

FADE IN:

EXT. Manhattan Skyline - Morning

A low altitude Surveillance Drone cruises over rooftops.

EXT. STREET -

White Pedestrians, dressed for winter, walk along the sidewalk while Segways move along the curb.

EXT. STORE FRONT -

A young, WHITE COUPLE stops to look in the window at a prefabbed model of an apartment designed in a prewar Christmas facade.

The face of a News Reporter speaking in muted mode appears on a the store window.

The WM presses his finger on two sections of the store glass.

NEWS REPORTER (V.O.)

With new housing development at a virtual standstill the Mayor's Economic Council revealed that government regulations have failed to alleviate the severe housing shortage that continues to push city real estate prices to record numbers. In other news, Inflation continues to hurt the general economy..

The WM touches the glass muting the voice.

A brightly colored display of words appear on the screen.

DIGITAL VOICE

Thank you for watching City Scope.  
Stay secure.

DISSOLVE TO:

INT. STUDHILL APARTMENT - NIGHT

A spacious, tastefully furnished Living Room, circa 1930's-40's. Paintings adorn the walls. The remaining areas of the walls are outlined with markings where paintings once hung.

Over the mantle place hangs a red-lettered accordion banner displaying Happy New Year with flashing "2035z' lights.

A Christmas tree stands in a corner.

The dining table has a formal setting for three.

HUBERT STUDHILL, a physically well-maintained, African-Am male, early to mid sixties, dressed in undershirt, brightly colored pants with suspenders and boots, wearing a wireless head set, and a patch over his right eye bops and weaves around the room firing a laser gun at a four foot by four foot glass screen hanging from the ceiling at eye level. The screen displays a group of para-military soldiers and robots in combat.

VELMA STUDHILL, an attractive, slight of build, African-Am female, mid fifties, dressed in an elegant evening gown and matching purse, enters the Living Room. SHE inspects the dining table.

VELMA

Hubert, what are you doing?

Hubert stands and fires at the screen.

SCREEN VOICE

Congratulations. You have terminated the Astro Assassin.

VELMA

Does the term "Retired U.T.F" Officer ring any bells?

HUBERT

There's no such thing.

Hubert follows Velma around the table as she rearranges the setting.

Velma pushes Hubert away as he attempts to embrace her.

VELMA

Are you seriously trying to sweat on my table setting?

HUBERT

Come on, don't try to act like you're not ready to bust down that front door, run to the lobby taking three steps at a time.

VELMA

I guess I'd be more excited if I knew it meant we'd walk out and see old friends. Remember the Holiday Gala's? The High Fashion. River Cruises, Fireworks?

HUBERT

Remember old Freddie Baits with his fruit stand on the corner?

VELMA

Remember the last Harlem Women's  
Civic's Circle Ball? And how I looked  
in that Paulinio gown?

Velma hangs a large Christmas wreath over the mantel place.

HUBERT

It's been a long time since we've  
strolled through the neighborhood  
unescorted.

Hubert pats Velma on her rear end.

HUBERT (CONT'D)

I remember a lot of things.

Velma moves Hubert's hand as reaches for a glass.

Hubert peeks through the drapes.

VELMA

Would you please get away from the  
window? You need to get dressed.

Hubert walks toward the bedroom.

VELMA (CONT'D)

And will you please put your eye in?

HUBERT

It's been giving me a headache lately.

VELMA

After the Announcement, I'm taking  
you to the Lab to have you retro-  
fitted.

Hubert exits to the Bedroom.

Velma hesitates as she looks toward the bedroom then reaches  
for the drape.

HUBERT

Hard ain't it.

Hubert grins as Velma snatches her hand away from the drape.

INT. BEDROOM - CONTINUOUS

Hubert stands in front of a mirror on the door dressed in a  
decorated para-military jacket.

Velma, dressed in an evening gown, turns him around to  
straighten his tie.

VELMA

I do this every New Year's Eve.  
Don't you ever feel like a tuxedo?

HUBERT

I tell you what. Tomorrow, I'll  
wear any suit you chose.

Velma grins.

VELMA

Better yet, we'll go shopping.

Velma adjusts Hubert's sleeve then steps back.

VELMA (CONT'D)

Okay, let's see what we have here.

Velma avoids Hubert's embrace as she sits on the bed.

HUBERT

What's the matter?

VELMA

I'm worried about Melvin.

Hubert looks at his watch.

HUBERT

It was your idea to let him "spread  
his wings."

VELMA

He's made a sweet potato pie every  
new year's since he was sixteen.

HUBERT

We play Astro Assassins every new  
year's. He wouldn't miss that.

VELMA

If he's really celebrating, we may  
not get that call until the sun comes  
up.

HUBERT

Not Melvin. He wouldn't know how to  
do that much celebrating.

Hubert smiles kissing Velma.

HUBERT (CONT'D)

Stop worrying, we have a little time  
before midnight.

Velma puts on her white gloves.

Hubert picks up a camera pointing it at Velma. \*

HUBERT (CONT'D) \*

Don't move. \*

Hubert slips the right strap from Velma's shoulder. \*

VELMA \*

Hubert, this is not the time for  
foolishness. \*

HUBERT \*

You might wanna slip off those gloves. \*

Hubert circles Velma taking photos. \*

VELMA \*

Are you trying to make a center-fold  
out of me Hubert Studhill? \*

Velma succumbs to the moment slowly slipping off her gloves. \*

Hubert slips the other strap from her shoulder. \*

VELMA (CONT'D) \*

You keep this up I'll be bringing in  
the New Year drunk and naked. \*

Hubert places the camera on the bed. \*

HUBERT \*

Now that sounds like a celebration. \*

Hubert embraces Velma. \*

The multi-toned sound from the Tele-cube separates them.

