

1

EXT. POOR NEIGHBORHOOD. DAWN

1

Wet rooftops under a grey sky. It's raining. On the top floor of an ancient building, a light is on.

NARRATOR (O.S.)

A poet once wrote, "Luck is to love what water is to life..."

2

INT. BEDROOM. DAY

2

We hear the last drops of the downpour. ADAM, 25, sits hunched at an old wooden table in a tiny room under a mansard roof. He's extremely focused, reading an old manuscript. Several strange objects float weightlessly in the air around him, including a beautiful airplane made of wood and paper.

NARRATOR (O.S.)

Another poet added further: "Life is too precious to leave to chance. If love depends on luck, it is best to make your own..."

Adam pours a pink powder into a flask half full of water.

NARRATOR (O.S.) (CONT'D)

Adam lived this maxim to the fullest.

The powder dissolves into the water and the water rises as if "floating" inside the flask. Adam's face brightens with a big smile. He takes the flask, puts it in a duffel bag and leaves.

3

EXT. ADAM'S STREET. DAY

3

Adam comes out of the building, hops on his bike and rides off down the still-soaked street. It's a strange city, suspended in time. Certain destroyed buildings evoke post-WWII Vienna or Budapest before the fall of the Iron Curtain. Like Havana, half the buildings are in ruins and there aren't many cars, only a few people riding bikes. The inhabitants are poorly dressed and, as in most of the Third World, the streets are teeming with children. Adam passes a group of kids that includes TOMMY, 10, and PATO, 8. They cluster around Adam, running alongside him shouting:

KIDS

Hey Adam! Make us a plane! Come on,
stop!

ADAM

(smiling)

Not now, I'm running late, on my way
back...

4 EXT. CITY. DOWN BELOW. DAY

4

A series of shots shows Adam passing through the half-ruined city and coming into an industrial zone. A sign reads: "*Caution: Oil Leak, Protective Gear Required.*" There's a small shop at the end of an alley lined with ancient buildings. Adam locks his bike and heads toward the shop, his raincoat darkened with black droplets. A sign out front reads: "*Machine and Tool Manufacture and Repair.*"

5 INT. ALBERT & CO. BOUTIQUE. DOWN BELOW. DAY

5

The shop, like the city, is unusual, piled with all kinds of gutted devices (blow-dryers, clocks, typewriters). There's a counter on one side. On the other side, under an oil-stained window letting through only a yellowish light, we find Adam sitting at a table. There's a sort of mannequin in front of him, with a rubber face and an old man's baggy synthetic skin. Behind him we find ALBERT, a 57-year-old man with sad vulnerable eyes, holding an open transistor radio, and PABLO. They're carefully watching Adam's every move. Adam gingerly applies a pink cream to the mannequin's synthetic face. On contact with the cream, its skin grows taut, unexpectedly restoring the mannequin's youth... All three smile. But the moment is cut short as the store door opens and MRS. NATHANSON, a heavysset female customer, comes over, intrigued.

MRS. NATHANSON

Wow! That stuff is amazing, is it for sale?

The effect lasts only a few seconds before it turns unstable. As the mannequin's skin sags again, Albert, Pablo and Adam's smiles fade...

ALBERT

No, it's not quite ready yet.

Pablo takes an old mixer off a shelf and hands it to Mrs. Nathanson. She pulls a tiny glass flask out of her purse.

MRS. NATHANSON

Will this be enough? My husband says it's stainless steel from the main pipeline...

Albert takes the flask and inspects something stuck to the cap. He flips it over: there's a screw stuck to the glass like it wants to fly straight up. He shoots a look at Pablo to close the blinds on the front door. Albert opens the flask and carefully takes out the screw. He hands it to Adam, who weighs it on an "upside-down" scale with one of its platters facing down. Adam sets the screw on the "upside-down" platter as if it would otherwise fly straight up.

ADAM

Three grams.

Satisfied, Albert heads toward a row of various-sized old refrigerators and opens one. The contents, instead of sitting rightside up, are all "stuck" to the underside of the shelves. He puts the screw on one shelf and it sticks to the upper surface. Albert escorts Mrs. Nathanson back toward the exit.

ALBERT

Your tab is settled... See you soon.

MRS. NATHANSON

Thank you, and keep me posted on your beauty cream!

Pablo re-opens the blinds as Mrs. Nathanson leaves. Albert comes back over to Adam, looking at the mannequin...

ALBERT

You hear that? You have got to finish that cream!

ADAM

Albert... It'll be years before I've perfected it! It's a nightmare without the right equipment... Not to mention all the inverse matter I'd need to run actual clinical trials... Plus money for the patent...

ALBERT

I told you, I'm taking care of the patent!

Adam shrugs, unconvinced.

Albert, Pablo and Adam sit at the counter of an old dive bar. An old black-and-white TV attached to the ceiling is playing the opening titles of a game show. A HOST in a tuxedo appears on screen, all smiles.

HOST (O.S.)

And now, for our long-awaited Transworld Lottery drawing! Just one lucky winner is about to get the chance to fulfill their dream: working for Transworld!

The host points his outstretched hand to the ceiling in a disco move. A young hostess spins two enormous transparent spheres that look like planets, one set on top of the other. No one at the bar is paying attention to the show. Ten contestants' faces appear on screen.

HOST (O.S.) (CONT'D)

And for this week's drawing it's our great honor and pleasure to welcome Miss Eden Moore of Transcreative Graphics, a division of Transworld. She'll tell us more about it, but more importantly...

Intrigued, Adam suddenly turns to the television.

HOST (O.S.) (CONT'D)

...She'll tell us all about the job our lucky winner will be getting!

A close-up of EDEN MOORE, her eyes intelligent and compassionate.

EDEN

Our division handles all of Transworld's graphic design needs. Right now I'm working with origami specifically, we're doing...

HOST (O.S.)

(cutting her off)

That sounds fascinating but our audience is dying to know: tell us what job our winner will be getting!

EDEN

We're offering today's winner...

Adam's jaw drops as he looks at her, transfixed.

EDEN (CONT'D)

...A tailor-made position...

Adam stands up and walks over to the screen, totally mesmerized.

EDEN (O.S.) (CONT'D)

...In our department requiring great
dedication and attention to detail,
because origami is...

We hear a drumroll begin.

HOST (O.S.)

It's almost eight o'clock, time to choose
our lucky winner!!!

Close on the two "planets." A few numbered balls drop from the upper to the lower sphere and get tossed around, then spat out one by one. The winning balls line up before us. Tension on every contestants' face. One contestant leaps up and shouts for joy, a dumb-looking guy, arms raised in victory. Eden smiles. Adam, glued to the screen, is bowled over.

ADAM

Eden...

PABLO

(coming up next to Adam)

That's her? Eden?!

ADAM

(riveted to the screen)

Yes... That's her.

Eden smiles one last time, then disappears off screen. Adam turns around and walks to the exit like a zombie.

7 EXT. BAR. DOWN BELOW. DUSK

7

Adam comes out of the bar, takes a few steps then stops and looks up at the sky: barely a few hundred yards above his poor half-ruined city looms another city "mirroring" it: modern, gigantic, magnificent, centered around the imposing Transworld Tower uniting the two worlds. The two cities end behind Adam, where two oceans face one another...

NARRATOR (O.S.)

Well then. I understand your surprise and I must kindly beg your pardon... This all certainly does warrant some explanation. Let's start once more from the beginning...

We segue as the image deteriorates, taking on an old look, like archival footage...

FADE TO BLACK.

BEGIN MAIN TITLES

8 EXT. SAGE MOUNTAINS. DAY

8

Two magnificent river-lined valleys mirror each other, flanked by mountains on both sides. Further away, two oceans face off in the same manner.

NARRATOR (O.S.)

Since the very dawn of time, our two planets have been joined like identical twins. Inextricable, they orbit together around the same sun. Certainly one of the most remarkable aspects of this system is its double gravity. All matter obeys the gravity of its origin world, and never the other...

A group of primitive men reaches a clearing. They form a circle and look "up." Other men appear among the trees up top, just as excited to discover their kin's existence down below.

NARRATOR (O.S.) (CONT'D)

And so, in the Sage Mountains, men from both sides used to congregate and carry out long, fruitful dialogues...

Groups of men up top and down below talk in togas, trading ideas by drawing geometric figures and mathematical formulas in the ground.

NARRATOR (O.S.) (CONT'D)

They soon came to realize that by combining materials from their two worlds, they could offset an object's weight to make it lighter, or even levitate.

A man climbs onto a rock from the opposite world that three other men are holding down with great effort. They finally let go. The man balancing on the rock gradually empties a sandbag until he begins to float up. Both sides are euphoric at the results. Ten feet off the ground, amid all the excitement, the man loses his balance and falls. Without any counterweight, the rock also "falls" inexorably toward its own world, where it nearly crushes someone.

9

EXT. ROAD NEAR BIG CITY . DAY

9

NARRATOR (O.S.)

At first, this discovery led to flourishing commerce between the two worlds.

We see an emissary being carried by porters in an upside down throne, head down. Behind him, a long parade of packages floating like balloons, tethered to buffaloes by ropes.

NARRATOR (O.S.) (CONT'D)

Unfortunately, it was discovered that after a few hours' contact, objects from opposite worlds grew unbearably hot. This prompted many accidents: objects obeying their respective gravities would fall and cause terrible damage.

10

EXT. ANCIENT CITY. DAY

10

An aerial view of a temple destroyed by an enormous boulder, surrounded by an angry mob crying out for revenge.

NARRATOR (O.S.)

The inevitable came to pass: a deadly war broke out.

11 EXT. BOTH WORLDS. NIGHT

11

The two cities on opposite worlds are ablaze, one above the other. It's a nightmarish sight. There's no more sky nor earth, only flames...

NARRATOR (O.S.)

Few survived the apocalypse... Henceforward all trade between the worlds was strictly forbidden. Any attempt to infiltrate from one world to the other was severely punished. For centuries, the two worlds had virtually no contact... Until one fine day, a discovery was made in one of the worlds that ended the status quo: electricity.

12 EXT. STREET. DOWN BELOW. DUSK

12

Pitched in darkness, a group looks up, fascinated by the first illuminated streetlamp up top. This is only a few decades before our story takes place.

NARRATOR (O.S.)

This discovery shook the balance between the two worlds. Henceforth, the world with electricity was known as "up top" and the other as "down below." The lower world soon fell behind the upper world with its technological advantages. Yet a commodity indigenous to the lower world was soon discovered: oil. This resource would prove indispensable to the upper world's development, as it had no oil of its own... The strict apartheid between the worlds was thus relaxed, limited trade was reauthorized...

13 EXT. CAPITALS OF BOTH WORLDS. DAY

13

Enormous boulders are being extracted from a quarry. Steam engines power complex mechanisms used to move these gigantic rocks. A blast of steam whites out the frame, dissolving to reveal a monumental construction site: the Transworld skyscraper bridging the two capitals, with massive pipelines all around it.

NARRATOR (O.S.)

...And a first point of contact was established. One company up top gained exclusive rights to purchase inexpensive oil from down below and sell electricity in return... At a premium. The pronounced wealth gap between the two worlds was thereby magnified... Transworld's power was titanic.

14 EXT. BUILDING. UP TOP. DAY

14

A man from down below manages to yank a large bolt out of a pipeline. An alarm blares. The man climbs along a catwalk and runs off upside-down on its underside, with a bag slung over his shoulder, hanging downward.

NARRATOR (O.S.)

Despite the risk of explosion, inverse matter was the ideal means of heating a house, especially metal which grew hot very quickly. This had a very specific result: desperate and impoverished, many of those down below risked their lives to venture up top and steal the precious metal.

Police close in on the man running upside-down along the catwalk. They chase him, running up the fire escape. The man finally reaches the edge, slips and falls to the capital below, looking into the camera, panicked...

15 EXT. STREET. DOWN BELOW. DAY

15

The image goes back to normal. The man's body lies motionless in an empty street. The bag on his arm now hangs "up." Kids appear, forming a circle around him. The smallest among them, Pato, seizes the opportunity to steal the bag. With the approaching wail of police sirens the kids run off...

END MAIN TITLES

16 EXT. ORPHANAGE. DOWN BELOW. DAY

16

We see a door open and little Adam comes out pushing his bicycle.

NARRATOR (O.S.)

As a young boy Adam had lost both parents to “the Big Blast,” an oil refinery explosion which decimated much of the city. He lived in one of countless orphanages down below.

17 EXT. BECKY’S HOUSE. DOWN BELOW. DUSK 17

Adam approaches a log cabin with a corrugated metal roof. Beyond the forest, the Sage Mountains soar in the distance.

NARRATOR (O.S.)

On weekends, Adam would call on Becky, his great-aunt and only surviving relative.

18 INT. BECKY’S HOUSE. DOWN BELOW. NIGHT 18

Adam sits at a table in the small kitchen. BECKY, a middle-aged woman with a kindly face, makes pancakes while checking an old recipe book (we recognize it as the handwritten book from the opening sequence).

NARRATOR (O.S.)

Adam had two passions: paper airplanes, and Becky’s flying pancakes. He could eat dozens of the latter in one sitting.

Becky pours the pancake batter into a pan, then delicately takes a small jar, opens it and sprinkles the batter with the same pink powder we saw Adam mixing with water in a flask as an adult. She pours out what little powder remains. She shows the empty jar to Adam, who smiles... When she flips the pancake over, it hangs a fraction of a second in the air before falling to the pan.

BECKY

You’ll have to get me some more pollen tomorrow. Catch!

Becky tosses the pancake. It goes floating across the kitchen with stunning lightness, giving Adam plenty of time to position his plate to catch it.

ADAM

I don’t get how your pancakes do that...

BECKY

You wouldn't want me to give away all my secrets, would you? Everything in due time.

(showing him the old book)

It's all in this book... It was passed down to my mother from hers... And of course I would have given it to your mother if...

(Becky and Adam exchange a brief sad look)

When you grow up it'll be yours.

Adam smiles, slathers the pancake with caramel and gobbles it down. Becky puts away the book and closes her little jar of pink powder.

19

EXT. BECKY'S HOUSE. DOWN BELOW. DAY

19

Adam approaches the forest on his bike.

NARRATOR (O.S.)

Becky would often send Adam off to harvest pink pollen from the Sage Mountains. This was the only place where pink bees could be found: bees that fed off flowers from both worlds, and without whom none of this would ever have happened...

