF THEY HAD ONLY LOOKED UP...

CALVIN

lies FLAT AGAINST THE CEILING above the doors. Levitating.

He slowly LOWERS himself to the floor.

An ALARM sounds and we...

CUT TO:

INT. MASON'S OFFICE - DAY

Mason helps Emily into her coat.

EMILY

You'll call me if anything happens?

The telephone RINGS. Mason picks it up.

MASON

Parrish here.

(stunned)

What?

(listens)

I know where he's headed.

He stares at Emily.

EXT. BRIGHAM HOSPITAL - DAY

Calvin stands in the midst of the snowstorm, staring up at the hospital.

The snow MELTS upon striking his head.

He REVERTS TO HUMAN FORM.

Looks at his asylum-issue clothes.

They change to those of a DOCTOR.

He walks towards the hospital main doors.

INT. BRIGHAM HOSPITAL - CONTINUOUS

Calvin enters. He makes his way to a computer. Stares at it.

"EVE SNOW"

appears on screen, followed by:

"ROOM 831"

He walks to an ELEVATOR.

The doors open. A SECURITY GUARD is inside. He freezes on seeing Calvin.

SECURITY GUARD #1

Hey...

He looks at CALVIN'S PHOTO on a fax transmission.

CALVIN

That isn't me.

The Guard looks at Calvin then back at the photo.

SECURITY GUARD #1

This isn't you.

CALVIN

You must be imagining things.

SECURITY GUARD #1

I must be imagining things.

He exits the elevator. Calvin enters.

INT. ELEVATOR - CONTINUOUS

It arrives at the 8th floor. The doors do not open. Calvin...

LOOKS THROUGH THEM

...at TWO SECURITY GUARDS waiting down the corridor. On the wall behind them is a PICTURE.

INT. BRIGHAM HOSPITAL, 8TH FLOOR CORRIDOR - CONTINUOUS

The picture FALLS TO THE FLOOR and, as the Guards turn around to look at it, the elevator opens and Calvin steps out.

A beat.

He walks forwards, his pace RAPIDLY INCREASING as they turn back to the elevator, UNTIL HE IS NOTHING MORE THAN A BLUR TRAVELING BETWEEN THE TWO OF THEM.

They peer into the empty elevator, confused.

Behind them, Calvin slows to normal pace and disappears AROUND A CORNER.

INT. BRIGHAM HOSPITAL - SAME

Mason enters with Emily and MORE SECURITY MEN.

They run to the elevators.

INT. BRIGHAM HOSPITAL, 8TH FLOOR CORRIDOR - CONTINUOUS

Calvin glances at a door -- Number 814 -- and walks on.

Up ahead, the corridor splits into a 'T'. Calvin pauses.

TWO NURSES approach from one direction, A DOCTOR from the other.

Calvin slips inside ROOM 824.

INT. BRIGHAM HOSPITAL, ROOM 824 - CONTINUOUS

A YOUNG GIRL lies in bed, unmoving.

Calvin looks at her. She is watching him. He walks to her side. Frowns. He lifts her arm and lets go. It falls back down to the bed.

CALVIN
Can you keep a secret?

PARALYZED GIRL
I have no one to tell.

Calvin puts his hand on her forehead.

A beat.

He takes it away.

CALVIN
You will now.

He walks back to the door, SEEING THAT THE PATH IS CLEAR.

The Young Girl starts to move her fingers... then her feet... her nerves slowly reawakening...

INT. BRIGHAM HOSPITAL, 8TH FLOOR CORRIDOR - CONTINUOUS
Mason and co. exit the elevator.

INT. BRIGHAM HOSPITAL, 8TH FLOOR CORRIDOR - CONTINUOUS
Calvin approaches Room 831. He slips inside.

INT. BRIGHAM HOSPITAL, ROOM 831 - CONTINUOUS
Calvin walks through the shadows to Eve's bedside and gazes down at her. He puts his hand on her head.
Nothing happens.

A SHADOW
moves behind him.

He turns around, too late to stop Joseph from STICKING A NEEDLE into him.