VELMA \*

That's Melvin's signal. \*

Hubert rushes out of the bedroom. \*

INT. LIVING ROOM - CONTINUOUS \*

Hubert stands next to the tele-cube. \*

HUBERT \*

What the hell is he doing? \*

Velma places a small device in her ear then touches one side  
of the cube. \*

VELMA \*

Melvin? Happy New Year. Where are  
you? We were beginning to get a  
little concerned since you didn't..

(MORE)

VELMA (CONT'D)

Oh?.. Well, yes sweetie, I know  
you're twenty-one.

(glancing at Hubert)

Oh, I see.. So what time are you  
coming home?

Hubert puts a small device in his ear then touches another  
side of the cube.

HUBERT

Melvin. Why are you using a trans-  
cube signal? You know it can be  
traced.. You what? Who? What  
Girl? Did you hear what I just asked  
you boy? Melvin? Hello? Melvin.

Hubert removes the device from his ear.

HUBERT (CONT'D)

I know damn well he didn't just hang  
up on me.

VELMA

Something's different Hubert, I can  
tell from the sound of his voice.

HUBERT

He goes to some club for the first  
time then tries to tell us about  
some woman.. On the damn trans-cube?

VELMA

Maybe he's in some kind of trouble.

HUBERT

First time in some Club downtown.  
New Years Eve. A female. What else  
do we need to make the bomb go off  
Velma?

Velma looks at Hubert

VELMA

He doesn't know how to lie.

VELMA (CONT'D)

Ssh.

HUBERT

What?

VELMA

Listen.

The sound of laughing and cheering interrupts.

Hubert looks at his watch. \*

Velma rushes to place her ear against the wall. \*

VELMA (CONT'D) \*  
It sounds like the countdown. \*

VOICES (O.S.) \*  
Ten. Nine. Eight. Seven. Six. \*

LOUDER VOICES: \*

VOICES (O.S.) (CONT'D) \*  
Five. Four. Three. Two. One. Happy \*  
New Year. \*

Velma looks at Hubert. \*

VELMA \*  
Happy New Year Mister Studhill. \*

Hubert lifts Velma, spins her around. \*

THEY freeze at the sound of knocking at the front door. \*

Hubert and Velma watch the blinking red light signal directly \*  
underneath the door handle. \*

HUBERT (Loud whisper) \*  
Who the hell is that knocking? \*

Hubert approaches the door. \*

VELMA (Loud whisper) \*  
Hubert. Don't. \*

Velma and Hubert turn their attention to the multi-pitched \*  
tones and graphic patterns that appear on the glass screen. \*

VELMA \*  
Oh my God. \*

The face of a White Male appears on the screen. \*

HUBERT \*  
Ssh. Quiet. \*

EXT. APARTMENT BUILDING - \*

KURT BENSON, a White Male, early thirties, stands in front \*  
of the lobby door. \*

KURT

I'm standing in front of a location where just moments ago a record bid for a Studio apartment was recently made indicating that city real estate prices still appear to have no limits.

INT. STUDHILL APARTMENT - CONTINUOUS

Hubert and Velma stand motionless watching the glass screen.

HUBERT

What about the damn Announcement?

VELMA

Hubert please.

Hubert and Velma return their attention to the glass screen.

KURT

The Mayor has vowed to vigorously impose new and tougher penalties including a ten year prison sentence with fines up to a half million dollars for anyone caught without credentials for authorized property ownership. In the Zone Three North Sector. I'm Kurt Benson, Media Central News wishing you a Happy New Year and to please, stay secure.

Velma blocks Hubert's path toward the front door.

HUBERT

Get out of my way.

VELMA

What the hell is the matter with you? Do you want the neighbors to hear?

HUBERT

Damn the neighbors.

Velma pushes Hubert back to the center of the living room.

VELMA

Will you please calm down?

HUBERT

I can't take this Velma. I won't do it.

VELMA

Maybe there's some sort of wording they forgot to include in the

(MORE)



VELMA (CONT'D)

Announcement at the last minute. It might just be a small revision that's delaying the..

Hubert opens one of the drapes. \*

VELMA (CONT'D) \*

Hubert. \*

HUBERT \*

Hey, over here. \*

Velma rushes at Hubert knocking him to the floor just as a flashing light and loud, but muffled sounds from a Surveillance Drone passes near the window. \*

Hubert rejects Velma's assistant to help him stand. \*

VELMA \*

Honey, I'm sorry. I didn't mean to.. \*

HUBERT \*

Just get me a Phizynall. \*

Velma exits to the kitchen. \*

Hubert sits at the dining table watching the glass screen. \*

Velma enters the living room, hands Hubert a pill and a glass of water before pacing in front of the glass screen. \*

VELMA \*

I'm sure there's an explanation why they haven't made the Announcement. \*

HUBERT \*

You ain't stupid and I ain't blind Velma. You were watching the same damn thing. \*

Hubert and Velma move to the center of the room and watch as a light signal under the door handle turns from red to green. \*

RICARDO, late forties, Hispanic male with a slight accent, enters the apartment carrying a bouquet of flowers. \*

RICARDO \*

The very best wishes for your health and happiness in the New Year. \*

Ricardo backs away from an approaching Hubert. \*

HUBERT \*

Have you heard anything about the Announcement? \*

Hubert follows Ricardo as he approaches Velma handing her the flowers. \*

HUBERT (CONT'D) \*  
I asked you a question goddamnit. \*

VELMA \*  
Hubert, please. \*

RICARDO \*  
No, no, it's okay. \*

Hubert glares at Ricardo as he looks around the room. \*

RICARDO (CONT'D) \*  
By the way, a couple of Interviewer's \*  
stopped by yesterday to investigate \*  
any suspicious activities regarding \*  
available apartments. \*

Velma places the flowers in a vase then removes a painting from the wall handing it to Ricardo. \*

RICARDO (CONT'D) \*  
I could've betrayed you a long time \*  
ago. People were rolling containers \*  
of cash into the lobby just for a \*  
lead on an apartment. I've protected \*  
your family at great risk Captain \*  
Studhill. \*