The forest entrance is protected by an old barbed-wire fence. Adam rests his bike against a tree. Further off, a small ditch allows Adam to slide under the barbed wire. We hear a peal of thunder in the distance.

NARRATOR (O.S.) (CONT'D)

But Adam had a little secret of his own. He used to go chasing storms up top...

20

EXT. MEADOW. SAGE MOUNTAINS. UP TOP. DAY

20

The same peal of thunder. At the edge of a forest up top, we see a garden party in the distance: a dozen men getting ready to go hunting while women and children set out a large blanket for a picnic. A little ten-year-old girl, EDEN, plays alone with Bobby, her old dog.

NARRATOR (O.S.)

As a child, Eden too would often venture into the forest of the Sage Mountains. Her father, Senator Moore, loved hunting with other high society men up top...

We hear a strange grunting sound from the forest. Bobby goes after it, and Eden follows.

EDEN

Bobby! Come back here!

21 EXT. FOREST. DOWN BELOW. DAY 21

Adam climbs toward the mountain summit. He pauses, seeing dark clouds massing in the sky and beginning to cover the two opposite-facing peaks of the Sage Mountains. Adam smiles. We hear more thunder.

22 EXT. FOREST. UP TOP. DAY 22

Eden reaches the edge of the forest, looking nervous and lost. She stops in front of some barbed wire and a "DO NOT ENTER" sign.

EDEN

Bobby... Bobby!

No answer. Eden slides under the barbed wire and goes into the forest.

23 EXT. FOREST. DOWN BELOW. DAY 23

NARRATOR (O.S.)

That day Adam went much further than usual, and climbed towards the very summit of the Sage Mountains...

Adam reaches the top of a giant sequoia. Another peal of thunder. Adam smiles. A cloud passes right over the treetop and soon covers him in fog. Suddenly it begins to rain, only it's raining "up." Adam takes a wood-and-paper airplane out of his bag and lets it soak up some of the upper world rainwater. The cloud moves on and the rain lets up. Adam releases the plane. It hovers thanks to the water. Carried by the wind, the plane lifts higher and higher, disappearing finally behind a cloud. Adam is thrilled...

Adam hears Eden calling her dog in the distance, but he can't make her out through the clouds.

EDEN (O.S.)

Bobby... Bobby!

The clouds part and we see a little blonde girl running after a dog up top, heading for the peak. Adam climbs down the tree and follows her.

24

EXT. SAGE MOUNTAINS. SUMMIT. DAY

24

Eden reaches the summit and looks around for Bobby, but he's not there. Suddenly she hears more grunting and spins around: a wild boar rushes past her. The animal runs strangely: it hangs floating in the air for several seconds between each leap, wearing strange clogs on its hooves. Eden watches it go past and Bobby chasing after it. The two creatures vanish into the forest. She's about to go after them when she hears a voice:

ADAM

Hey!

Eden looks up and finds Adam. They're each standing on their respective summit, a few yards apart. They exchange a shy look.

ADAM (CONT'D)

Hi.

EDEN

Hi...

They look at each other again. Eden is stunned and very afraid. Adam is stunned too, and very intrigued.

NARRATOR (O.S.)

Eden had never seen a boy from down below. And Adam had never seen such a beautiful girl...

ADAM

You should go. If there's a boar it means there's hunters nearby...

Eden doesn't reply. She looks at him again then hurries off toward the forest. Adam watches her go. Before vanishing among the trees she looks back one last time and gives Adam a tiny smile. He smiles back.

FADE TO WHITE.

25

EXT. SAGE MOUNTAINS. SUMMIT. UP TOP. DAY

25

Snow has fallen on the two summits which are now white. Adam sits on the summit down below, a young man now.

NARRATOR (O.S.)

For years, Adam and Eden met every
Sunday at the top of the Sage Mountains.
Until one day...

Adam scans the horizon. Suddenly he smiles and stands. Eden is there. Adam throws her a rope. We cut to a close-up of Eden's face, a teenager now, lying "upside down" against a rock shaped like a wave. Adam stands under her, his head level with Eden's face. She brings a spoonful of pink honey to her mouth and smiles. We reverse on Adam, grimacing as he tries to catch the seeds of a pomegranate, which fly up as soon as he plucks them off the rind. A few drops of pomegranate juice escape from his mouth, dripping up.

EDEN

There's nothing better in the world...

Adam nods... Eden grazes his still-wet lips with her finger, tasting the last drop. They look at each other and then, without a word, kiss passionately. We hear a puppy barking. Eden opens her eyes.

ADAM

Ah ah ah, eyes closed!

Adam pulls a small puppy from a bag. Eden takes him, opening her eyes.

ADAM (CONT'D)

His name's Peto...

Eden squeezes him tight. It's starting to snow around them. With the wind blowing, we can't tell which way the flakes are falling. Eden climbs onto Adam's back.

They come out from under the rock and take giant leaps, buoyant from the union of their respective weights, laughing like children in the snow. Suddenly Adam stops short, peering nervously behind a tree.

EDEN

What is it?

ADAM

I thought I saw something.

Night is beginning to fall. Adam looks out. The wind has picked up and the snow is dumping heavily, making strange shapes in the air like ropes winding and uncoiling. We hear gunshots in the distance followed by an awful groan.

ADAM (CONT'D)

More hunters. We better go.

Adam starts lowering Eden along with Peto in a duffel bag. Suddenly a shot rings out. The impact snaps off a piece of rock near Adam.

EDEN

ADAM!!!

Despite his fear, Adam doesn't let go of the rope. Another shot rings out. The rope splits in two. Eden, still nine feet off the ground, falls and strikes her head on a rock.

ADAM

EDEN!

More bullets start flying all around him. Adam runs and hides behind the trees further down. A hunting party arrives. One of the hunters, a man with a thin mustache, WILLIAM LAGAVULIN, scowls as he gazes toward the summit down below.

HUNTER #1

Did you see that? She was talking to a boy from down below...

LAGAVULIN

Yes, they're worse than dogs...

Eden doesn't move but her duffel bag wiggles around, hanging "up" with Peto whimpering inside.

A little trickle of blood stains the immaculate snow behind Eden's head. Adam watches, hidden behind the trees. Another hunter arrives, SENATOR MOORE, 70. He rushes over to Eden's side.

SENATOR MOORE
(to Lagavulin)
What the hell have you done?! Are you
crazy, she's my daughter!

Eden's father cradles the unconscious girl in his arms, devastated and furious. He shoots a hard look at Lagavulin.

SENATOR MOORE (CONT'D)
We need to get her to a hospital...

He goes off, carrying his daughter in his arms. Most of the hunters go with him. Something moves among the branches. Lagavulin and another hunter look over and start shooting. Suddenly Adam comes out from behind a tree, leaps over a fallen tree with surprising agility and disappears into the dark forest. Lagavulin lowers his rifle.

LAGAVULIN
It's not the first time we've seen him
loitering around here. I'm going to make
sure the area gets cleaned up once and
for all!

Lagavulin shoots a dark look at the summit below then goes off.

26

EXT. BECKY'S HOUSE. DOWN BELOW. DUSK

26

A fire is lit. Adam and Becky are forcibly led off by soldiers as her house goes up in flames like a tinderbox.

ADAM
NO!!!

They're split up and Adam is pushed toward a detainee truck.

BECKY
What are you doing?!

SOLDIER

He's been charged with attempted kidnapping of an upper-world citizen. He'll do ten years at least!

Becky frees herself and gives Adam the old manuscript... Two men in civilian dress grab hold of Becky and drag her toward a black car. She screams. Adam struggles to go help her, but a soldier rams him in the stomach with his rifle. Becky is thrown into the car and Adam is thrown into the truck. They exchange one last intense silent look. As the truck starts off, Adam watches the Sage Mountains recede...

NARRATOR (O.S.)

Becky disappeared that day and was never heard from again. Adam was forbidden to leave his orphanage for several long years... During that time, the Sage Mountains were militarized, and the suppression of "infiltrators" grew even more horrendous...

FADE TO BLACK.

27

EXT. LIBERTANGO. NIGHT

27

A cable shuttle leaves from a modern building up top, traveling down to the roof of an old theater: the Libertango.

NARRATOR (O.S.)

Eden fell into a coma for nearly a year... When she awoke, she had lost all memory of her past. To avoid a prison sentence, she was sent to a boarding school. All that remained of her past was a melancholy only lessened now and then by music...

28

INT. LIBERTANGO. NIGHT

28

We find Eden's face, as an adult, bathed in golden shadows. Her beauty is striking and endearing. An old, slightly out of tune piano starts playing a gentle, mournful tango. Eden holds a glass upside down with liquid floating against its upper surface.

She brings the rim to her lips and drinks the liquor, “bottoms up.” A wider angle reveals her sitting alone at one of many tables in a large space with an impressive window looking out over two cities... A man comes up and offers Eden an inviting hand. She looks him over, then takes his hand and stands. We’re in an old theater turned dance hall with a bar area set up on the ceiling, the floor for those up top. An enormous chandelier “hangs” from the center. Since the ceiling is forty feet high, contact between the two worlds is limited to sharing the same music. Halfway up along all four walls, a yard-wide vent circles the room. Couples are dancing to the tango orchestra playing down below. Other instruments have joined the piano. Eden and the man start dancing among the other couples. Her tango style is unusually intense and emotional. She’s a great dancer. But the man isn’t to be outdone: their dance grows increasingly passionate, becoming a seduction. The tango ends and Eden goes off with the man, disappearing into the shadows.

29

INT. LAGAVULIN’S OFFICE. TRANSWORLD. DAY

29

We recognize William Lagavulin, 65, seated at a large desk. Behind him, an overwhelming and dizzying view of the interior of the Transworld Tower. He’s on the phone, facing out.

SPEAKERPHONE (O.S.)

...Look William, our share price is down and the chairman wants to see a change. There’s been rumblings on the board about your age...

LAGAVULIN

(turning around)

Our share price has nothing do with my age! We just lowered wages for our workers down below, it’ll show up in next quarter’s earnings...

SPEAKERPHONE (O.S.)

If you say so... You know your responsibilities.

LAGAVULIN

Yes, just as well as you know yours.

(he hangs up)

Asshole.

The intercom buzzes.

INTERCOM (O.S.)

Mr. Stunt is here to see you.

LAGAVULIN

Send him in.

MR. STUNT comes in, 47, a bland bureaucrat without any great ambitions. He stops at the desk as Lagavulin finishes leafing through a report.

LAGAVULIN (CONT'D)

(not looking up)

Yes?

STUNT

We've had a very unusual request. A research proposal for an extremely innovative product... That I think could bring massive sales.

LAGAVULIN

(looks up)

Are you in marketing now?

STUNT

No sir, not at all, I just think...

LAGAVULIN

Maybe you want my job too?

STUNT

No, sir, I just...

LAGAVULIN

Then do your own job and let's see some increased productivity on Floor Zero. What's the product?

STUNT

A beauty cream that uses inverse gravity to create a face-lift effect.

Lagavulin's interest is immediately piqued. But he doesn't show it.

LAGAVULIN

It doesn't heat up?

STUNT

Just a very pleasant warmth. I think there's immense potential, there's just one minor issue and a bit of refining to do. It's still in an experimental phase.

LAGAVULIN

What's the minor issue?

STUNT

(uneasy)

The inventor is from down below...

LAGAVULIN

From down below?!

(Stunt nods)

You know that's in direct violation of company policy?

STUNT

Yes, but the idea seems so...

LAGAVULIN

And you call that a minor issue?

STUNT

I didn't mean... It's just that... I'm sorry...

Stunt is about to leave but Lagavulin narrows his eyes, getting an idea.

LAGAVULIN

Wait. Here's what we'll do: hire him but don't list him as an inventor, just as an adapter.

As soon as the product's up and running, fire him.

STUNT

Perfect! Thank you sir!

30 EXT. ENTRANCE. TRANSWORLD. DOWN BELOW. DAY

30

Adam, as an adult, gazes up at the ultramodern Transworld Tower looming before him. Jets at the midpoint continuously water the point where the two halves meet to keep the building cool. A constant drizzle hangs around the building, combining with steam clouds and sunlight to produce a strange play of light. The tower joining the cities is a spectacular sight to behold. Adam takes a deep breath, crosses the military perimeter restricting access to the building and merges with the crowd of employees heading in.

31 INT. MAIN HALL. TRANSWORLD. DOWN BELOW. DAY

31

A vast hall with a row of checkpoints and semi-transparent security hatches behind them, each containing hundreds of scales. Employees are stripping down in front of SECURITY GUARDS before continuing on their way in identical grey work uniforms. Adam comes up to one of the security guards and hands him his papers.

SECURITY GUARD
New?

ADAM
Yes...

SECURITY GUARD
What floor?

ADAM
Zero.

The security guard studies him, surprised.

SECURITY GUARD
Clothes off, please.

Adam removes his shirt, then his pants. The guard lays each garment on a scale, marking its exact weight. Adam then stands in front of an X-ray screen wearing only his boxers and a T-shirt. The guard nods and hands him a badge and his uniform, which Adam puts on.

32

INT. ELEVATOR/RECEPTION AREA. FLOOR ZERO. DAY

32

Adam stands in an elevator. The floors go from -147 to 166 with Floor Zero in the middle. The light indicates floor -2, then -1 and finally 0. The familiar “ding” of opening doors. Adam nervously checks himself in the mirror then steps out. There’s an enormous door at the end of the hall with a time clock beside it and a severe-looking SECRETARY sitting behind a large desk.

ADAM

Hello, my name’s Adam Kirk... I’m new...

She looks him over, then checks her files.

SECRETARY

Right... You’re in Station 67. Here.
(hands him a punch card,
indicates the time clock)

Go right ahead.

Adam takes the card, nods politely and walks off. He approaches the time clock and inserts his card: the enormous door opens.

33

INT. DEPARTMENT OF PATENTS & INVENTIONS. FLOOR ZERO. DAY

33

Adam’s jaw drops as the spectacle of Floor Zero unfolds before him. The Transworld Tower’s only “double” floor, Floor Zero is an astonishing place, an Escher-like labyrinth with hundreds of desks mirrored on the floor and ceiling, sixteen feet apart, so someone standing “right-side up” and another “upside down” would find their faces about six feet apart. The pace is hectic, employees coming and going down rows of cubicles. All employees down below are wearing the same grey uniform; those up top, on the other hand, are dressed normally. Two MEN are talking above Adam.

ADAM

Excuse me, where can I find Station 67?