For a brief moment CALVIN BECOMES HIS EVOLVED VERSION.

Joseph, stunned, backs away, leaving the needle sticking

into Calvin.

There's ANOTHER FLASH OF EVOLVED CALVIN.

Calvin turns to a mirror. ANOTHER FLASH, longer this time, allows him to study his reflection.

He looks at the empty needle then back at Joseph.

CALVIN

Some things science cannot explain.

The needle REFILLS, the liquid flowing back inside.

Joseph stares at Calvin then is horrified to find himself taking the needle out of him and emptying it into his own arm.

CALVIN

Sweet dreams.

Joseph slumps to the floor, asleep.

Calvin scoops Eve into his arms.

From outside in the corridor comes the SOUND OF RUNNING.

Calvin looks around the room. There is no other way out.

INT. BRIGHAM HOSPITAL, 8TH FLOOR CORRIDOR - CONTINUOUS

The Security Guards reach Room 831 and throw open the door.

INSIDE THE ROOM - JOSEPH

lies on the floor.

The room is otherwise EMPTY.

SECURITY GUARD #2

(to an arriving Mason)

She's gone.

Mason looks up the corridor. Calvin exits a room further down.

MASON

There he is!

Several Guards pull out guns.

SECURITY GUARD #3
Put her down.

The guns MELT in front of their eyes.

Mason and Emily push past the stone-like Guards.

Calvin backs away. Mason and Emily follow.

A few steps on, Emily stops.

EMILY
(to Mason; confused)
I can't go any further.

What she means is, she is unable to continue from a physical viewpoint. She is being held back by *something... or someone.*

CALVIN
It's you I want, Mason.

Mason continues.

A cabinet on the wall FALLS INTO HIS PATH. Then another.

Calvin backs around a corner and into a DEAD END.

A beat.

CALVIN
You said it would open doors I
wouldn't want to step through.

He turns around and stares at the wall behind him.

A DOOR

forms in it. It opens out into the storm. Calvin looks back at Mason and laughs.

CALVIN
You were wrong.

He steps out.

A beat.

He slowly descends out of sight.

Mason runs towards the door... only for it to RETURN BACK TO A SOLID WALL.

Mason feels it, uncertain.

There is SNOW by his feet.

EXT. HARVARD MEDICAL SCHOOL, B BLDG - DAY

Calvin carries Eve up the steps.

INT. BASEMENT CORRIDOR - DAY

Calvin stares at the Observation Room door.

It opens.

INT. THE OBSERVATION ROOM - CONTINUOUS

The door closes behind Calvin, the lock MELTING as Calvin heads into...

INT. THE TANK ROOM - CONTINUOUS

...where he lays Eve down and unwraps her head bandages.

He kisses her.

Removes her clothing.

Lays her in the tank, the water around her head SIZZLING.

He inserts the WIRES into her ears.

INT. THE OBSERVATION ROOM - CONTINUOUS

Calvin turns on the infra red monitor. EVE'S IMAGE appears.

He consults the pad and types the last pair of numbers into the console.

Two BLUE SINE WAVES appear. He clicks "INITIATE". A RED SINE WAVE appears, frequency 1.0 Hz. "UNKNOWN STATE" flashes.

He gazes at Eve's image. Waiting.

CALVIN

Please.

He types a new pair of numbers into the console.

The sine waves CHANGE. "NORMAL, AWAKENED STATE" flashes.

He turns to the infra red image.

CALVIN
Come back to me.

The image DOES NOT CHANGE.

He reenters the first pair of numbers and initiates, the sine waves appearing as before, "UNKNOWN STATE" flashing.

This time he waits longer before bringing her back to "NORMAL, AWAKENED STATE".

Her infra red image STILL DOES NOT CHANGE.

Calvin pounds the tabletop.

He repeats the process, typing the first pair of numbers in again and initiating. The sine waves appear. "UNKNOWN STATE" flashes.

But Calvin has had enough with waiting.

He becomes VERY STILL -- concentrating.

DISSOLVE TO:

...A PURE WHITE SCREEN.