Ricardo walks to the door. \*

VELMA \*  
Ricardo, please, wait. \*

Ricardo looks at the painting then opens the front door. \*

RICARDO \*  
We're all criminals is some small \*  
way.. Si? \*

Ricardo exits with the painting. \*

Hubert approaches the door as the signal on the latch turns from green to red. He leans against it slamming his fist. \*

HUBERT \*  
That's the last one Velma. I swear \*  
to God. \*

Velma walks toward the Bedroom. \*

WE HEAR: \*

A loud, bass pulsing sound from the glass screen. \*

The face of an attractive, middle-age female appears on the Glass Screen. \*

HUBERT (CONT'D) \*  
Who the hell is that? \*

Hubert paces as Velma watches the image of the female disappear. \*

VELMA \*  
Do you think she's an Interviewer? \*

HUBERT \*  
I'm gonna kill that bastard Ricardo. \*

MELVIN, a white male, gorgeous facial features with a slight limp, dressed in a brightly colored shirt, clearly too large, a bow tie, zippered sweat shirt, with the words, "Trade Up" on the front, draped in confetti and a brightly colored plastic hat, staggers into the apartment. \*

MELVIN \*  
Chokin'stones/crystal jones/shit \*  
gets too hard when it's breakin' ya \*  
bones/..solar gas/fiber grass/got a \*  
micro-chip stuck in my titanium ass. \*

Hubert and Velma watch as Melvin giggles and stumbles around the room. \*

VELMA \*  
Melvin? What's the matter with you? \*

Melvin opens his arms. \*

MELVIN \*  
Velma. Provider and Nurturer of \*  
wayward souls.. Giggles \*

Melvin embraces Velma. \*

VELMA \*  
Melvin please. \*

Velma examines Melvin's clothes. \*

VELMA (CONT'D) \*  
What happened to your clothes? \*

MELVIN \*  
At the stroke of midnight they \*  
celebrated something called Trade \*  
Up. \*

HUBERT \*  
And that's what you traded for? \*

MELVIN

People just kept exchanging clothes.  
Are these exchanges unacceptable?

VELMA

No, we're just surprised you let  
anyone get close enough to take your  
clothes off period.

MELVIN

I stood at the end of the bar.

HUBERT

And exactly what the hell were you  
trying to prove drinking alcohol?

MELVIN

It wasn't alcohol. She called it  
Tylinian.

HUBERT/VELMA

She?

Hubert attempts to catch Melvin as he loses his balance and  
collapses.

Hubert examines Melvin.

HUBERT

Get some Vitro-Protein tablets.

Velma looks at Melvin before rushing to the kitchen.

Hubert places a blanket over Melvin.

INT. BEDROOM -

Hubert and Velma sit on the side of the bed.

HUBERT

He's twenty-one Velma. He's legally  
entitled to..

VELMA

To what Hubert? Socialize in places  
where he's exposed to any number of  
people who might ask him God knows  
what? You know he can't lie.

HUBERT

People don't usually start a  
conversation asking where you came  
from.

VELMA

And what if they did?

HUBERT

It's time to discuss this with the boy. He has to know.

VELMA

He loves us. We're are all the family he has ever known. Even if he finds out, there's no way the Authorities will prosecute.

HUBERT

Five years Velma. No contact with anyone. Secret codes just to talk. Total dependence on someone who thinks we're more prisoners than parents.

Velma grabs Hubert as he moves towards the bedroom door.

VELMA

Hubert, listen to me. I've been thinking about this for a long time. If the Announcement isn't made, we'll come out anyway, tell our story to the media.

Hubert snatches away from Velma.

HUBERT

Hell no.

Velma grabs his arm.

VELMA

We were people with title and positions of authority. It wouldn't be that difficult to get a pardon. I still have connections. We could walk away and still be financially qualified to relocate to..

HUBERT

So help me God Velma, if you start in with that Morgan Lakes b.s. again..

Velma follows Hubert from the Bedroom.

INT. LIVING ROOM - CONTINUOUS

Hubert and Velma cautiously watch Melvin as they quietly move to the window.

VELMA

They have schools that actually educate, a health care system that actually provides care.

(MORE)

VELMA (CONT'D)

Their crime rate is less than one percent. It's a self-governing, drug free, territory with solid Christian values.

HUBERT

So was Jerusalem.

Hubert moves to the dining table.

VELMA

What's the real reason you won't even consider giving up this, this Torture Chamber?

HUBERT

Torture Chamber? Let me ask you something Velma? After all of what we've been through, do you still believe voting for Morgan Lakes was worth it?

Velma backs off.

VELMA

You're not going to put me through this again Hubert.

Velma walks toward the bedroom.

HUBERT

Remember them?

Velma turns to see Hubert standing underneath a large portrait of a Arican-Am man and woman.

HUBERT (CONT'D)

He and my grandmother didn't have to move into this building, but from the day they were handed the keys the neighbors knew them as the nice colored family down the hall.

VELMA

That's because they were respected. They believed facing your enemies got more respect than avoiding them.

Hubert and Velma jump at the sound of the tele-cube.

VELMA (CONT'D)

That's Ricardo's code.

Velma touches the cube.

VELMA (CONT'D)

Ricardo?.. I know, Hubert and I  
were just discussing.. Excuse me?  
Who?

(looking at Hubert)

What did you tell her? Can I call  
you back? Oh, and thank you.

Velma touches the tele-cube.

VELMA (CONT'D)

It appears that face on the screen  
was asking which apartment Melvin  
Studhill lived in.

HUBERT

That son-of-a..

Hubert storms toward the front door.

VELMA

No Hubert, Ricardo sent her away.

Hubert approaches the back of the couch. He reaches towards  
Melvin's head.

VELMA (CONT'D)

Don't wake him. Let him sleep it  
off.