MAN UP TOP

Third aisle down.

Adam gets lost in the labyrinth of cubicles, finally finding Station 67. He looks around, then sits and starts taking things out of his briefcase. There’s a bottle of Transcola on Adam’s desk, fresh out of the refrigerator.

Adam opens the bottle, which promptly empties straight “up.” Adam panics and promptly covers the bottle. His uniform and face are soaked. Everyone around him is laughing.

MR. BORUCHOWITZ (O.S.)

Don't worry, they do that to all the
newbies...

Adam looks up to find BOB BORUCHOWITZ, 56 well-worn years, face glimmering with sweat. Bob finishes wiping off the Transcola that dripped “up” onto his desk.

MR. BORUCHOWITZ
(CONT'D)

Name's Bob, Bob Boruchowitz. You are?

ADAM

Adam. Adam Kirk.

MR. BORUCHOWITZ

If you need anything, just let me know.

ADAM

Thanks.

A secretary up top, MISS MACWIRED, comes looking for Adam. She frowns, seeing that he's soaked.

MISS MACWIRED

Please follow me... The General Manager
is ready to see you.

Bob signals Adam he's got something stuck to the back of his jacket. Adam finds a piece of paper that says: “*Shirt-wetter.*” He peels it off and leaves.

Adam follows Miss Macwired on the opposite floor. She looks back every now and then, checking to make sure he's still with her.

MISS MACWIRED

Come see me on your way out and give
me a list of materials you'll be needing for
your work. I'll also give you your different
access badges and cafeteria tickets... See
you later.

They reach the Floor Zero General Manager's office. It's elevated off the ground: a small staircase leads to the "double height" door, accessible to both worlds. Adam knocks on the door.

35

INT. MR. STUNT'S OFFICE. PATENTS & INVENTIONS. DAY

35

STUNT

Yes, yes, come in Mr. Kirk.

Adam enters. Stunt is sitting above him at the end of the room. Adam steps forward.

STUNT (CONT'D)

(examining his files)

This beauty cream idea of yours seems quite promising... Your application was approved... As you know, these positions are rare and coveted. For someone from "your side" it's altogether unheard of... Have a seat and fasten your seatbelt.

Adam sits in the only chair down below. Stunt indicates for him to fasten his seatbelt. Adam does so. Stunt presses a button. Adam's chair rises on a telescoping shaft. From Stunt's point of view it appears to be coming down. He stops the mechanism with Adam six feet off the lower floor, their faces now at eye level, but facing opposite ways.

ADAM

(looking toward the big room)

But what do all those other employees on my floor do?

STUNT

They're merely... "adapters." They adapt our products for your world... You, on the other hand, I insisted you be given a real chance... Company policy doesn't presently allow someone... Such as yourself to hold such an important job, but we're going to make an exception. Don't let me down! But understand we make sure to scrupulously observe full separation between worlds here, young man.

(MORE)

STUNT (CONT'D)

No unnecessary contact with those up top. Stick to your job and all will be well.

(hands Adam a contract)

You have two weeks to show initial results and prove your project's merit. No time to waste! If your project pays off we'll see about a quarterly contract... Maybe even biannual!

Stunt takes the contract after Adam signs it.

STUNT (CONT'D)

Now, our rules are quite strict. You'll be working with upper world materials. Absolutely no inverse matter may leave the building. You'll be scrupulously searched and weighed every time you leave. If you're found with inverse matter you'll be fired and jailed on the spot. But I'm sure this won't happen in your case, Mr. Kirk... All right then, off to work!

Stunt presses the button, lowering Adam back down.

STUNT (CONT'D)

You're lucky, Mr. Kirk, very lucky! Don't let us down! You have two weeks!
Remember: two weeks!

36 EXT. FLOOR ZERO. TRANSWORLD. DAY

36

An aerial view shows us the central part of the building in all its majesty. Way down below we can see the lower world. The camera comes spiraling toward the building.

37 INT. EDEN'S OFFICE. TRANSWORLD. DAY

37

The studio where Eden works is an incredible space: a workshop filled with dozens and dozens of origami figures on shelves. There's a large table in the middle stacked with huge sheets of white paper and the walls are plastered with pink Post-It notes. Eden is working carefully on a large origami sculpture representing Transworld. Her neighbor, PAULA, the same age as Eden, glasses, speaks without looking up from her computer.

PAULA

You remember we have a staff meeting
this afternoon, right?

EDEN

We do?

PAULA

Yes, and performance reviews
Thursday...

EDEN

(sighs)

Staff meetings, performance reviews... It's
all such a waste of time! These
Transworld bureaucrats drive me crazy
sometimes...

PAULA

(smiles)

You drive them crazy too. Heads up, here
comes your not-so-secret admirer...

KEVIN, a young man with a sympathetic face and little confidence,
comes to deliver and pick up interdepartmental mail.

KEVIN

(to Paula)

Morning Paula.

(to Eden, anxious)

Morning Miss Eden... I mean, Miss
Moore...

EDEN

Eden's fine, Kevin.

KEVIN

(surprised, even touched)

You remembered my name.

Eden shoots a scornful look at both Kevin and Paula.

EDEN

Contrary to popular belief, I don't forget
everything! Just a small percentage of
things that aren't usually that important...

PAULA

Like my birthday last week...

EDEN

...And an even smaller percentage of things that are very important, like Paula's birthday.

(indicates her wall
covered with Post It
notes)

That's why God invented Post It notes!

KEVIN

(to Eden)

Hey, I saw you on TV by the way... You were great.

EDEN

(slightly bitter)

Thanks. But you know what? The guy who won, who was supposed to work for us, yesterday I found out they put him to work cleaning toilets!

KEVIN

(hanging around, a little
awkward)

So do you, um... have your time card?

Eden realizes she forgot to turn in her time card. She hands it to Kevin, a little embarrassed.

KEVIN (CONT'D)

Bye Eden.

EDEN

Bye.

As soon as he's gone, Eden resumes focused work on her origami. Paula gives her a lovelorn look, pining as if she were Kevin.

PAULA

"Bye Eden..."

(frankly)

You just made his day.

They smile and share a knowing look.

38

INT. ADAM'S OFFICE. TRANSWORLD. DAY

38

Adam is back at his desk. A sour, tiny man, MR. TENET, shows up, escorted by an imposing security agent pushing a large refrigerator.

MR. TENET

Mr. Kirk? Here is your allocation of inverse matter.

Tenet opens the refrigerator and meticulously removes the inverse matter, held in tiny cloth bags hanging upside down. He opens a smaller refrigerator behind Adam's desk, puts the inverse matter inside and hands Adam the key.

MR. TENET (CONT'D)

And here is the key to your personal supply. From this moment on, you are fully liable for the matter in your custody.

Tenet has Adam sign a receipt, then turns and goes off, followed by the security guard pushing the large refrigerator.

MR. BORUCHOWITZ

Pssst! Hey!

(off Adam's look)

One o'clock. Shall we get lunch?

39

INT. SMOKING ROOM. TRANSWORLD. DAY

39

The smoking room is set up with opposite-facing couches in both worlds. There's a reduced gap between "floors," so employees on either side can sit virtually face-to-face, their faces almost at eye level. Large vents line the walls halfway up, sucking out both worlds' smoke. Adam and Bob sit on their respective couches in the empty room. Boruchowitz lights a fat cigar.

MR. BORUCHOWITZ

You see, it's empty! No one at the company smokes any more!

ADAM

Thanks for earlier.

MR. BORUCHOWITZ

Don't mention it. You know, people have a funny way of thinking here. They don't like anyone different. Take us: you're from down below and I'm old and fat! But forget it, they're all a bunch of morons anyway...

(conspiratorial wink)

It's every man for himself here. Do you know about company policy?

ADAM

No...

MR. BORUCHOWITZ

Every quarter, the ten worst-performing workers in each department get fired. Doesn't exactly encourage camaraderie... What's your area?

ADAM

Antigravity.

Bob looks intrigued.

ADAM (CONT'D)

There's a number of potential applications for both our worlds...

MR. BORUCHOWITZ

Sure... Definitely... I'm sorry, can I ask you a little favor? Could you get me some stamps?

ADAM

Excuse me?

MR. BORUCHOWITZ

Stamps. I've got one of the largest stamp collections up top... If you could get me some stamps from your side...

ADAM

Sure, I suppose...

MR. BORUCHOWITZ

Sorry, you were saying... Antigravity?

ADAM

I'm working on a beauty cream.

MR. BORUCHOWITZ

Hmm... Well you can count on me. Expert in conductivity and computer programming. Don't hesitate to ask! After twenty years here I've got nothing to lose!

ADAM

Well actually, I do have a favor to ask... Could you help me get in touch with an employee up top? Her name's Eden Moore...

Boruchowitz gets a mischievous gleam in his eye.

40 INT./EXT. TRANSWORLD TOWER. DOWN BELOW. DAY 40

Adam is searched and weighed before leaving Transworld.

41 EXT. CITY STREETS. DOWN BELOW. LATE AFTERNOON 41

Adam pedals home on his bike. Behind him, we see the upper world whipping past in the background, its street lights gradually winking on.

42 EXT. BAR. DOWN BELOW. DUSK 42

Adam passes the Albert & Co. shop. There's a small neon-lit bar at the end of the alley. In the distance, we see the two oceans facing each other.

43 INT. BAR. DOWN BELOW. DUSK 43

Pablo and Albert are sitting at the bar with Tommy, Pato and the other street kids behind them. They're all glued to the TV with tense expressions. On screen we see three men wearing hoods, with nooses around their necks. They're "upside down" in relation to the rope. Suddenly the trap door opens and the three bodies fly up, hanging suspended by the neck in the air like balloons.

NEWSCASTER (O.S.)

The three fugitives arrested last week were hanged this morning at dawn. Tensions between our two worlds went up a notch this afternoon. Now we take you to a senior executive at Transworld for a statement...

LAGAVULIN

(standing in front of
Transworld)

The problem is simple: they're trying to cross every day now. We can no longer tolerate the relentless sabotage of our pipelines. For this reason we've urged the government for the authority to secure our own facilities by our own means. From this moment on, anyone attempting to enter our world through Transworld facilities will be shot on sight.

JOURNALIST

Is that a threat?

LAGAVULIN

Not at all. It's a fact. We're doubling company security beginning today. Anyone from down below caught in the act will be executed without trial.

NEWSCASTER

And that's all for tonight, thanks for watching DW1.

Adam enters and joins his two friends. Albert downs his drink, shoots Adam a dark look and turns the other way. Adam turns to Pablo, who merely shrugs. On TV, an ad for the Transworld Lottery comes on. The host speaks to the camera in his tuxedo, all smiles.

HOST (O.S.)

One lucky winner will get the chance to go up top and fulfill everyone's dream: working for Transworld! Don't forget, just one week left to submit your applications! You have to play to win!

PABLO

So? What's it like at Transworld?

Adam looks at the TV as a chorus of employees on screen shout:

EMPLOYEES (O.S.)

Transworld! Happiness from top to
bottom!

ADAM

Just like the ad says...

Albert glares at him.

ALBERT

I'll bet it is! Transworld's the worst thing
that ever happened to us! And now you're
one of them! Even worse, you're giving
them your golden goose for peanuts!
Those people are vultures!

ADAM

Hey! What's this all about? I had to get
into Transworld! Albert... Let's not go
through this again...

ALBERT

Yes, let's. Adam, we could've built an
empire with your idea!

ADAM

With no way to pay for a patent? And no
money to develop it? Have you looked at
us lately? We're losers, Albert. That's
what we're taught from day one and the
worst part is, it's true! We're losers! Face
it!

ALBERT

LOSERS?! SPEAK FOR YOURSELF! ALL
YOU'RE GONNA DO IS GET YOURSELF
KILLED! IS THAT WHAT YOU WANT?!!

Vexed, Albert gets up and exits. He turns back to Adam just before
leaving.

ALBERT (CONT'D)

I gave you everything. I treated you like my own son... I never thought you'd let everything fall apart like this, for some stupid childhood fantasy!

Albert slams the door on his way out.

44 EXT. BAR. DOWN BELOW. NIGHT

44

Albert hurries off. Adam follows him.

ADAM

Albert! At least let me explain... She's what's kept me going all these years! She's the only dream I still have!

(Albert doesn't turn around; Adam stops, emotional)

Besides, that pink powder isn't yours or mine. It's my great-aunt's legacy... AND I'LL DO WHATEVER I HAVE TO DO FOR HER! YOU HEAR ME? DON'T THINK I FORGOT WHAT TRANSWORLD DID... IF ANYONE DESERVES THEIR REVENGE IT'S ME! MAYBE THEY TOOK YOUR PATENT, BUT THEY TOOK MY WHOLE FAMILY!!!

Albert stops and turns to him.

45 EXT. SEASIDE. DOWN BELOW. NIGHT

45

Albert, Pablo and Adam sit on the seawall looking out, their three silhouettes carved against the two oceans which seem to merge with the sky at the horizon. The moon is reflected in both oceans.

ALBERT

Okay... So what's your plan?

ADAM

I don't know yet... I'm working on it.

PABLO

You've seen her, right?

ADAM

No. But she's there... Just a couple floors above me...

PABLO

Are you sure it's worth it? I mean it's been more than ten years since you saw her.

ADAM

Nine years. It's been nine years...

Pablo drops it. He throws a rock in the ocean, gets up, shoots Adam a dark look and leaves. Adam looks up top, pensive. Albert sighs, concerned. In the distance, a shooting star flies between the two oceans, seeming to crash down into the water.

46

INT. LIBERTANGO. NIGHT

46

We're back in the old-fashioned club with patrons up top and down below. The pianist down below is playing a tango. The waiter brings two more "Upside Downs" to Paula and Eden, sitting at a table near the dance floor. There are already several empty glasses in front of them.

EDEN

Thanks Fernando...

Paula drinks upside down and spills on her face, getting the drink up her nose. The girls burst out laughing. Eden shows her how it's done.

EDEN (CONT'D)

Trust me... Two or three more and you'll get the hang of it.

Paula laughs and looks around, amused by the unusual mix of people.

PAULA

I always wondered who came here... Looks like it's really happening down there, huh?

Most of the noise is from down below where there's a big crowd drinking and dancing. Up top is less crowded but still the same "loose" atmosphere.

EDEN

My father would roll over in his grave if he knew I came here! The music's great... Besides, I think there should be more places like this...