Calvin enters frame.

CALVIN
Hello?

A DOT

appears in the distance.

It gets bigger and bigger, taking on the shape of...

A PERSON

approaching Calvin.

It is Eve.

EVE
I didn't think you'd come.

CALVIN

I said I would travel across space
for you.

EVE

And yet you're not here to stay.

CALVIN

I've come to bring you home.

EVE

I can't go home.

CALVIN

Yes, you can. If you try.

EVE

I have tried, Calvin. I couldn't do
it.

CALVIN

This time it'll be different.

EVE

No. It won't.

(a beat)

It's beautiful here, Calvin. This
place? It's magical. I can do things
people can only dream about.

Suddenly we are in the IDYLLIC MEADOW. It is a truly beautiful
place.

Eve runs her fingers through the grass. It has ELECTRICITY
FLOWING THROUGH IT.

CALVIN

This isn't real. Reality is home.
Our lives are magical, too. Come
back with me. I'll show you what I
can do.

EVE

Evolution is a process designed to
last millions of years. But there's
no time here, Calvin. I know
everything, and yet, I'm still
learning.

CALVIN

What use is knowledge with no one to
share it with? What use is it...

(MORE)

CALVIN (CONT'D)
without me?

EVE
You could stay. But you won't.
(a beat)
We'll always be together. You were
right, past, present and future are
inside every one of us.

She motions behind him. We see:

- 7-YR-OLD CALVIN AND EVE holding hands.
- 9-YR-OLD CALVIN opening a Valentine's Day: a scroll.
- 11-YR-OLD CALVIN AND EVE experiencing their first kiss.

CALVIN
That isn't the future.

Eve runs a hand down his face.

EVE
Don't be sad for me. I got what I
always wanted.

CALVIN
What am I going to do without you?

EVE
What you're destined for. To be
brilliant.

She kisses him -- a truly beautiful kiss.

EVE
Make me proud.
(a beat)
It's time for you to leave me now.

CALVIN
No. No, I won't let you stay.

EVE
I can't go back. Mind and body really
are two different entities. I don't
need my body anymore.

She starts to drift away.

EVE
Goodbye, Calvin. I'll always love
you.

Calvin reaches out for her but she is beyond his touch.

CALVIN
No. Eve, don't leave me.

She gets further and further away until she is nothing more
than a dot once more. And then she is nothing.

CALVIN
Eve!

The idyllic meadow FADES AWAY, revealing...

CALVIN
sitting in front of the console, shouting.

CALVIN
Eve!

INT. HARVARD MEDICAL SCHOOL, B BLDG - SAME

Mason and Emily run across the FOYER and through a door into
the STAIRWELL.

INT. BASEMENT CORRIDOR - CONTINUOUS

Mason bursts out of the stairwell and runs to the Observation
Room. The door will not open.

MASON
Calvin!

He HAMMERS on the door.

INT. THE TANK ROOM - CONTINUOUS

Calvin gazes down at Eve inside the tank, ignoring the
commotion from outside.

INT. BASEMENT CORRIDOR - CONTINUOUS

Mason takes a FIRE AXE to the door.

INT. THE TANK ROOM - CONTINUOUS

Eve's head starts to GLOW WHITE.

Calvin pulls her to him, holding her head to his heart.

INT. BASEMENT CORRIDOR - CONTINUOUS

The axe splinters the door.

INT. THE TANK ROOM - CONTINUOUS

The glow from Eve's head gets STRONGER and STRONGER.

It BEGINS TO FILL THE ROOM...

INT. BASEMENT CORRIDOR - CONTINUOUS

The splinter becomes a hole.

An EERIE WHITE GLOW pours out of it.

MASON
(screaming)
Calvin!

He peers inside.

THROUGH THE HOLE

he sees the reception of the infra-red display BREAKING UP.

INT. THE TANK ROOM - CONTINUOUS

The glow from Eve's head gets more and more intense...

INT. THE OBSERVATION ROOM - CONTINUOUS

The infra-red fails with a BZZZZZT!