HUBERT

We have to find out what he drank.  
Get more Hydra-tablets from the  
kitchen.

Velma exits.

INT. LIVING ROOM -- MOMENTS LATER

Velma gently strokes Melvin's hair then attempts to give  
Melvin the pills.

Velma embraces Melvin as he opens his eyes.

VELMA

Are you all right sweetheart? You  
scared us to death.

Velma backs away as Melvin sits upright holding his head.

MELVIN

How long have I been..

HUBERT

You staggered in here reciting some  
old rap routine then passed out.

MELVIN  
I learned a new dance.

VELMA  
You danced?

MELVIN  
It was a series of leg and foot  
movements that were not previously  
recorded..

HUBERT  
Never mind that. Does your dancing  
partner have a name?

MELVIN  
Isn't it time for breakfast?

HUBERT  
I asked you a question.

Melvin looks around the room.

ELVIN  
Did you move the Beardon painting  
from it's original placement?

VELMA  
Melvin? Please. Tell us.

Velma follows Melvin as he wanders around the room.

VELMA (CONT'D)  
Melvin, sweetheart, Hubert and I  
thought it was a good idea for you  
to find a comfortable social circle,  
other than those people at the Bureau,  
but that didn't mean we wanted  
something to happen that could hurt  
you.

Melvin looks at Velma.

MELVIN  
What do you mean hurt?

Hubert and Velma respond to the increasing volume of a  
Surveillance Drone engine as they quickly exit the Living  
Room.

Melvin opens the Drapes as the bright light from the Drone  
shines on him.

Seconds later the Drone light disappears along with the Drone.

Melvin turns as Hubert and Velma return to the Living Room.



VELMA

That's the second surveillance drone  
in less than three hours.

HUBERT

We gave you an opportunity to go  
out, get some enjoyment with other  
people and this is the thanks we  
get?

Melvin moves towards the door.

HUBERT (CONT'D)

Get away from that door.

MELVIN

I have to find Allison.

VELMA

Who is Allison?

Velma gently holds Melvin's arm.

HUBERT

Your mother asked you a question.

Multi-toned signals sound from the tele-cube. Hubert retrieves  
his Laser Gun.

Melvin remains motionless as Hubert approaches.

Hubert backs off as Viola invites Melvin to sit next to her  
on the couch.

VELMA

Honey, please.. Come sit down for a  
minute.

Velma opens her arms inviting Melvin who cautiously sits  
next to her.

VELMA (CONT'D)

Sweetheart, this Allison person?  
How well do you know her?

FADE IN:

INT. NIGHT CLUB - NIGHT

Melvin and ALLISON, an attractive middle age black female  
slowly dance as a crowd of people toss confetti over them  
blowing toy horns in their faces.

Allison talks in Melvin's ear.

FADE OUT:

VELMA

Melvin try to understand our position.  
You getting involved with a total  
stranger puts all of us at risk.

HUBERT

You have a great job. Assistant  
manager at the Bureau of Statistics.  
Parents who love you.

MELVIN

What is your definition of love?

HUBERT

What?

MELVIN

You've never given me a clear  
definition.

HUBERT

We gave up our freedom to protect  
you. How much more love do you need  
to know about?

VELMA

Hubert? Not now.

Velma faces Melvin.

VELMA (CONT'D)

Melvin? Why are you asking that  
question?

MELVIN

You are exceptional parents. There  
are approximately forty-seven percent  
of..

VELMA

No, Melvin, honey, please. No more  
statistics.

Melvin grimaces as he holds his head.

VELMA (CONT'D)

Are you alright?

INT. URBAN TASK FORCE - COMMAND HEADQUARTERS -- CONTINUOUS

OFFICER THREE AND OFFICER FOUR are seated at a large console  
watching several monitors displaying various street locations.

OFFICER THREE

Let's take another look at those  
aerial scans from an hour ago.

Officer Four pushes several buttons on the console. THEY watch a monitor screen displaying layouts of several rooftops.

OFFICER THREE (O.S.) (CONT'D)  
We might have to look back at more detailed surveillance scans.

OFFICER FOUR  
Don't worry. We'll find him.

INT. STUDHILL APARTMENT -- LATER

Melvin approaches the Glass Screen.

MELVIN  
What's the first thing you'd like to do after the Announcement?

VELMA  
I want to go to church. Any church, with a real Preacher and a real Choir.

HUBERT  
Tell me what you know about the Announcement.

Melvin looks at Velma.

VELMA  
Hubert please, not now.

Melvin touches several places on the glass screen.

VELMA (CONT'D)  
We've been listening to virtual church services for so long, I can't remember the last time I felt the Holy Ghost.

Hubert and Velma watch as a series of colored lines with images of Churches flash displaying multiple images.

MELVIN  
There's only two services left. One at Shiloh Baptist Supper Club and one at Mount Zion Missionary Musical Theater.

Velma looks at Hubert.

MELVIN (CONT'D)  
A three pm matinee at Mount Zion, two seats, front mezzanine, left side, a hundred twenty-five dollars, each.

Melvin touches the screen.

MELVIN (CONT'D)

The seats at Shiloh Baptist come  
with headphones and choice of Classic,  
Contemporary or Reggae gospel music.

Melvin looks at his watch.

HUBERT

You going somewhere?

MELVIN

I'm expecting a call.

VELMA

A call from who?

HUBERT

I know damn well you didn't give  
this number to..

Velma intercepts Hubert.

VELMA

Melvin you know this is a Com-tel  
Surveillance Zone. They can trace  
any call within a matter of seconds.

MELVIN

Then I won't stay here.

Velma quickly grabs Melvin as he turns for the door.

VELMA

No. Melvin don't go, please. Just  
a little while longer until we know  
for sure.

Velma walks Melvin back to the couch.

MELVIN

I have to call her.

Velma looks at Hubert then at Melvin.

VELMA

Melvin, you realize how dangerous  
it could be if anyone finds out  
about..