PAULA

(shaking her head)

You sure dance to your own drummer, Eden.

EDEN

Speaking of dancing...

Eden downs her drink, stands and offers Paula her hand. Paula smiles, downs her own drink and takes Eden's hand. The girls go out onto the dance floor, which they have to themselves. Eden tries to teach Paula how to tango, but the alcohol isn't helping... They're laughing the entire time.

47

INT. MR. STUNT'S OFFICE. TRANSWORLD. DAY

47

A title at the bottom of the screen reads "A few weeks later." Adam stands upside down on the ceiling, facing a dozen upper-world suits including Lagavulin and Stunt. Adam has a dog on a leash on the floor below him (Attila, a huge Neapolitan Mastiff with incredibly rumped flesh). He climbs a stepladder, takes out a jar of cream and spreads it liberally over the dog's face. To the group's astonishment, Attila's wrinkled skin instantly grows taut. Reactions are unanimously enthusiastic. Lagavulin gives Stunt a very satisfied look.

EXECUTIVE #1

Is the pink color deliberate?

ADAM

No, it's caused by a chemical reaction...

LAGAVULIN

How long does the effect last?

STUNT

(uneasy)

Right now, not long enough. We'll soon be starting clinical trials on human subjects. Obviously we'll start with a sample of women from down below.

Lagavulin whispers something in Stunt's ear, then turns to Adam.

LAGAVULIN

You're pretty clever for someone from down below. It's quite a pleasant surprise. Surely you realize you're a unique case... Now I'll need very quick results. I'm counting on you!

ADAM

Yes sir, you can certainly count on me.

Attila's face begins to quiver, unstable.

STUNT

Thank you Mr. Kirk, that will be all.

48

INT. ADAM'S OFFICE. FLOOR ZERO. TRANSWORLD. DAY

48

A close-up of Attila's face making exaggerated and laughable expressions.

MR. BORUCHOWITZ

What did they do to you?! Come to Uncle Bobby...

Attila jumps on him: apparently it's love at first sight.

MR. BORUCHOWITZ

(CONT'D)

So? Are they letting you stay another week?

(off Adam's look)

I'm kidding!

(giving Attila a dog biscuit)

Look what Uncle Bobby brought you...

Adam's desk is now covered with measuring instruments and various other devices. Attila is perched above him, her leash hanging down to Adam's desk. With great concentration, he unpacks a sophisticated silicone mannequin's head with wrinkled and sagging flesh, all covered in sensors. There's laughter up above.

COLLEAGUE UP TOP #1

Is that beauty cream for Mardi Gras? You should try some on Miss Macwired!

COLLEAGUE UP TOP #2

Maybe they've got different standards of beauty down below! Bigger the better!!!

Bob signals Adam to pay them no mind.

MR. BORUCHOWITZ

Don't let them get to you... They're jealous, that's all.

(checks his watch)

I'm off. Are you staying late?

ADAM

Yes, I'm just finishing something...

MR. BORUCHOWITZ

You know they don't pay overtime, right?

(laughs at his own joke)

All right, have a good weekend... Don't work too hard!

Adam watches Bob go, then opens his refrigerator and takes out two rods of inverse matter "stuck" to the upper surface. He looks around to make sure nobody's there, then uses a little saw to slice the lead rods. He discreetly stows the halves under his desk: their inverse gravity makes them "stick" to the underside. He puts the rest of the rods back in the fridge.

49

INT. LAGAVULIN'S OFFICE. TRANSWORLD. DAY

49

Eden stands uneasily across from Lagavulin as he studies an origami sculpture of Transworld, the two cities and the pipelines between them. There's something unavoidably artistic about the piece which doesn't quite fit with its strictly promotional function.

LAGAVULIN

There's a little too much detail down below, isn't there?

EDEN

No more than up top...

LAGAVULIN

You've done your research down there,
haven't you?

She gives him a careful look, not sure where he's going with this.

LAGAVULIN (CONT'D)

I used to go hunting with your father. You
really don't remember me, do you?

EDEN

(quiet)

I'm sorry, ever since my accident...

LAGAVULIN

I know, Eden. I was there that day.

Eden is slightly thrown but tries not to let it show.

LAGAVULIN (CONT'D)

You know, your father was a very
generous man and a great senator... We
were able to help each other a great deal.

EDEN

(uneasy)

What do you mean?

LAGAVULIN

Well, he was a little more... Liberal than
me, but as a politician and a
businessman, we had to work together...
Anyway... I hear you're the best worker in
your division. That's why I want you to
work directly for me. I'm going to present
a project to the chairman and I'd like you
to make something special... A face that
rejuvenates...

EDEN

(intrigued by the
challenge)

A piece of origami that gets prettier?

LAGAVULIN

I'd like a pop-up book that as it opens reveals a face growing younger and more attractive... Can I count on you?

EDEN

(smiles)

I'll make sure it doesn't slip my mind.

LAGAVULIN

It's nice to see how well you've recovered, Eden. Without our mistakes, what would be the value of our youth?

Lagavulin smiles then returns to his work, indicating their meeting is over.

50

INT. ADAM'S OFFICE. FLOOR ZERO. TRANSWORLD. DAY

50

Adam takes half a lead rod and places it on a sort of mill. A little bag at the end of the machine begins to fill up with filings and float up like a helium balloon. Adam holds a box lined with pink scotch tape over the bag and opens it. The filings pour up into the box, sticking to the tape. Once this is done, he carefully rolls up the metallized tape and puts it in his briefcase. On his knees, he goes to take the other half from under the desk, but burns his hand, the "inverse matter" having already heated up from contact with the desk. He lets go and the rod immediately "re-sticks" to the underside of the desk. Adam uses a handkerchief to recover the rod and stows it in his briefcase. Then he stands and looks around the vast Floor Zero all around him. It's completely empty.

51

INT. EDEN'S OFFICE. TRANSWORLD. DAY

51

Eden's office is also empty. Her phone is ringing. Paula picks up.

PAULA

Hello? She already went home... Yes, that's right... You can come by and tell her about it... Sure, tomorrow's fine... Okay... How do I spell that? Bo-ru-cho-witz. Got it.

52 INT. FLOOR ZERO. TRANSWORLD. DAY 52

Adam hangs up Bob's phone. He's propped a chair on the desk to reach the receiver up top, standing precariously in the middle of the vast empty floor. Back on the ground, Adam grabs his briefcase, which wants to fly up from the negative weight inside, tucks it under his arm and goes out the service exit, with an extra spring in his step from the ballast in his briefcase.

53 INT. OUTSIDE MAINTENANCE ROOM. TRANSWORLD. DAY 53

Two identical staircases, one up top, the other down below, meet like mirror images at a "double height" landing dominated by a set of doors shared by both sides. Adam comes up the stairs, looks around to make sure he's alone, then opens the door and enters the maintenance room.

54 INT. MAINTENANCE ROOM. TRANSWORLD. DAY 54

A small room filled with brooms and other maintenance products. Adam, sitting upside down on the ceiling, opens a vent, takes out a lead rod and slides it into a waistbelt under his shirt, already weighted with several other rods. He stands, hops on one foot and floats very gently: he doesn't have enough ballast. He sits back on the ceiling and reaches back into the vent. He takes out a pair of "weighted" shoes and puts them on. Now he weighs enough. He studies himself in a small mirror: his vest is billowing upward, so he fixes it with some metallized tape. Aside from his hair falling "up," everything looks impeccable. The only problem is he's burning up, sweat beading on his forehead. He unbuttons his shirt collar.

ADAM

Hello Eden... It's me, Adam...

Not entirely convinced, he wipes the sweat off his forehead.

55 INT. AMNESIAC SUPPORT GROUP. NIGHT 55

A dozen people are sitting around in a circle of chairs. One man is talking, his voice full of emotion.

AMNESIAC

My daughter keeps asking me about our past, how can I explain that her mother left me because... I turned into a total stranger?

He breaks down in tears. Everyone holds hands.

MODERATOR

Thank you for sharing that, Paul. Now let's focus on our own experiences.

Everyone in the group looks down. Only Eden peeks up, checking out the people in the room. The moderator looks up and smiles at Eden, next to the man who just spoke.

MODERATOR (CONT'D)

Okay. Today we have someone joining us for the first time. Hello, Eden.

Everyone turns to her.

EVERYONE

HELLO, EDEN!

Eden looks at them all, intimidated. They're all waiting.

EDEN

Hi...

(the moderator gives her
an encouraging look)

...My name is Eden, Eden Moore. I had a head trauma when I was a teenager. Everything before then is gone. Poof! Like it never happened. Sometimes, tiny things come back to me in dreams... But I'm never sure if they're real or I'm making them up. Mostly it just feels like there's something missing. It's frustrating, and I can't explain why but it scares me a little. The thing is, whatever I'm missing... I know it's in here!

Eden touches her head.

MODERATOR

Very good. This is what we call retrograde amnesia...

(he turns to a young man)

Jimmy suffers from a similar condition.

EDEN

Even today my memory's like a sieve... It's like my mind deliberately wants to block something out. Work can be rough... I'm not the world's greatest employee...

MODERATOR

You also suffer an amnesia similar to Mrs. Kieffer's, albeit a milder version. It's called anterograde amnesia...

He turns to an elegant woman sitting to Eden's right, holding a lapdog in her arms.

MRS. KIEFFER

(cutting him off,
enthusiastic)

Yes, that's right!

MODERATOR

This type of amnesia typically blocks out events immediately following the trauma...

MRS. KIEFFER

Yes, exactly!

MODERATOR

It also affects short-term memory...

MRS. KIEFFER

YES, YES, EXACTLY!

(suddenly her tone
changes, she looks at
the mediator then turns
to her neighbor)

What did he say?

56 EXT. ALBERT & CO. BOUTIQUE. DOWN BELOW. NIGHT 56

Establish.

57 INT. ALBERT & CO. BOUTIQUE. DOWN BELOW. NIGHT 57

The shop is the street's only light source. Above, the city up top sparkles with thousands of lights. Albert and Pablo are tailoring, trying to improve Adam's getup.

ALBERT

In an emergency, just use water to cool down a little...

(Adam nods)

Remember, you won't last more than an hour with these counterweights on you.

ADAM

I know, I know...

Pablo finishes sewing the vest's special pockets and hands it to Adam, who tries it on. He checks himself out in the mirror, satisfied. Then he turns to Pablo, who gazes up top.

ADAM (CONT'D)

What's the matter?

PABLO

What's your plan? Dress up in disguise, show up for the meeting... And then what?

ADAM

Then what? I don't know... I want to see the look on her face when she sees me!!!

PABLO

Jeez...

ADAM

What do you mean, "jeez?"

PABLO

(dripping with sarcasm)

So let me get this straight: She sees you, she throws herself in your arms, says she loves you and never forgot about you... Then, since you're starting to burn up, you tell her you love her too, but you have to go, and if you don't get caught or shot maybe you'll see her again in ten years! Besides, you really think she waited for you? We're from DOWN BELOW! GET IT? I bet she calls the cops the second she sees you... Christ, do you realize what happens if you get caught? Why are you all so obsessed with those jerks? My brother was the same, he went up and never came back! You want to end up like him?

Pablo slams the door as he leaves. Adam turns to Albert, who shrugs.

58

INT. SMOKING ROOM. TRANSWORLD. DAY

58

Adam and Bob are sitting in their usual spots, one above the other. Bob gently opens a small box, extremely focused. An array of stamps cascades out, falling toward Adam but held by little wires so that they form a sort of hanging cloud. Bob studies the stamps, fascinated.

ADAM

I tied them so they wouldn't fly off...

MR. BORUCHOWITZ

(like a kid with a box of chocolates)

I don't believe it! The headless man... Where did you find all these?

ADAM

I was an amateur collector as a kid...

MR. BORUCHOWITZ

Here, I brought everything you requested.

ADAM

I added a few items to the list...

Bob pores over Adam's list.

MR. BORUCHOWITZ
Hairspray... What for?

ADAM
I'm putting together a little museum on the upper world.

Adam flashes a sly grin. Bob gives him a canny look.

MR. BORUCHOWITZ
Adam... You know I'm your friend. You can trust me for anything... You know that, right?

ADAM
Of course.

MR. BORUCHOWITZ
Excellent. That's all I wanted to hear...
Someday, you'll tell me a little more about this museum of yours...
(gives a conspiratorial
wink)
So, have you got any more stamps?

ADAM
I still have my grandfather's albums...

Bob's eyes go wide with envy.

59

INT. CHAIRMAN'S OFFICE. TRANSWORLD. DAY

59

A cold and immense office, even larger than Lagavulin's, with a sky view of both worlds. An older gentleman sits behind a desk, the CHAIRMAN of Transworld. He glares across the desk at Lagavulin, who's obviously under pressure.

LAGAVULIN
We've secured a lucrative two-year defense contract. Border security is paramount for Transworld, and privatization will increase efficiency. Our first move will be to electrify the pipelines. After one or two infiltrators get zapped, we ought to see a sharp falloff...

CHAIRMAN

Where are we with the toxic fumes report?

LAGAVULIN

I have 180 pages for the environmental impact study. The waste all falls to the lower world... It's as simple as gravity.

CHAIRMAN

(unsatisfied)

William... The bottom line is the bottom line. I need to see results. How are you going to grow Transworld's profit margin?

Lagavulin smiles, ready for his big moment.

LAGAVULIN

Well, Mr. Chairman... We have a product in development that I think you'll agree is nothing short of revolutionary.

Lagavulin sets a book on the desk and slides it toward the Chairman. Intrigued, the Chairman opens it. Eden's handiwork slowly emerges: a brilliantly rendered origami face of an old man, with a tab sticking out the top that says "Pull." The Chairman looks at Lagavulin, who smiles.

LAGAVULIN (CONT'D)

Go ahead.

The Chairman pulls the tab. As he does, the face transforms into a handsome young man. The Chairman gives Lagavulin a curious smile. He's taken the bait.

60 INT. MAINTENANCE ROOM. TRANSWORLD. DAY

60

Adam sprays his hair then looks at himself in a hand mirror. He ventures a wave hello, apparently satisfied. He drops the mirror by accident while putting it away. Suddenly we hear footsteps outside.

61 INT. MAINTENANCE ROOM. STAIRS. TRANSWORLD. DAY

61

SECURITY GUARD

Somebody there?