INT. THE TANK ROOM - CONTINUOUS

Calvin kisses Eve.

CALVIN
Goodbye, my love.

He lays her back in the tank.

Walks around it to a wall.

Stares at it.

Behind him, the tank SHUDDERS.

There's a FLASH.

EVE'S BRAIN

...EXPLODES!

INT. THE OBSERVATION ROOM - SAME

The equipment SPARKS and FIZZES, bursting into FLAMES.

INT. BASEMENT CORRIDOR - SAME

The eerie glow STOPS ABRUPTLY.

Lights overhead FLICKER and GO OFF.

Red EMERGENCY LIGHTING comes on.

Mason swings the axe madly at the door.

He breaks it down and enters...

INT. THE OBSERVATION ROOM - CONTINUOUS

...passing through the damaged room into...

INT. THE TANK ROOM - CONTINUOUS

It is EMPTY.

The tank hatch is OPEN.

Mason inches towards it.

His hand goes to his mouth.

Emily steps past him.

MASON

Don't.

She does.

She SCREAMS.

A beat.

Mason looks around the room.

A beat.

In the far wall...

...THERE IS A DOOR.

He walks to it. Turns the handle.

IT OPENS OUT INTO THE SNOWSTORM.

Mason steps out, searching the sea of white. There is no one to be seen.

He notices FOOTPRINTS in the snow.

They LEAD AWAY from the door.

Their shape is strange. Non-human. Four toes on each foot.

Mason stares at them. The snow is covering them up.

Soon, they will be gone forever.

CUT TO:

REVERSE ANGLE - UNKNOWN PERSON'S POV

watching Mason from far off.

A beat.

He steps back inside, pulling the door closed after him.

A beat.

The door VANISHES. A wall REPLACES it.

We hold on the scene a moment and then...

DISSOLVE TO:

EXT. SAN FRANCISCO - DAY

Establishing.

INT. APARTMENT BLDG - DAY

An OLD LADY walks up a flight of stairs to a DOOR. She unlocks it and walks into a SPACIOUS, UNFURNISHED LOFT APARTMENT.

She is followed in by A MAN IN A HAT. We do not see his face.

OLD LADY
This is the largest room I have
available.

The Man looks around.

OLD LADY
As you can see, when I say unfurnished
I mean unfurnished. Do you have much
furniture?

THE MAN IN A HAT
Only what's outside.

The Old Lady peers out the window at a TRUCK in the street below.

OLD LADY
Doesn't look like there can be much
in that.

THE MAN IN A HAT
It's all I need.

He takes off his hat. It is Calvin. He looks normal.

CALVIN
(re apt)
It's perfect.

EXT. CEMETERY - EVENING

A fresh CANDLE burns on EVE'S GRAVE.

EXT. APARTMENT BLDG - EVENING

The windows on the top floor are now covered with NEWSPAPER.
A LAMP burns inside.

INT. LOFT - CONTINUOUS

Calvin sits in a leather armchair by the windows, a JOURNAL in his lap. Although, technically, he is writing in it, the FEATHER QUILL he 'uses' moves unaided by his physical touch.

As he hear what is written, the camera pans around the room, showing us...

CALVIN (V.O.)
I will continue my research.

...an EEG MACHINE...

CALVIN (V.O.)
I owe it to Eve.

...a HUGE PAINTING OF THE MAP adorning one wall -- many of the numbers bearing descriptions...

CALVIN (V.O.)
I owe it to mankind.

...a framed PHOTO of Eve on top of a new BRAIN WAVE CONSOLE...

And, in the room's center is...

CALVIN (V.O.)
I will make her proud.

...a "NIRVANA 3000" isolation tank.

Waiting.

The pan returns full-circle to Calvin.

CALVIN (V.O.)
Soon, mankind will be changed
forever...

We see a BRIEF FLASH of EVOLVED CALVIN.

On a window behind him, a FADED NEWSPAPER HEADLINE draws our attention:

"WORLD TO END IN 2009 CLAIMS RENOWNED PSYCHIC".

FADE OUT.