MELVIN

I will not leave you unprotected.

VELMA

Son, why you would get so, so involved  
with a total stranger?

MELVIN  
She's not a stranger.

VELMA  
How much could you know about someone  
you've met for the first time in a  
Club?

HUBERT  
On New Year's Eve.

MELVIN  
I concluded that she had a personal  
interest in me.

HUBERT  
And exactly how did you do all of  
this "concluding?"

VELMA  
Hubert.

MELVIN  
We discussed everything. Art,  
Religion, Sports even Politics.  
Allison shared a great deal of data  
with me.

Velma glances at Hubert.

VELMA  
Exactly who is this, Allison?

HUBERT  
And who was that on the screen a  
little while ago?

Melvin looks at the glass screen.

INT. CAR - MOMENTS LATER

Allison pulls up to the front of the Studhill's apartment  
building. She watches Ricardo and KEVIN, the Doorman, in  
conversation when a multi-toned signal from the dashboard  
startles her.

ALLISON  
What.

DIGITAL VOICE  
You Cyber-Date Cosmic Connection  
monthly report is ready.

Allison touches the dashboard screen.

DIGITAL VOICE (CONT'D) \*  
 You have no new contacts during this \*  
 cycle. May we suggest a change of \*  
 profile? \*

Allison punches the dashboard screen to silence. \*

INT. STUDHILL APARTMENT - MOMENTS LATER \*

Melvin peeks through the Drapes. \*

HUBERT \*  
 Did she see you come into the \*  
 building? \*

MELVIN \*  
 She dropped me off on the corner. \*

HUBERT \*  
On the corner? Which corner? \*

Viola rushes to protect Melvin. \*

VELMA \*  
 Sweetheart, why don't you play one \*  
 of your father's Programs while we \*  
 discuss this. \*

Velma signals Hubert to follow her as Melvin focuses on the \*  
 Glass Screen pressing it in several places. \*

INT. BEDROOM \*

Hubert paces as Velma enters the Closet. \*

HUBERT \*  
 You see the look in his eyes? He's \*  
 hiding something, I can feel it. \*

VELMA (O.S.) \*  
 Hubert the boy met someone he thinks \*  
 is interested in him. Let's leave \*  
 it at that. \*

HUBERT \*  
 Yesterday it's "Yes sir, no sir, yes \*  
 mamm, no mamm", then he walks in \*  
 here talking about moving out just \*  
 because some woman hit on him in a \*  
 Club? What the hell was he thinking? \*

VELMA \*  
 Maybe thinking wasn't the problem. \*

INT. LIVING ROOM - \*

Hubert watches as Melvin crouches behind the sofa pointing a Laser Gun at the Glass Screen. He leaps from behind the sofa and runs across the room before falling. \*

WE HEAR - The cry of pain and explosions from the Glass Screen. \*

The glass screen turns bright green. \*

SCREEN VOICE \*

You are not the Astro Assassin. \*

Melvin stands as Hubert takes the gun to demonstrate. \*

HUBERT \*

Never chase the bad guys from a rear position, always allow them to turn and come toward you. \*

Hubert fires at the images on the Glass Screen. \*

WE HEAR: \*

Multiple voices from the screen crying out in pain and anguish as the glass screen turns bright red. \*

SCREEN VOICE \*

Opponents terminated.. You.. Are.. The.. Astro Assassin. \*

Hubert tosses the Laser Gun back to Melvin. \*

Velma enters carrying a tray with a glass bottle, two large glasses and one small one. \*

Melvin tosses the Laser gun on the couch as Velma places the tray on the dining table. \*

Hubert opens the bottle. \*

HUBERT \*

Back in the day, I use to hit this bad boy straight from the jug. \*

Hubert pours into the two large glasses then pours into the smaller glass. He hands the small glass to Melvin. \*

HUBERT (CONT'D) \*

You're still a little too soft to handle Nubian Nectar. \*

Melvin reaches for the bottle and drinks. \*

HUBERT (CONT'D) \*  
Looks like we got a real drinkin' \*  
man here. \*

Hubert raises his glass. \*

HUBERT (CONT'D) \*  
To Freedom and family. \*

Velma raises her glass. \*

VELMA \*  
..and our devoted son. \*

Hubert and Velma watch as Melvin drinks. \*

EXT. APARTMENT BLDG. ENTRANCE - \*

Ricardo holds back Kevin the doorman as Allison approaches. \*

RICARDO \*  
It's okay, I got this. \*

Ricardo walks through the revolving door intercepting Allison. \*

RICARDO (CONT'D) \*  
May I be of assistance? \*

ALLISON \*  
I want to know if Melvin Studhill \*  
lives in this building. \*

Ricardo expresses a look of confusion. \*

RICARDO \*  
Studhill? \*

ALLISON \*  
The man I dropped off here a little \*  
while ago? Young, attractive white \*  
male, with a limp? \*

RICARDO \*  
Wrong building. \*

Ricardo walks away. \*

ALLISON \*  
I could come back with a news crew \*  
to tape our little meeting. \*

Ricardo stops and faces Allison. \*

RICARDO \*  
Who sent you here? \*



ALLISON

You really don't want to know the answer to that.

Ricardo sizes up Allison before turning his back and walking away.

ALLISON (CONT'D)

It would make a perfect lead story on illegal foreign nationals working without union authorization.

Ricardo stops, looks back at Allison, then approaches her.

RICARDO

Allison, right?

ALLISON

Yes.

Allison looks at his jacket lapel.

ALLISON (CONT'D)

Ricardo.

Ricardo sizes up Allison.

RICARDO

Okay, Miss Allison News Reporter, City Government Agent whoever the hell you are, I got two girls who use to be on the fast track for that whole Ivy League experience, a wife celebrating her third anniversary of Unemployment and thanks to the New Economy, no longer qualify for a Pension.

Allison sizes up Ricardo.