- 62 INT MAINTENANCE ROOM. TRANSWORLD. DAY 62
- The footsteps approach. Panicked, Adam quickly stows all his gear in the false ceiling. The steps echo in the stairwell. Adam rushes to the back of the room, opens a door and steps outside.
- 63 EXT. MIDPOINT BRIDGE. TRANSWORLD. DAY 63
- With all his momentum, he barely keeps from plummeting off the building. He's on the lower access ramp leading to the tower's cooling system. Powerful jets of steam billow where the water hits the walls. Adam climbs a fire escape connecting to the ramp up top.
- 64 INT. MAINTENANCE ROOM. TRANSWORLD. DAY 64
- The SECURITY GUARD bursts into the room, picks an ankle brace up off the floor and looks around, suspicious.
- 65 EXT. MIDPOINT BRIDGE. TRANSWORLD. DAY 65
- Six feet from the upper ramp, Adam "falls" and lands.
- 66 INT. MAINTENANCE ROOM. TRANSWORLD. DAY 66
- Surprised by the noise, the guard heads for the outside door.
- 67 EXT. MIDPOINT BRIDGE. TRANSWORLD. DAY 67
- As he opens the door, Adam simultaneously ducks into the maintenance room up top, sprints for the stairwell door and opens it.
- 68 INT. MAINTENANCE ROOM. STAIRS. TRANSWORLD. DAY 68
- Glancing quickly to make sure the coast is clear, Adam takes the stairs and comes out on Floor Zero through the upper service exit.

Adam enters Office 957. Surprised by the lack of privacy, he looks around for Eden: he sees her from behind, hunched over a giant origami sculpture she's trying to set up. Paula is at the next desk over, propping up the sculpture as it slumps dangerously over her desk like the leaning tower of Pisa. Adam hesitates a beat then walks over, determined. He's getting slightly bothered looks, he doesn't really fit in here.

ADAM

Eden!!!!

EDEN

(turns around, surprised
by his tone but not
recognizing him)

Yes... Mr... Birochuwitz, is that right?

ADAM

(troubled that she doesn't
recognize him)

Eden, it's me!

EDEN

If this is a joke, it's not very funny! I forget
a lot of things, but I'm good with faces!

ADAM

Eden...

Eden turns away, uncomfortable. Adam is completely thrown. Paula comes over to join them.

PAULA

(charmed)

Don't mind her, everyone makes fun of
her amnesia...

(Adam looks at her,
stunned)

I'm Paula, the one you spoke to on the
phone... Have a seat, Mr. Buruchuwiz.

ADAM
 My name's not BURUCHUWIZ! It's...
 (looks at Eden who
 clearly doesn't
 recognize him)
 It's... Boru-CHO-witz... Call me Bob...

EDEN
 All right Bob. You wanted to see me?

Adam looks at Eden, looking truly desperate for a moment.

ADAM
 Yes, I did. Very much... I thought...
 (she stares at him, he
 clears his throat)
 I'm developing a product that... I thought
 might be of interest to you...
 Professionally speaking.

He looks at Paula, thinks and then reaches into his pocket and takes out a little eyedropper filled with pink liquid.

ADAM (CONT'D)
 May I?

EDEN
 (intrigued)
 Sure, it's just a mock-up...

Adam applies a few drops of pink liquid onto the wobbly origami sculpture. The liquid gradually seeps into the paper, turning it pink...

ADAM
 Um, how to put this... Right now I'm
 working with a young man who started
 recently at Transworld... And, well...

EDEN
 And?

ADAM
 He's brilliant... Um, quite brilliant. But he
 had a very, very troubled childhood...
 (increasingly sincere)
 He grew up in an orphanage...
 (MORE)

ADAM (CONT'D)

His aunt was his only family, her house
burned down when he was a teenager...

Eden and Paula exchange a baffled look. Adam scans her face for
some kind of reaction, but clearly she doesn't remember any of this.

E DEN

You should've brought him with you...

ADAM

The truth is... He couldn't come...

E DEN

Why not?

Adam hesitates, then decides to play his trump card:

ADAM

Because he's from down below.

Eden looks at Adam, more intrigued than ever. He gives her an intense
look. There's a spark passing between them...

ADAM (CONT'D)

Anyway, I thought our product might be of
some use to you.

He turns to the origami sculpture which now stands upright. Eden is
utterly charmed.

E DEN

Wow! How did you...? That's amazing!

He puts his finger to his lips, urging her to keep quiet.

ADAM

It's top secret for now but I imagine there
may be applications in your field...

Eden's eyes sparkle with joy. Something's awakening inside her. Adam
gives her a loving look... But suddenly he flinches. The camera pushes
in through his shirt, revealing a metal rod slipping out of its sleeve and
pressing directly on his skin, burning him. Adam writhes, trying to adjust
it.

EDEN

Is something wrong?

ADAM

No, I'm fine...

Adam wipes the sweat off his forehead.

EDEN

You're sweating... Are you sure you're all right?

Adam gets up, the burning rods making him squirm in strange ways.

ADAM

Um... Would you excuse me? I'll be right back.

70

INT. RESTROOM. 57TH FLOOR. TRANSWORLD. DAY

70

Adam rushes in. The restroom is empty. He heads for the sink, desperately unbuttons his shirt and starts replacing the burning rod in his waistbelt... As someone walks in, Adam reflexively closes his shirt.

MAN

Hello...

ADAM

Hello.

The man enters the single stall. Adam hesitates whether to finish adjusting his outfit, then thinks better of it and goes over to a urinal like nothing's the matter. He unzips and starts taking a leak, but his urine immediately flies up to the ceiling. Panicked, Adam stops. The man flushes the toilet and comes out of the stall. Adam forces a smile as the man passes under the puddle on the ceiling without realizing anything. Too close! But then Adam's urine trickles across the ceiling, soon hitting a sensor. An alarm goes off. Adam panics, re-buttons his shirt and exits the restroom.

71

INT. TRANSWORLD TOWER - EDEN'S OFFICE CORRIDOR. DAY

71

SECURITY GUARDS burst out from the end of the hall near the cafeteria.

SECURITY GUARD
(into his walkie-talkie)
Seal off all the exits!

Adam turns and hurries the other way. He opens a small service door and goes in.

72 INT. COOLING SYSTEM HALLWAY. TRANSWORLD 72

Adam comes down a small metal staircase and goes down a large corridor filled with massive pipes. We hear a door open and two people's footsteps approaching. Adam moves faster. So do the footsteps. Adam hides in a recess and watches as two guards pass. He runs off the other way, exiting via another staircase.

73 INT. EDEN'S OFFICE. TRANSWORLD TOWER. DAY 73

Eden gazes dreamily at a clock on the wall, clearly flustered by this strange encounter. She catches Paula watching her.

EDEN
He's not coming back, can you believe that?

PAULA
It's weird... I guess that's your type. I always wondered... He's cute too! He's either hopeless at picking up women or a genius: I don't think I've ever seen you so... Flustered.

Eden doesn't reply: she just smiles.

74 EXT. MIDPOINT BRIDGE. TRANSWORLD. DAY 74

On the exterior catwalk providing access to the water ramps, Adam gazes out over the two worlds through clouds of steam. The camera pushes slowly toward him. He's sweating, exhausted, bruised and upset. His moist eyes go soft as he looks out at the two cities' shared horizon.

75

INT. ALBERT & CO. BOUTIQUE. DOWN BELOW. DAY

75

Adam stands with his arms pressed against a wall, his shirt lifted up. Albert is applying a gel where the metal rod burned his ribs. Pablo is reworking Adam's waistbelt while Pato and Tommy listen rapt to Adam's adventures.

ALBERT

She's got amnesia?!! After all that? Boy you sure know how to pick 'em! Plus you burned yourself pretty good...

(hands Adam the gel)

Put some more on tonight before bed.

PATO

Was she beautiful?

ADAM

More beautiful than ever.

TOMMY

I hear all the girls up top have blue eyes and long blonde hair, is it true?

PATO

Yeah... And braces too... If you try and French them they'll rip your tongue off!

76

INT. ADAM'S OFFICE. FLOOR ZERO. TRANSWORLD. DAY

76

Adam peers into a cabinet, discreetly putting something away: two tiny flowers "floating" in a glass of pink fluid, only the tips of their stems touching the water. Miss Macwired appears overhead. He quickly shuts the cabinet.

MISS MACWIRED

Everything okay, Mr. Kirk?

ADAM

Yes, yes, fine, I was just cleaning up...

MISS MACWIRED

Here's the list of candidates for clinical trials... I'll come by at the end of the day for your selections.

Adam takes the list and puts two paperweights on it so it won't fly up. Each time he turns a page and lets go, that page hangs up. We see photos of middle-aged women, some with particularly wrinkled skin. Adam flags the ones he wants to keep.

MR. BORUCHOWITZ

Pssst...

Adam looks up and sees Bob gesturing that he wants a peek. Checking out the head shots, Bob looks variously surprised and revolted.

MR. BORUCHOWITZ
(CONT'D)

With models like that, you don't stand a chance! They trying to get you fired or what?!

(to Attila)

Then what'll happen to you, eh boy?

Attila looks back at Bob, eyes sad as ever. A bell rings. Bob looks up, rattled. All the other employees stand up. Bob motions Adam to follow him.

MR. BORUCHOWITZ
(CONT'D)

Are you coming? It's show time...

ADAM

What do you mean, show time?

MR. BORUCHOWITZ

You'll see... Come on!

77

INT. WORKERS ASSEMBLY ROOM. TRANSWORLD. DAY

77

Several hundred employees from both worlds gather in front of a platform where STUNT is about to speak. Bob and Adam take their places, one above the other.

MR. BORUCHOWITZ

Relax, you just started here. You're out of the running...

STUNT

Before getting to bonuses, we'll first read a list of individuals whose services will no longer be required: Albert Midwall, Susan Gonzales, John Phelps...

Murmurs as people walk off, defeated.

MR. BORUCHOWITZ

Believe me, if your thing pans out you'll be safe from this kind of stuff...

Adam looks up, scanning the crowd for Eden.

MR. BORUCHOWITZ
(CONT'D)

I know that look... Don't even bother. You won't find her here...

STUNT

Nigel Wood, Bob Boruchowitz, Helena Rodriguez...

People look at Bob, surprised. Convinced it's a mistake, Bob flashes an unworried smile.

MR. BORUCHOWITZ

Excuse me, there must be a mistake. Did you say Bob Boruchowitz?

STUNT

(checking his sheet)

We'd never make that kind of mistake. Your employment at Transworld has been terminated. In light of your seniority, you'll be receiving an early retirement package.

Furious and humiliated, Bob turns around and bolts from the room, pushing his way through the other employees. Staggered by this turn of events, Adam follows on his own side.

The vast Floor Zero is empty. Adam follows Bob, who packs his personal affairs into a bag, leaving everything else on the desk.

MR. BORUCHOWITZ

Don't ever trust anyone here, you hear me? They're a bunch of snakes!

Bob opens a box and puts a few things inside along with a note he's just written. He closes it, wraps it with twine, steps on a chair and hands it over to Adam.

MR. BORUCHOWITZ

(CONT'D)

(fighting back his tears)

For your private collection... Maybe it'll come in handy...

Adam watches, stunned, as Bob steps off the chair and unties Attila.

MR. BORUCHOWITZ

(CONT'D)

Come on, Attila, we're outta here! If Uncle Bob hadn't taken you, you'd have ended up in a tin can thanks to those jerks!

Bob and Attila leave. Adam carefully opens the box upside down so the contents don't fall out. He holds it over his head to examine the everyday objects it contains: pencils, erasers, notepads, a hat, as well as a few bills, some pocket change and Bob's access badge.

79

INT. EDEN'S OFFICE/FLOOR ZERO. TRANSWORLD. DAY

79

Eden sits at her desk, looking at her phone out of the corner of her eye. She finally picks it up and dials. The screen splits in two, with Adam upside down. Suddenly Adam jumps up, startled by Bob's phone which starts ringing. Looking around the vast empty room, he finally decides to pick up. Adam puts his chair on his desk, reaches up and answers.

ADAM

Hello?

EDEN

Mr. Boruchowitz? It's Eden Moore. What happened to you?

ADAM

I'm so sorry! An alarm went off and security had everything blocked... I was stuck for hours...

EDEN

(sarcastic)

Right, right, I get it...

ADAM

No really! I've been meaning to call you...

EDEN

(after a beat)

All right, I'll give you a chance to make it up to me: take me to lunch.

ADAM

Er... Lunch? You mean in the cafeteria?

EDEN

Well, I was thinking something a little more cozy... We could eat out...

A noise. Someone enters on the other side of Floor Zero. Adam drops offscreen, leaving only a telephone cord stretched from top to bottom... We find Adam hidden underneath his desk, very uncomfortable.

ADAM

(panicking, hushed voice)

Eat out???

EDEN

Sure, I know a great restaurant... Have you ever been to the Libertango?

ADAM

The Libertango...

EDEN

Yes, is that a problem?

Eden is in high spirits, relishing the conversation.

ADAM

No, no... No problem at all!

EDEN

So, tomorrow at noon?

ADAM
(barely audible)

Okay.

EDEN

See you then!

Eden hangs up wearing a big grin on her face. Adam hangs up in a complete panic.

80 INT. RESTROOM. 57TH FLOOR. TRANSWORLD. DAY

80

An intrigued SECURITY GUARD with a walkie-talkie examines the ceiling sprinkled with urine.

SECURITY GUARD
Roger that... It's definitely urine.

81 EXT. RITZ HOTEL. HILL. DOWN BELOW. LATE AFTERNOON

81

Adam, Albert and Pablo are sitting on a bench. Desolation all around them: a ruined hotel and a square with a dead tree. Across from them lies an unobstructed view of the Transworld Tower, the two cities and the pipelines that link them together.

ADAM
See there, in the middle, that's Floor Zero... That's where my office is. Eden's is nine floors above it.

ALBERT
Anyway, with the new alterations to your vest, you should be able to last two hours. It's your shoes I'm more worried about.

Pablo hands Adam a flask. There are a few bills floating inside.

PABLO
Here... We took up a collection for you in the neighborhood... Maybe you can't treat her, but at least you can pay for yourself... I think... Theoretically...

Pablo and Albert exchange a look, unsure.

82 EXT. TRANSWORLD TOWER ENTRANCE. DAY 82

Adam stands with Pablo and Pato at the foot of the Transworld Tower. Pablo gives Adam a big hug and watches him go with a solemn look.

83 INT. TRANSWORLD TOWER ENTRANCE. DAY 83

Adam enters the building.