ALLISON

What is this? Some kind of old school shake-down?

RICARDO

What? You've never seen a hard working, Side-job, Under-the-table Immigrant reaching for an extra slice of the Pie?

Ricardo follows Allison to the lobby door.

RICARDO (CONT'D)

Don't try to pretend this is your first trip to Zone Three.

Ricardo watches as Allison heads toward the sidewalk.

RICARDO (CONT'D)

The Players might look a little  
different, but the game is the same.  
Sceneorita.

INT. APARTMENT - MOMENTS LATER

Hubert and Velma laugh and cheer as Melvin dances on a dining chair holding the black bottle. Hubert catches Melvin as he loses his balance.

HUBERT

Okay, Melly Melvin. House Party's over.

Melvin stumbles and collapses in the couch.

VELMA

I'll get some Tea Tabs.

Melvin sits up.

MELVIN

I wanna make another toast.

HUBERT

You've made six already.

Melvin stands.

MELVIN

Did you know there's zero point three percent apartment availability in the entire city?

Velma giggles as she zig-zags her way to the kitchen.

Hubert sits next to Melvin.

HUBERT

That's one of the reasons you need to stay here and help protect your home.

MELVIN

(giggles)

Lets move to Morgan Lakes. We could be happy there. You, me, Velma.. Allison.

HUBERT

What makes you think Allison would like to live in Morgan Lakes?

Melvin momentarily ponders the question.

MELVIN

She thinks I'm fascinating.. In a technical sort of way...giggle..

Hubert catches Melvin as his head falls back. He looks at Melvin before gently touching his head again.

Velma enters the Living Room -

HUBERT

Twenty-one years and I still don't know what's in his heart.

VELMA

I guess we're too late for tenderness.

Melvin opens his eyes.

VELMA (CONT'D)

Are you all right sweetheart?

Velma backs away as Melvin sits upright holding his head.

MELVIN

How long have I been..

VELMA

We thought you'd feel better if you slept through the..

Melvin stands and looks around the room.

MELVIN

What time is it?

VELMA

Melvin, listen to me. There's been no Official Announcement. You know what that means?

MELVIN

I have to go.

Velma holds Melvin by the shoulders.

VELMA

You can't let them do this Melvin, not now.

MELVIN

But you're breaking the Law.

VELMA

Look around you Melvin, this is what the Law has done to us.

MELVIN

It was your Law.

Hubert and Velma jump at the sound of the first door tone.

Velma and Hubert rush to the Bedroom.

Melvin hesitates before opening the front door then blocks Allison's attempt to enter the apartment.

ALLISON

Melvin, what happened? Why didn't you answer the?..

MELVIN

You have to leave.

ALLISON

Why? I just wanted to make sure you were all..

Melvin pushes Allison into the Hallway.

INT. HALL CORRIDOR - CONTINUOUS

Allison touches Melvin's arm as he stands in front of the door.

ALLISON

Melvin, what's wrong? If you're worried about that Ricardo character I..

MELVIN

If you don't leave now it could be dangerous for you.

Hubert opens the front door dressed in a brightly colored jump suit, holding a large silver canister with attached nozzle.

HUBERT

Your Air Purification System needs upgrading so you might want to wait a few minutes before going in. Don't want to damage those precious lungs now do we?

Allison looks at Melvin then Hubert.

Hubert pulls Melvin and Allison into the apartment at the sound of the tone signal indicating an elevator stop.

INT. APARTMENT - CONTINUOUS

Melvin and Allison stand at the front door as Hubert backs into the center of the Living Room.

Velma enters dressed in a Nurses uniform. \*

HUBERT \*

Whenever we exterminate, our company  
notifies the Med-Lab to check for  
any contaminants. \*

Allison looks at Melvin. \*

From the front door, a series of rhythmic tones with the  
security light flashing from red to green. \*

Ricardo enters the apartment and immediately grabs Allison  
by the arm. \*

RICARDO \*

I'm sorry Mrs. Studhill. I don't  
know how she slipped past.. \*

MELVIN \*

Leave her alone. \*

Hubert looks at Ricardo as Allison snatches away. \*

RICARDO \*

Captain Studhill, I.. \*

Allison looks at Melvin. \*

ALLISON \*

Studhill? Melvin, you told me that  
you didn't.. \*

MELVIN \*

We have to go. \*

Velma moves toward the drapes. \*

HUBERT \*

You're Allison? The girlfriend? \*

RICARDO \*

I didn't betray you Mrs. Studhill. \*

Velma looks at Allison. \*

HUBERT \*

But here you stand with a total  
stranger who now knows who we are  
and where we live. \*

MELVIN \*

She's not a stranger. \*

HUBERT \*

For all we know, she could be an  
Interviewer. \*

MELVIN  
She's not an Interviewer.

Hubert approaches Allison.

HUBERT  
And just how the hell do you know  
that?

Hubert removes a Laser gun from his pocket.

VELMA  
Hubert.

MELVIN  
Don't hurt her.

Melvin moves toward Hubert then freezes at gunpoint.

HUBERT  
Time to go.

Hubert pushes Allison toward the door.

VELMA  
Hubert, please, don't risk being  
discovered like this.

RICARDO  
Why don't you let me?..

Ricardo moves then freezes as Hubert points the gun at him.

INT. HALL CORRIDOR

Hubert and Allison walk toward the elevator.

The elevator door opens.

Allison faces Hubert.

ALLISON  
So, the rumor's are true.

HUBERT  
Risking your life for some rumor?  
Now I know you're a Reporter.

Hubert pushes Allison inside the Elevator.

INT. ELEVATOR

As the elevator descends Hubert rifles through Allison's bag  
and removes a camera.

ALLISON  
Listen Mister Studhill, I'm not a  
Reporter.

HUBERT  
Then you won't be needing this.

Hubert keeps the camera.