84 INT. TRANSWORLD TOWER ELEVATOR. DAY 84

He goes into the elevator in his work uniform. The doors close over him then open again: Adam comes out of the elevator dressed for "up top."

85 INT. TRANSWORLD TOWER UPWORLD ENTRANCE. DAY 85

We're in the upper world entrance hall. A guard sits reading the paper. Adam passes Boruchowitz's badge through a card reader. The light turns green.

86 EXT. TRANSWORLD TOWER UPWORLD ENTRANCE. DAY 86

Relieved, Adam steps outside. There's no security: no strip search, no checkpoint. Adam gazes out with admiration and amazement at this new world sprawling before him: everything is clean, spotless, affluent. He cheerfully heads down the street.

87 EXT. STREET #1 UPTOP. DAY 87

As Adam strolls looking wide-eyed at all the new sights, a PASSERBY asks for the time. Adam glances at his watch: it droops up, the wristband too large. He adjusts briskly with his other hand as if to get a better look.

ADAM

Half past noon.

PASSERBY

Thanks, have a nice day!

Luckily the passerby didn't notice anything. Relieved, Adam continues on his way. A car speeds right past. Adam leaps back, startled. The street is jammed with cars. Adam takes them all in, amazed.

88 EXT. STREET #2 UPTOP. DAY

88

He checks his map and turns down a busy shopping street, marvelling at all the luxurious boutiques. Every new angle and shop window reveals the height of opulence. Adam suddenly notices the dismayed looks he's getting from everyone around him: he doesn't fit in. Adam quickens his pace.

89 INT. LIBERTANGO. DAY

89

Adam comes in and sees Eden sitting at a table before she sees him. She's checking her makeup in a compact mirror. Adam heads over. Eden blushes, puts away her mirror and stands.

EDEN

(awkwardly offers her
hand)

Hi Bob.

ADAM

Hi...

An OLD WAITER pulls a chair so Adam can sit. He hands them menus and leaves. They look at their menus and at each other, smiling, a little shy:

EDEN

So, tell me, Mr. Bob Boruchowitz... How come I've never seen you around Transworld before?

ADAM

(uncomfortable)

Well you know... It's a really big company...

EDEN

Do you live nearby?

ADAM

No! No... I have a pretty long commute... I tend to move around a lot...

EDEN

But you've worked at the company for a while?

ADAM

It seems like forever!

Eden frowns at his strange evasive answers, trying to figure him out.

EDEN

Well, I love your product. It's perfect for what I do... I'm really glad you came by to see me.

Eden's smile is magical. Adam looks at her, still as hopelessly in love as the day they met. Eden can't help but stare at him.

ADAM

Yes?

EDEN

I'm sorry, I... I feel like I've met you before...

Adam's about to respond, but Eden quickly goes on.

EDEN (CONT'D)

Forget it... This happens to me all the time...

ADAM

Does it have something to do with your amnesia?

EDEN

Yes...

Adam studies Eden, more intrigued than ever.

ADAM

So you really don't remember anything... No childhood friends...

EDEN

(firm)

No. It's like my life started ten years ago. It's no big deal, I'm used to it... But sometimes, like right now, I feel... In fact, I don't think I've ever felt such a strong sense of...

Eden trails off.

ADAM

Of what?

EDEN

...Never mind. Let's talk about the present, it's much more interesting!

Adam looks at her, then decides to say something.

ADAM

When I was little... I used to go into the forest at the Sage Mountains. I met a girl one day. We became great friends... She'd never seen someone from... Well, someone like me...

(pauses, gazes at her)

And I'd never seen anyone so beautiful.

Eden looks at him, extremely troubled. Suddenly, as if his admission were too much for her, she shakes her head and stands up.

EDEN

No...

(vexed)

I thought you were different... Guys have tried that on me before!

Eden walks away. Adam quickly catches up and takes her by the hand.

ADAM

No, don't go! Please... I'm sorry, really, I didn't mean to... You're different for me too...

Eden gives him a wary look. Adam offers a soft apologetic smile, begging her with his eyes to give him another chance. After a beat, she smiles softly and they head back to the table. The old waiter comes back.

OLD WAITER

May I take your order?

Adam and Eden pore over their menus.

EDEN

The gnocchi.

ADAM

The gnocchi.

Adam and Eden look up at each other, amused. They can't take their eyes off each other. The old waiter takes their orders and leaves.

EDEN

Fernando! And two Upside Downs!

ADAM

What's an Upside Down?

EDEN

You'll see... So Bob, tell me more about your work...

ADAM

I'm working on a beauty cream...

(smiles)

A magic beauty cream.

EDEN

(won over)

And what's so magic about this cream?

Adam gazes at her with sudden passion.

ADAM

Can you keep a secret?

Eden nods. Adam leans toward her. She draws toward him.

Through the window we see Adam and Eden talking as they eat, both in high spirits. Adam motions up and down with his hand like it's surfing giant waves. Eden laughs, mimicking the gesture. Adam looks at her, hopelessly in love. They raise a toast with their upside down glasses...

91

INT. LIBERTANGO. DAY

91

Adam and Eden are finishing lunch.

EDEN

Hey, I'd like to show you something... It's a personal project of mine.

Adam smiles and nods. Eden reaches under the table and pulls out a fat portfolio. Adam opens the portfolio and a page pops up in front of him: it's a rendering of the Sage Mountains.

EDEN (CONT'D)

I want to do it on a much bigger scale, your invention could come in handy!

ADAM

It's beautiful! Of course, I'd love to help you... Is that the Sage Mountains?

EDEN

Yes... I've always loved the place. It's where I grew up. Our old house is still there...

Fernando the old waiter comes back to clear their plates.

OLD WAITER

Anything for dessert?

Adam looks at Eden, he's suddenly gotten an idea.

ADAM

Do you have pomegranates?

Eden looks at Adam, astonished. He smiles at her, feigning surprise.

OLD WAITER

Of course...

EDEN

Two please...

Eden turns to Adam, trying to read his thoughts.

ADAM
 (enjoying this)
 I've loved them ever since I was young... I
 used to love the Sage Mountains too.
 We'd eat them all summer long...

EDEN
 (astounded)
 Me too! They're the best...

Fernando brings over two pomegranates. They start eating, their lips staining red, just like when they were kids. Adam and Eden exchange a tender look. Just then he looks down at his foot, like he's got an itch. We can see his soles are beginning to melt... His forehead is starting to sweat...

EDEN (CONT'D)
 (seeing Adam's
 forehead)
 Are you all right?

ADAM
 Yes, fine, just a little warm...

EDEN
 Let's get out of here...

Eden hails the waiter, who brings the check as they finish their pomegranates. Adam pays. The waiter watches, amused, as Adam counts out his crumpled small bills. Just barely enough to cover it.

92

EXT. FUNICULAR STATION. DAY

92

Eden and Adam come out of the restaurant.

EDEN
 So there's this great orchestra from down
 below playing on Friday... You have to
 hear them, they're amazing.

They take a few steps, then stop. Adam looks at her, madly in love. Eden smiles. Adam discreetly wipes the sweat off his forehead and unbuttons his shirt collar. A tiny wisp of smoke comes out from his sneakers: he fans it away without Eden noticing.

ADAM

Okay then...

EDEN

So Friday, maybe?

ADAM

Yes. Friday.

They go their separate ways. Adam hurries off, soon breaking into a run. Eden stops and watches him.

93

EXT. STREETS. PORT. UP TOP. DAY

93

Adam is still running. He looks at his shoes: they're giving off smoke, the soles are melting... He crosses an avenue, nearly getting hit by a car. He hurtles down an alley, clambers over the sea wall and leaps into the water. Adam sighs with relief. He floats on his back and looks up at the sky, smiling. Suddenly a noise grabs his attention. Back on shore, he sees several onlookers who have stopped to stare. Two police join them. Adam starts swimming out to deeper waters...

MAN #1

He's from down below!!!!

POLICE OFFICER

Hey!!!!

One of the police officers finally draws his gun and fires at Adam: the bullets ricochet off the water. Adam swims faster...

94

EXT. SEA. LATE AFTERNOON

94

Adam is deep out at sea. He takes off one shoe, then the other and rises up, emerging halfway from the water. He takes a rod from his waistbelt and rises even more, floating now above the water's surface. He finally removes the waistbelt and "falls" up to the lower world. He keeps gaining speed... Until he plunges into the sea down below...

95 INT. ADAM'S APARTMENT. DOWN BELOW. NIGHT

95

Shivering and with his hair still wet, Adam opens a "customized" cast iron stove. Inside we find a white-hot screw stuck to the upper surface. Adam inserts a nut that falls up and sticks to the stove's upper surface. He closes the door and goes to lie down in his bed. He gazes up at Eden's smiling photo floating above him. It gently stirs in an air current, as Adam closes his eyes...

96 INT./EXT. EDEN'S DREAM. NIGHT

96

Large evergreens from down below and up top face off like mirror images in the darkness. They're so close that the tallest treetops nearly touch. A figure climbs one trunk, reaches the top, switches to the other side and keeps climbing "down" the opposite trunk. We hear a child's voice in the distance:

ADAM

It's me... It's me!

(suddenly in his adult
voice)

It's me!

Eden opens her eyes, lying in bed. Peto, an old dog now, is sitting on the ceiling whimpering down at her.

EDEN

Go to sleep, Peto...

Eden falls back asleep.

97 INT. CONFERENCE ROOM. TRANSWORLD. DAY

97

People take their seats in the audience of a large conference room. Adam stands on the ceiling opposite them, getting ready. Some fifty staff are present. The stage is set up so Adam and his test subjects down below are eye level with their audience up top. Eden comes in and takes a seat. Adam doesn't notice her. Lagavulin climbs up on stage, preparing to address the group. Stunt, also standing on stage but further back, signals Adam to be ready. Adam turns to the crowd.

LAGAVULIN

First, thank you to our shareholders and
the board of directors for coming.

(MORE)

LAGAVULIN (CONT'D)

For some time I've been developing a product that I believe will revolutionize the cosmetics world and brighten Transworld's prospects for decades to come. I'm convinced this product will be a cultural event, erasing the very concept of age itself. Naturally, our first clinical trials are being conducted on a sample population from down below. But I'll spare you a long speech and instead show you our product's effectiveness on a potential consumer...

Lagavulin comes down off stage looking very satisfied and takes a seat. Stunt signals a first test subject, well in her 60s, to come forward. With his back to the crowd, Adam sets her between two powerful spotlights, steps behind a large-format camera and snaps a giant Polaroid mugshot. He clips the photo to a display and switches on a fluorescent light. Then, using several jars of cream, he coats the woman's face like a sculptor, rubbing it in to penetrate her pores. He studies the end result. Satisfied, he steps back, letting the woman face the audience. The outcome is extraordinary. The audience applauds. Eden recognizes Adam, stunned.

YOUNG EXECUTIVE

They all look old down below! This is gonna fly off shelves!

STUNT

(coming up to the microphone)

Mr. Kirk has just applied the full product line. We'll sell five separate creams, ranging from One to Five according to concentration of the active ingredient, Five being the most potent... The goal is to optimize the lifting effect based on the condition of each facial region. Any questions before we continue?

EXECUTIVE

Couldn't we market a cheaper line down below, with only one product?

Adam now sees Eden. She can't take her eyes off him. He quickly turns around, pretending to look for something, then shoots her a furtive glance: she's still staring. Eden obviously recognizes him.

STUNT

Yes, we could, using the very lightest concentration. Let's just say the product doesn't hold up well at high doses... Mr. Kirk will now show us what happens with excessive application...

The second woman, early 50s, steps forward, uneasy. Adam, stressed, grabs the Five jar. Distracted, he smears it all over her face and rubs it in. When he's finished, he motions for her to turn around. While her cheeks resemble a twenty-year-old's, her mouth is twisted in a strange grimace and her eyes are stretched at the corners. The sum total is far from an aesthetic triumph. Adam nervously avoids Eden's gaze.

STUNT (CONT'D)

As you see, a range of strengths allows the consumer to apply what's needed where it's needed! For a general-use product, I think Level Two would provide visible all-around improvement without any adverse effect.

(to the guinea-pig)

That will be all... Mr. Kirk is also developing a product for the breasts and the buttocks.

Stunt signals the last test subject forward.

ADAM

She had her product applied about ten minutes ago...

The woman boasts a pinup's figure, with very prominent breasts and a perfectly rounded rump. Her face however reveals her to be a 60-year-old woman! Executives applaud, the room practically erupting in a frenzy. Lagavulin is delighted. He calls one of his assistants over and whispers in his ear then comes back on stage. The applause doubles in intensity.

LAGAVULIN

Thank you once again. We're all quite thrilled and believe this project will come to symbolize the superior principles and technology of our society. Questions?

MARKETING EXECUTIVE #1

How long before we go to market?

LAGAVULIN

In a few weeks we'll start clinical trials up top. We already have a surprising number of volunteers from within Transworld...

Everyone chuckles.

LAGAVULIN (CONT'D)

I'll leave you now with Mr. Stunt to answer any technical questions.

He invites Stunt to come forward. Eden gets up and addresses Adam.

EDEN

I have a question for the demonstrator. Mr. Boruchowitz, right?...

ADAM

(very nervous)

You must have me confused with someone else. My name's Adam... Adam Kirk.

Eden freezes. Her expression grows troubled, overwhelmed with emotion. Lagavulin watches what's happening. She instinctively recoils, like she's seen a ghost. Then, turning pale, she hurries off. Another man speaks up, giving Adam no time to react:

MARKETING EXECUTIVE #2

Realistically, Mr. Kirk, do you think you'll be able to achieve a long-term effect?

Adam lags in his response, staring at the door where Eden just left.

STUNT

Mr. Kirk?

ADAM

Yes... Sorry... Could you repeat the question?

Seated in his armchair, Lagavulin presses the intercom. The origami face that Eden made him is on his desk.

ADAM

Yes... I mean... No...

EDEN

I guess we turned out okay, right? Look at us...

(smiles awkwardly)

...I'm glad you're doing well.

ADAM

(looking into her eyes)

I'm here because of you. You know that?

She doesn't answer. Suddenly she reaches up toward him. He does likewise: their hands are still a good three feet apart.

EDEN

Still just as complicated, isn't it?

Adam nods and smiles sadly. Eden pulls her hand away, returning a sad smile. They keep looking at each other in silence.

EDEN (CONT'D)

When I met you... I mean met you up here, I thought it could...

ADAM

What?

EDEN

...Never mind. I should go... I'll see you.

Eden turns around and starts walking off. Adam watches her go, crestfallen. She finally reaches the end of Floor Zero, opens the door, turns and gives him one last look. She smiles and waves goodbye. Adam does the same: he feels like shit. Eden goes out the door and she's gone. Adam remains frozen in place, his eyes on the door as it closes behind her. Once it finally shuts, Adam snaps out of it. He goes running the other way, toward the service exit...

Adam hurries down the hall, wearing a hat for disguise. He comes to Eden's office: it's empty. He heads for the elevator.

Just as the doors are about to close, he sees Eden among its occupants. She doesn't see him. Adam watches the indicator lights, showing the elevator reach the ground floor up top.

101 INT./EXT. ENTRANCE. TRANSWORLD. UP TOP. DAY

101

Adam comes running out of the elevator and swipes his card through one of the security turnstiles. The light turns red. Adam glances at the guard then hops the turnstile, exactly the same way he hopped over the fallen tree as a teenager running away from Lagavulin's rifle shots. A bell goes off, drawing the guard's attention. Adam hurries off.

SECURITY GUARD

Hey! Stop!!

ADAM

Someone needs to fix these turnstiles! I'll complain personally if it isn't taken care of!

The perplexed guard sees the name Boruchowitz blinking on his security monitor. He gets up, but Adam's already left the building.

102 EXT. ENTRANCE. TRANSWORLD. UP TOP. DAY

102

Adam looks every which way. Thinking he sees Eden in the distant crowd, he heads in her direction, just as the guard comes out of the building.

GUARD

Hey! Stop him!!!

Adam quickens his pace. A gust of wind and his hat flies off, falling "up." An OLD LADY sees it and starts screaming, pointing at him.

OLD LADY

A thief from down below!!!

The crowd scatters. Adam starts running. Police arrive in the distance.

103 EXT. STREET. UP TOP. DAY

103

Adam turns down a quiet street, catching his breath: he seems to have lost his pursuers. Relieved, he continues on his way.

Suddenly, a man sees Adam's hair sticking up in the air, goes to a cop and points him out. Adam hurries off, glancing back over his shoulder... The cop gives his whistle a mighty blow. Adam starts running again. The cop draws his gun and fires, only narrowly missing. Adam turns the corner. The cop comes running up, gun drawn, but Adam's no longer there.

104 EXT. BRIDGE. UP TOP. DUSK 104

We're high up in the span of a huge metal bridge. Police cars are parked down on the bridge, their searchlights sweeping the shadows. Adam, freed of ballast, hides "glued" under the bridge, watching the cops from behind a pillar. His waistbelt and shoes are tied to a nearby metal girder to cool off. Abandoning their search, the cops finally get back in their cars and go. Adam gazes out at the two "opposite" cities. Workers some twenty yards off are putting up a billboard: "*GRAVITY. Soon you'll be ageless... A revolutionary new product from TRANSCOSMETICS.*"

105 INT. EDEN'S APARTMENT. UP TOP. NIGHT 105

Eden sits on a couch near a window, looking out at the city and the Transworld Tower. She has Peto huddled against her, his ears "floating" ever so slightly. She's crying silently.

106 EXT. BRIDGE. UP TOP. NIGHT 106

Adam has fallen asleep. A figure approaches, also on the underside of the bridge. It's a thirteen-year-old boy in rags. Silently the boy rifles through Adam's jacket pockets, waking him up.

ADAM

Hey... Wait!

The boy goes running off with surprising agility, vanishing into the night. Adam gets up and runs after him. He climbs a huge horizontal concrete beam supporting the highway above his feet, then, reaching the top, leaps off and lands on the other side. Suddenly someone hits him from behind. Adam falls. Three MEN from down below emerge from the shadows, black with grime, wielding metal crowbars. The boy cowers behind them.

MAN #1

What do you want?

ADAM

Nothing... I'm trapped here...

MAN #1

This is our turf, got it?! An amateur like you won't last two days here. Now get lost before you have cops crawling all over this place! GOT IT?!

They come forward, threatening. Adam steps back and falls, passing out.

107 EXT. WATER TANK. NIGHT

107

Establish

108 INT. WATER TANK. NIGHT

108

We see a large water cistern on the roof of a building. Adam wakes up inside it. There's a family with him on the ceiling. Their few makeshift beds and other belongings lead us to understand they live here, the water acting as the roof over their heads... MARK, 45, is next to Adam.

MARK

Are you all right?

ADAM

(getting up)

I think so...

(he looks around)

You live here?

MARK

Yes. This is my wife Carol, and these are our children Ava and Dante. We're emancipated.

ADAM

Emancipated?

MARK

In a manner of speaking. We used to work at Transchemical, but we managed to escape. And we've lived here ever since.

ADAM
You worked here up top?

Mark and Carol exchange a look.

CAROL
We were captured, and like most, we ended up as slaves in the company's worst factories...

MARK
Anything toxic or dangerous...

ADAM
Wow... But why do you stay up here?

MARK
(smiles)
My children have never gone hungry...
You wouldn't believe what you find in the trash up top!

We hear a loud noise. Mark and the rest of his family crouch down.

MARK (CONT'D)
It's nothing, they fill up the cistern this time of day... You can spend the night here with us if you want.

The water level rises until there's no more than five feet between the floor and the "ceiling." Ava and Dante laugh, dunk their hands into the water and splash each other.

109

INT./EXT. MR. BORUCHOWITZ'S HOUSE. UP TOP. NIGHT

109

A residential district of average-sized homes with garages and yards. Hugging the walls, Adam comes up to one house and rings the doorbell. We hear footsteps, then see eyes peering through the peephole. The door opens. A hand takes Adam by the shoulder and brings him into the house. It's Bob. He looks Adam over with an admiring smile.

MR. BORUCHOWITZ
What are you doing here?! Impressive work... Honestly! You're nuts!
(MORE)

MR. BORUCHOWITZ (CONT'D)
 (laughs)
 I figured you were up to something, but...

ADAM
 I need your help.

Bob leads his friend into the house.

110

INT. GARAGE. MR. BORUCHOWITZ'S HOUSE. UP TOP. NIGHT

110

The garage has been converted into a laboratory: a chaotic junk shop filled with cables and measuring equipment. Bob finishes stitching together a new waistbelt and tosses it to Adam on the ceiling above him. Next to Bob, Attila stares up at Adam.

MR. BORUCHOWITZ
 Here, try this on and see if it fits... Anyway,
 with this, you shouldn't have to worry
 about overheating any more...

Adam is holding two glasses: one filled with water rightside up, another upside down with pink water clinging to the bottom. He shakes the two glasses together "cocktail" style, then separates them: Bob stares wide-eyed at the beautiful pink ball of weightless water hovering before him.

MR. BORUCHOWITZ
 (CONT'D)
 It's more than a good idea... It's
 revolutionary! You're sure they don't have
 the formula?

ADAM
 They have everything but the main
 ingredient: the pink powder. I always
 added it in secret. They don't even know it
 exists!

MR. BORUCHOWITZ
 I'd pay good money to see the looks on
 their faces when they find out...
 (relishing the thought)
 I tell you, Transworld's gonna curse the
 day they fired me!

111 INT. OFFICE OF PATENTS & INVENTIONS. TRANSWORLD. DAY 111

Stunt oversees two security guards rooting through Adam's office down below. One of them takes a strip of metallized tape out of a drawer, burns his hand and drops it right away.

112 INT. LAGAVULIN'S OFFICE. TRANSWORLD. DUSK 112

The HEAD OF SECURITY, a man with a burly physique, plays an image on a surveillance camera: we recognize Adam hopping the security turnstile. Lagavulin and Stunt stand at his side.

STUNT

There he is!

LAGAVULIN

Run it again.

(he recognizes Adam's
unique style of jump)

It's him...

HEAD OF SECURITY

I'm on it.

LAGAVULIN

(turns to Stunt)

Where are we with the formula?

STUNT

We tried to recreate it several times, but we must be lacking an ingredient. Kirk must've been adding it in secret. It's some kind of pink powder: we found traces in his office. Without it there's no cream.

LAGAVULIN

You idiot! You have no way of figuring it out without him?

STUNT

No...

LAGAVULIN

I hope for your sake we find him before
the border police do!

(to the head of security,
livid)

Get me Kirk! I need him alive!

113 EXT. FUNICULAR STATION. UP TOP. DUSK

113

Adam melts into the crowd. He looks up at his city down below,
gradually getting dark as night falls. He enters the Libertango.

114 INT. LIBERTANGO. NIGHT

114

It's Friday night. A large orchestra is playing a tango. Couples dance
down below and up top. The old chandelier's weak light bathes the
place in a golden glow as the city lights pass through large Art Deco
bay windows, tinting the shadows turquoise. Eden isn't dancing, just
gazing out at the two worlds through the window. Adam shows up
behind her, taking her by surprise. She looks at him, and without a
word, runs her hand through his hair: it sticks up.

ADAM

Eden, I...

Eden puts a finger over his lips then hugs him for a long time, as if to
make up for lost time. The music stops. They look at each other in
silence, about to kiss... When beams of white light suddenly sweep
across the dance floor. Dancers split up. Adam and Eden steal off to the
corner as COPS fan out, quickly filling the room.

COP #1

BORDER POLICE! EVERYBODY UP
AGAINST THE WALL! LET'S SEE SOME
I.D.!

Adam uses the confusion to quietly slip away. He darts up a set of stairs
leading to the window.

COP #2

(to Adam)

Hey! You!

Adam opens the window, putting him onto a little metal walkway.
Looking back through the glass, he sees cops taking the steps four at a
time.

Eden looks on, panicked. Climbing as high as he can, Adam quickly opens his shirt and starts removing ballast. The cops reach the walkway and start climbing. Adam runs to the end of the walkway but instead of slowing down, he takes a running start and jumps. Eden watches through the glass, horrified. Adam's leap is spectacular.

EDEN

Noooooo!!!!

Adam falls very slowly, weighing almost nothing. Backlit by the moon, his silhouette vanishes into the night as if swept away by the wind. Not seeing him land, Eden goes off running.

115

INT. LAGAVULIN'S OFFICE. TRANSWORLD. NIGHT

115

The huge office is plunged in darkness. A television is on.

NEWSCASTER (O.S.)

Border police have launched a massive manhunt to find the bizarre fugitive who escaped over three hours ago now from the Libertango...

Outside light coming through the enormous bay window reveals Lagavulin sitting alone, his armchair turned to face out, gazing down at the dark city. In the distance, the helicopters continue their search. Someone knocks. An imposing figure enters.

LAGAVULIN

It's on every channel!

HEAD OF SECURITY

Apparently there's a young woman with him.

LAGAVULIN

(turns around)

Are you sure?

HEAD OF SECURITY

Yes, that's from the police.

LAGAVULIN

All right... Get me Miss Moore's file, and send a car to her place immediately.

HEAD OF SECURITY

Yes, sir.

116 EXT. SAGE MOUNTAINS. NIGHT 116

A full moon. The Sage Mountains are shrouded in heavy fog, only the two summits are visible. A figure sits on the summit. It's Adam, sitting where we found him ten years ago. He scans the horizon with a somber expression. Suddenly something catches his attention: Eden appears behind the trees. They look at each other in silence, both overwhelmed. Without a word, Adam throws her a rope and she wraps it around her waist as she's done dozens of times before. Adam pulls her level with him, takes her in his arms and kisses her passionately. They tumble underneath the rock shaped like a wave, finding several counterweights on the rock ceiling. Eden hands them to him. Adam puts them in his waistbelt and begins to float. Reunited at last, they go on kissing passionately and make love under their rock.

117 INT. LAGAVULIN'S OFFICE. TRANSWORLD. NIGHT 117

The phone rings. Lagavulin picks up.

LAGAVULIN

Hello?

HEAD OF SECURITY (O.S.)

Still no one... I don't think they're coming.

LAGAVULIN

We've got to find them before they do!

HEAD OF SECURITY (O.S.)

We're listening on every police frequency.
Several cars are ready to go. We'll find them.

118 EXT. SAGE MOUNTAINS. UP TOP. DAWN 118

A rope hangs from the summit down below. Adam and Eden finish descending the rope and jump "down" to the summit up top. She takes him by the hand, happy.

EDEN

Come on, we'll go to my house.

They kiss and start down the mountain. We hear a helicopter. First light is peeking over the horizon as two helicopters approach in the distance. Nervous, Adam and Eden quicken their pace, disappearing into the forest...

119

EXT. WOODS. UP TOP. DAWN

119

Adam and Eden make their way silently through the forest. A thick fog bank spreads over the valley, plunging the forest in a cottony, surreal atmosphere. In the distance, Adam sees two armed guards in silhouette. He signals Eden to stop where she is and hide against a tree. Adam looks around. A guard is coming toward them, only a few yards away: Adam reflexively draws back, grabs Eden and presses against the tree with her. The guard passes without seeing them. A branch cracks and the guard turns, coming back toward the tree... Adam lunges for him. A shot rings out.

ADAM

(to Eden)

Run!!!

We hear guards all around. Adam struggles with the guard. Eden freezes.

ADAM (CONT'D)

Run!!!!

Eden goes running off. Adam takes a punch to the face and falls to the ground. The guard runs for his rifle, but Adam trips him, gets back to his feet and knocks him down with a heavy branch. There's no sign of Eden and guards' silhouettes are closing in all around him. Adam sheds some counterweights, and with three giant leaps, disappears into the forest.

120

EXT. WOODS. UP TOP. DAWN

120

Some twenty guards push through the forest. Adam, virtually free of ballast, evades them by leaping from tree to tree, sowing chaos and confusion among the pursuing mob... Hiding up a tree, he spots a team passing underneath him. More guards show up, with dogs at their sides.

Adam scans the forest. He can barely make out Eden's silhouette running through the mist and comes down to meet her, soon vanishing into the thick fog. Eden pushes blindly forward, anxiously trying to elude the human hunters. In the distance, we hear the pack of dogs being set loose... Eden switches directions. Adam thinks he sees her, but the fog shrouds her again. Eden pauses to catch her breath, sees a figure in the distance. She runs off, exiting frame just as we recognize Adam...

ADAM
(whispering)
Eden...