ALLISON  
I have no interest in exposing you.  
I just wanted to know Melvin's status.

HUBERT  
Status? He's single. Take my advice,  
You'd be better off renting one of  
those male cybornetic..

ALLISON  
Mister Studhill, Melvin's  
comprehension of romance is strictly  
intellectual.

HUBERT  
And just how the hell would you know  
that?

ALLISON  
Let's just say I've had some  
experience.

HUBERT  
I bet you have.

The Elevator door opens.

Hubert snatches Allison by the arm back into the elevator  
car pulling her close.

HUBERT (CONT'D)  
Stay secure.

Hubert shoves Allison out of the Elevator.

Allison watches Hubert as the Elevator door closes.

INT. ELEVATOR

Hubert stares at the flashing numbers as the elevator ascends  
to the top floor.

INT. STUDHILL APARTMENT - MOMENTS LATER

Velma watches Melvin standing by the window.

VELMA

Don't you think that's a little risky  
Melvin? The Announcement hasn't  
been made yet.

MELVIN

Do you believe the Announcement will  
make a difference in our lives?

VELMA

Of course. You know it will honey.  
We can start our lives over again as  
free citizens. Allowed to live where  
we want and most of all regain all  
that was lost to us.

MELVIN

Why do you want it back?

VELMA

It defines who we are as a family,  
as a community, as a people.

Velma holds her breath as Melvin slightly parts the drape.

MELVIN

I want to keep her.

INT. CAR - MOMENTS LATER

Allison watches the entrance to the Studhill's building.  
She touches a short, thin silver rod attached to the steering  
wheel producing a voice from the dashboard.

DIGITAL VOICE

Hello Ms.Stewart. How may I assist  
you?

ALLISON

Give me the listings of relocated  
families from North Manhattan Zone  
Three Sector to Morgan Lakes. Wait.  
I also want retrieval code access to  
the Personnel files for a U.T.F.  
Officer by the name of Hubert  
Studhill.

DIGITAL VOICE

Retrieval codes for U.T.F. files are  
Level Five security classification.  
You must have clearance from the  
Mayor's office of Urban Security.

Allison touches the dashboard screen to silence and drives  
away.



EXT. STUDHILL APARTMENT BUILDING

Melvin rushes out into the street looking both ways.

INT. APARTMENT -

Ricardo stands by the door as Velma removes a painting from the wall.

RICARDO

I told her we had a special arrangement, that's all.

Velma holds the painting at arm's length.

RICARDO (CONT'D)

Look Mrs. Studhill, this apartment is worth at least twenty million on the Zone Three Market.

VELMA

Twenty three to be exact.

Velma hands the painting to Ricardo and walks to the window.

RICARDO

With that kind of money, you and your family could get together with some of the others who wouldn't sell. Make a new Harlem.

VELMA

Money didn't make Harlem Ricardo, it destroyed it. And what makes you think there are others?

RICARDO

Word has it not everyone is happy ever after in Morgan Lakes.

(grins)

Money and politics. Like the family who lost the rich relative.

VELMA

Meaning?

RICARDO

Always fighting over what's left.

Ricardo opens the front door.

VELMA

Do you really believe there are other's in hiding?

RICARDO

The Drone's can't see everything.

Ricardo smiles, then exits. \*

INT. STUDHILL APARTMENT - CONTINUOUS \*

Velma sits on the couch. \*

Melvin enters the apartment holding the back of his head. \*

Velma rushes to assist him to the couch. She places one of the couch cushions on the floor in front of her. \*

Melvin hesitates then sits on the floor directly in front of Velma. \*

Velma examines the back of Melvin's head then proceeds to gently message. \*

MELVIN \*

Can you define the way love feels? \*

VELMA \*

I'm not sure anymore Melvin. \*

MELVIN \*

This love you and Hubert feel. Is it the same that you feel for me? \*

VELMA \*

People spend their whole lives trying to possess things. Some rare, some beautiful. They love and possess these things to feed the hunger in their souls. \*

MELVIN \*

Am I one of your possessions? \*

VELMA \*

Have you told Allison that you love her? \*

MELVIN \*

I told her that her face had been in my dreams. She laughed. \*

Velma smiles. \*

VELMA \*

And where exactly did you hear that line? \*

MELVIN \*

In my head. \*

Velma stops her message. \*

INT. CAR

A signal sounds from the dashboard as Allison waits for the traffic light to change. She touches the screen.

ALLISON

What.

VOICE (O.S.)

We just linked into a report of another possible sighting.

ALLISON

And?

VOICE (O.S.)

Reported location, five fifty-seven Edgecombe.

ALLISON

Shit.

Allison's car makes a U turn in the middle of the Intersection.

EXT. APARTMENT BLDG STAIRWELL - MOMENTS LATER

Melvin enters the stairwell leading to the roof. He sees Hubert sitting in front of the door that leads to the roof holding a camera.

HUBERT

Know what I remember most about your dad? He was a man of principal. The Oath made him my Partner. His sense of justice made him my friend.

Hubert punches a code into the box attached to the door.

VOICE

Roof access denied.

Hubert looks an approaching Melvin who enters another code.

VOICE (CONT'D)

Roof access granted.

As the roof door opens, a golden hued sunset reflects across Hubert's face.

EXT. ROOFTOP -

Hubert and Melvin stand at the western corner.

HUBERT

No matter how many times you watch, Harlem sunsets are never the same.

MELVIN  
Why did he have to die?

HUBERT  
Because he valued human life, in every form as the ultimate gift. I see his values in you.

MELVIN  
What was he like? .

Hubert gazes over the rooftops.

FADE IN:

INT. STUDHILL APARTMENT - MORNING

A younger Hubert and a young, white male, both dressed in uniform sit at the table eating.

HUBERT (V.O.)  
It was right after our first patrol. He hardly said two words. When we were done, I asked him if he thought our partnership would work. He looked me in the eyes and said "to appreciate what you have, you should share it with someone who doesn't."