A team of guards approaches. Adam hides behind a tree. The guards pass and disappear... Eden, utterly lost, has no idea what to do. Two guards' silhouettes emerge close by. But Eden is caught by surprise: a hand pops out behind her and pulls her out of frame, covering her mouth. The two guards pass. We now discover Lagavulin, in his hunting outfit, clutching Eden against him and signaling her to keep quiet. Eden tries to get free.

LAGAVULIN
(low voice)
You little fool! I'm your only chance of
getting out of here alive!

The guards move away. Adam jumps down from above them and lands a few yards in front of Lagavulin.

ADAM
Let her go! I'm the one you want...

LAGAVULIN
It's the formula I want.

ADAM
Let her go!

LAGAVULIN
I'm the one dictating terms here!
(takes out a handgun)
You know, you're lucky to be alive! I
should've burned that house down with
you and your aunt in it, so count yourself
lucky...

Adam takes in what he's hearing. He puts his hands up, his eyes filled with hate. The Transworld head of security joins them.

LAGAVULIN (CONT'D)

Grab him.

The head of security moves toward Adam. Eden bites Lagavulin's hand and shoves him to the ground. The head of security turns as Eden starts to run. Lagavulin pulls himself together, pointing at Adam.

LAGAVULIN (CONT'D)

GRAB HIM!

Adam runs off with huge leaps. Lagavulin slots a tranquilizer cartridge into his hunting rifle, aims and pulls the trigger. Adam falls. He looks down at his body and sees a dart lodged in his vest: the metal saved him. The fog's grown thicker now. Adam gets up, making his way blindly forward...

ADAM

(his voice muffled)

Eden...

EDEN (O.S.)

Adam?

Adam draws closer to Eden, guided by her voice. Complete whiteout. The lovers' silhouettes gradually appear at either edge of frame... Adam and Eden end up in an embrace. They hold each other for a long time. A sudden noise jolts them. Flashlights sweep through the fog, right nearby. They're surrounded. Adam and Eden pull back. Behind them we see the remains of a former quarry. They've got their backs up against a huge boulder. The flashlights are drawing closer. There's no apparent way out. We hear the pack of dogs approaching behind them...

EDEN (CONT'D)

ADAM!!!

Adam hooks his feet under a tree root and starts unfastening his remaining counterweights.

ADAM

Quick, gimme a hand!

Eden helps Adam take off the last counterweights and holds him tight, wrapping her arms around him.

Since he weighs more than Eden, the two clasped lovers rise up through the trees pounding against them, branches slowing their “fall.” The guards begin scaling the mountainside. There's an old crane looming above. Adam and Eden reach the top of the trees.

121

EXT. OLD QUARRY. UP TOP. DAY

121

Adam flips over with Eden in his arms, fall crossing the frame and landing “upside down” on the belly of the crane.

We're looking at what remains of the old Transworld Tower quarry. Huge boulders from down below serve as counterweights, floating suspended by cables in complex mechanisms. It's a gargantuan construction site. Adam and Eden cling to each other, running “upside down” the length of the crane. Two guards start climbing the crane after them. Reaching the end, Adam and Eden jump for a rock floating some fifty feet off, light enough to make such a giant leap. They land on the “underside” of each rock, bounding from one to the next, climbing higher and higher. The guards climb the rocks in pursuit, moments behind them. Adam and Eden reach the highest rock with no way forward: they're cornered. Adam looks around for an escape. A gunshot rings out. One of the two cables suspending the rock is frayed: the rock lists to one side, knocking the two lovers off. Eden manages to hang onto a cable and break their fall. Adam grabs Eden's hand, but he's much too heavy for her... Eden's grip on the cable is beginning to slip... Adam looks at her with one last broad smile, his eyes brimming with love. Eden is distraught.

EDEN

(voiceless)

No... no...

ADAM

You've made me happier than I've ever been... You're the only one... I love you... I always have.

For one long, suspended moment, their gazes meet as one. Then he lets go. The camera pulls rapidly away, falling to the lower world with Adam.

EDEN

ADAM!

Silence. Adam's silhouette tumbles through the sky, falling through the trees in a seemingly endless fall to his own world down below. Silence. Eden weeps, devastated.

122 EXT. TREE. DOWN BELOW. DAY 122

We're high up, sunbeams flooding the forest canopy. A majestic tree soars in front of us. A sudden crack. The camera pushes in to find Adam's motionless body lying on a thick branch. He opens his eyes.

123 EXT. OLD QUARRY / FOREST. UP TOP. DAY 123

Eden is surrounded by guards. Lagavulin shoots her a dark look as the Transworld head of security talks with the commander of the border police.

LAGAVULIN
(to the agents)
Take her away!

FADE TO WHITE.

124 EXT. ALBERT & CO. BOUTIQUE. DOWN BELOW. DAY 124

Adam heads toward the store. Two unmarked green cars suddenly tear in from either end of the alley. Before Adam can react, his assailants have him pinned to the car and handcuffed. They throw him into the back of the car. It peels out.

MAN #1
You're lucky you're still alive, Mr. Kirk.
We're offering you a deal: Transworld will drop all charges against you and your accomplice, Miss Moore, saving you both from long prison sentences. In exchange, you give us the entire beauty cream formula and complete its development. If, however, you attempt to contact Miss Moore, the currently suspended charges against her will be reinstated. Do I make myself clear, Mr. Kirk?

ADAM
Perfectly clear.

125 EXT. ADAM'S STREET. DAY 125

The green car gradually slows down, a door opens. Adam is tossed out.

FADE TO WHITE.

126 INT. EDEN'S APARTMENT. UP TOP. DAY 126

PAULA

(leaving a message on
her answering machine)

Where are you? I should either be
worried or you're totally in love... Call me
back. Bye!

Eden studies the flowers Adam gave her. They're "hovering," their stems half-submerged in the pink water. As she brings her hand to the flowers, they bend toward her. Eden does this several times, noticing the pink water "bending" to meet her too. She gets up, takes a few steps and passes out.

127 EXT. ENTRANCE. TRANSWORLD. UP TOP. DAY 127

An enormous line of hysterical women of all ages extends from the Transworld Tower's front doors. A dozen guards try to rein in the crowd.

BULLHORN (O.S.)

We're only giving out three hundred free
tickets, the second half of the line won't get
in! There's no use waiting!

Huge posters read: "*For a new life, GRAVITY. The feminine revolution is underway. Age will soon be meaningless.*" Suddenly the guards make way as the doors open and the frenzied crowd floods the building...

128 INT. ADAM'S OFFICE. FLOOR ZERO. TRANSWORLD. DAY 128

The office is nearly empty. Adam, poorly shaven and with his hair grown out, finishes collecting his personal effects. He lays his access badge down on the desk. Mr. Stunt watches him in silence, then signals two security agents down below to go over to Adam and escort him to the elevators. The door opens, Adam steps inside, and the doors close behind him.

129 INT. HOSPITAL ROOM. UP TOP. DAY

129

Eden wakes up in a hospital bed. Paula is at her side. She gently takes her hand.

EDEN
What happened?

PAULA
You fainted...

A DOCTOR knocks on the door and enters the room.

DOCTOR
We're going to keep you one more day for some tests. You have unusually high hormone levels and low blood pressure...
(finishes with the cuff)
In your condition, you need to eat more...

PAULA
What condition?

DOCTOR
Your friend is pregnant.

EDEN
What?!

DOCTOR
You didn't know? You've been pregnant for eight weeks. You're going to have twins...

Eden is overcome with emotion. The two women hug each other tight.

130 INT. GARAGE. MR. BORUCHOWITZ'S HOUSE. UP TOP. DAY

130

Music is blasting as Bob tinkers in his garage, wearing a track suit and sweatband on his forehead. He looks euphoric, carried away by the music. He jumps up, grabs a ceiling beam and hoists his full 280 pounds with disconcerting ease. Then he lets one hand go, concentrates, and manages to do another pull-up with only one arm!

MR. BORUCHOWITZ

Adam, you're a genius! And well... Bob
Boruchowitz ain't no slouch either!

Bob sits down. There's a fishbowl with a red fish in front of him. An identical fishbowl attached upside down to a metal structure has the same amount of "inverse water" but no fish. Bob brings a tiny flask of pink powder under the inverted fishbowl and removes the stopper. The powder falls up into the water, dyeing it pink. Then he puts this fishbowl on top of the other and flips them over, pressing them firmly together. The water from each fishbowl flows into the other, meeting halfway and quickly blending to form a single astonishing pink ball hovering in the middle. Bob pulls the fishbowls away and contemplates the sight, pleased. Inside the ball of water, the fish panics at first, then calms down and resumes swimming with newfound ease. The doorbell rings. Bob gets up, annoyed by the interruption.

131 INT. MR. BORUCHOWITZ'S HOUSE. UP TOP. DAY

131

Bob opens the door. It's Eden.

EDEN

My name's Eden Moore. I need your
help...

FADE TO BLACK.

132 INT. ALBERT & CO. BOUTIQUE. DOWN BELOW. DAY

132

Gloomy light. It's raining outside. Adam has his head buried in an old transistor radio. Mrs. Nathanson comes into the shop.

MRS. NATHANSON

Ah, nice to have you back!

Adam looks up but doesn't reply.

133 EXT. RITZ HOTEL. HILL. DOWN BELOW. LATE AFTERNOON

133

Adam, Pato and Tommy are sitting on the bench. The unobstructed view of the Transworld Tower and the two cities stretches before them. Adam looks totally depressed. Pato tugs on his sleeve and hands him a paper airplane.

Adam takes a fountain pen from his pocket, unscrews the back, places it under the plane and presses the cap. A drop falls “up,” then another, moistening the paper airplane. Soaking up the liquid, the airplane’s wings turn pink. The plane now seems weightless. Pato is about to throw it.

PATO

So is it true everybody’s rich up top?

Pato throws the plane. It goes far, light as a feather, rising up and up...

TOMMY

Don’t you realize? It’s paradise up there!

ADAM

Paradise? I don’t know about that...
They’re rich, yes, unbelievably so...
Happy, I’m not so sure...

134

INT. ALBERT & CO. BOUTIQUE. DOWN BELOW. DAY

134

Adam and Pablo are back at work, the atmosphere still gloomy. We hear laughter outside. The door opens. It’s Albert.

ALBERT

Come on in...

Albert lets Bob through. Adam looks at him, astonished.

MR. BORUCHOWITZ

(all smiles)

What? Did you think you were the only one who could go sightseeing? You won’t get rid of me that easy. Watch this!

Bob starts dancing around, light as a feather.

ADAM

But how...

MR. BORUCHOWITZ

We’re made of 90 percent water, right?
(checks his watch)

Here I am jabbering but I have to run, the effect only lasts an hour.

(MORE)

MR. BORUCHOWITZ (CONT'D)

And you, my friend, have a rendezvous...

(hands Adam a note,
then looks him over
head to toe)

I hope you're not going dressed like that!

Adam heads for the door. Bob calls after him:

MR. BORUCHOWITZ
(CONT'D)

Oh! One other little piece of news... Eden
had us send a special jar of beauty
cream, limited edition of only one, to
Lagavulin...

He turns to Albert.

ALBERT

We multiplied our Level Five effect times
ten.

MR. BORUCHOWITZ

While weakening the thermal effect.

135

INT. LAGAVULIN'S OFFICE. TRANSWORLD. UP TOP. DAY

135

Lagavulin is sitting in his office. He opens a gift box and takes out a jar of beauty cream that resembles a pink diamond. He reads the little card that came with it, smiles and applies the cream to his face which promptly looks twenty years younger. But suddenly his lips begin to quiver. Then his cheeks and eyelids. Soon his entire face is shuddering horribly. Panicked, he gets up and heads for his full-length mirror: the cream's effects have reversed entirely and his skin hangs limp, then starts wrinkling relentlessly until it looks like a piece of old grey parchment.

136

EXT. LIBERTANGO. DOWN BELOW. DAY

136

Adam leans against the railing, gazing up top, waiting for the woman he loves. But Eden shows up right behind him.

E DEN

Adam...

Adam turns around, astonished to find Eden down below, at his side, more radiant and beautiful than ever.

ADAM

Eden!

They hold each other tight and share a long kiss. Eden whispers something in his ear. Adam's face lights up. She takes his hand and places it on her belly. Adam hugs her.

ADAM (CONT'D)

How long can you stay down here?

EDEN

I don't know... Maybe forever... Bob said it's because I'm pregnant... Something's different now... He said you'd understand...

They gaze at each other and kiss again as the sun sets over both worlds, its golden rays shimmering over the two tranquil oceans in the distance. The camera pulls slowly back until Adam and Eden disappear, and we see only the two giant statues, one over the other, almost touching...

FADE TO BLACK.

137

INT. BEDROOM. DOWN BELOW. DAY

137

A little two-year-old boy stands in the foreground with a doll. There's a little girl crying offscreen.

ADAM (O.S.)

Quit bothering your sister! Give her back her doll, please!

The camera pulls back to reveal the little boy smiling on the ceiling. In one fell swoop, he runs to the wall, hops onto it and scurries down. The camera rotates 90 degrees to follow his trajectory. Once he's almost at the bottom, he does another little hop, landing upright on the floor. He runs over to Adam, already holding a little girl in his arms. Adam picks up his son and hugs him. The little boy hands the doll back to his sister. Eden comes up behind Adam and kisses everyone. Adam throws a paper airplane and the two kids go dashing after it...

138 INT. CLASSROOM. DAY

138

The paper airplane goes flying through a classroom where some twenty kids are seated quietly. Their world looks no different from our own. A TEACHER stands at the blackboard. We might recognize his voice as the narrator we've heard throughout the film:

TEACHER

Adam and Eden had not yet grasped the full repercussions of what they had accomplished. Their love would forever alter the course of history...

The bell rings, signaling the end of class. The kids get up and rush out of the classroom. The teacher goes to the window and looks out at the courtyard: dozens and dozens of kids are running in all directions, climbing trees, basketball backboards, walls, and dozens of ladders that now link the two worlds. We're still in the same universe but several decades later, when gravity seems to have disappeared, and both worlds are now united as one: delirious, chaotic and happy.

139

END CREDITS

139

A television ad for the "Boruchowitz Inner Beauty Salon" runs over the end credits. Bob stands in front of his salon, all smiles, inviting us inside, where considerably overweight men and women are dancing, doing pushups and performing a variety of other physical feats without any visible effort. In large type across the screen we read: *DIFFERENT BUT EFFECTIVE!*

MR. BORUCHOWITZ

Come visit and we'll show 'em all: inner beauty is what really counts!