FADE OUT:

EXT. ROOFTOP -- MOMENTS LATER

Melvin watches as Hubert takes a photo.

INT - URBAN TACTICAL FORCE COMMAND CENTER -

OFFICERS ONE and TWO sit at a Control Panel watching several wall mounted monitors.

OFFICER ONE notices something peculiar on the screen.

OFFICER ONE  
Hey, take a look at this.

OFFICER TWO leans into the screen then presses several keys on the console.

INT. NEWS ROOM

Kurt is seated at his desk moving his head to the music coming from his head set. He touches his tele-cube when he notices the flashing red light.

KURT  
Whatcha got Jimmy?

Kurt sits upright. \*

KURT (CONT'D) \*

Are you sure it came from them? \*

INT. NEWS OFFICE CORRIDOR - \*

Kurt and an Assistant race down the corridor. \*

KURT \*

I want three Laser Shields and a  
dozen small Light Reflectors. \*

ASSISTANT \*

Do you think we can get inside the  
building? \*

KURT \*

Stop in accounting. Get lots of  
cash. \*

INT. APARTMENT - \*

The front door of the Apartment opens with Melvin carrying  
an injured Hubert. \*

Velma and Allison swarm around Melvin as they help Hubert to  
the couch. \*

VELMA \*

Dear Jesus, Hubert. What happened? \*

EXT. STREET - CONTINUOUS \*

Three U.T.F. Personnel Vans race on to the Studhill's block. \*

INT. NEWS TRUCK \*

Kurt watches from the opposite end of the street as several  
Officers rush from the Van and take various positions along  
the street. He speaks into his head mic while his field  
producer snaps several photos. \*

KURT \*

For the second time in less than a  
week, there's been another possible  
sighting by Sky Cam Intel of  
unauthorized personnel on the building  
rooftops in this quiet, residential  
area. \*

EXT. STREET -- CONTINUOUS \*

Several U.T.F. Officers race by in the background. \*

KURT

In the Zone Three Section of Harlem,  
I'm Kurt Benson for Media Central  
News.

INT. STUDHILL APARTMENT - CONTINUOUS

Melvin watches as Velma tends to Hubert's wound.

HUBERT

I saw Harlem baby, like I haven't  
seen it in years.

VELMA

And did you see the serial number of  
the Surveillance Drone when it fired  
at you?

Velma looks at Melvin.

VELMA (CONT'D)

Just what the hell were you trying  
to prove?

HUBERT

It wasn't his fault. I stepped out  
on the roof when he wasn't..

Hubert glares at Allison as she hands a flat, gel-like pouch  
to Velma.

Hubert winces in pain as Velma places the pouch on his wound.

HUBERT (CONT'D)

Where's the camera?

A three-toned sound from the Glass Screen sends Hubert, Velma,  
Melvin and Allison into a quiet panic.

VELMA

Help me get him into the Bedroom.

Velma and Melvin lift Hubert.

Hubert grabs Melvin.

HUBERT

Get that camera.

Allison peeks through the drapes.

POV. STREET

A crowd watches as U.T.F Tactical Officers tape off the area  
in front of the building.

ALLISON

Shit.

Allison rushes for the door.

MELVIN

Where are you going?

Allison faces Melvin.

ALLISON

Melvin, listen to me. They're going to search the building. You've got to get your parents out of here.

Melvin rushes towards Allison as she opens the front door.

ALLISON (CONT'D)

You have to trust me.

INT. LOBBY -

Two U.T.F. Officers enter and approach Kevin.

OFFICER ONE

We need to inspect the roof for possible illegal intrusion. Who has access to the roof?

Ricardo approaches.

RICARDO

Good afternoon Officers, how may I assist you?

INT. STUDHILL APARTMENT -- MOMENTS LATER

Velma emerges from the bedroom dressed in a Maid's Uniform.

EXT. ROOFTOP -

Allison sees Melvin heading toward the corner of the roof area.

ALLISON

Melvin, U.T.F. will be up here any second.

Allison catches up with Melvin.

ALLISON (CONT'D)

Melvin please. If they find you up here they'll..

Melvin flinches as Allison reaches for his arm.

ALLISON (CONT'D)

Melvin, listen to me. You know what will happen if they find your parents.

MELVIN

They're in danger for loving me.

ALLISON

You're confusing love with something else Melvin.

MELVIN

Did you know that every human being is born with the capacity to love?

ALLISON

It's a three stage process. You discover it, something happens, then you forget.

MELVIN

But I don't remember it.

ALLISON

Well, you're one of the lucky ones. We have to go.

INT. HALL CORRIDOR - TOP FLOOR.

Several U.T.F. Officers emerge from the elevator and proceed toward the exit door at the end of the corridor.

EXT. ROOFTOP -

Melvin picks up the camera as Allison follows him toward the roof door.

Several U.T.F. Officers spill out onto the roof.

Melvin grabs Allison's arm and retreats behind a brick structure on an adjacent rooftop.

Melvin stands at a safe distance from Allison as U.T.F. Officers scan the rooftop.

OFFICER THREE

CLEAR.

OFFICER FOUR

CLEAR.

The U.T.F. Officers exit the roof.

Melvin peeks around the brick wall then back at Allison.

ALLISON

What's the matter?



MELVIN

I want to know exactly how love is measured.

ALLISON

What?

MELVIN

There are numerous formulas to determine if you are in love.

ALLISON

It's not a biological or chemical calculation Melvin. And this is neither the time or place. Now can we please get off this roof?

INT. DR.COOPER'S APARTMENT

DOCTOR COOPER, white male, early sixties, opens the door.

Velma stands in the doorway.

INT. STUDHILL APARTMENT -- MOMENTS LATER

Allison watches the commotion on the street through the drapes. A multi-toned signal sounds from the front door.

Allison picks up two glasses as Melvin enters the Living Room.

MELVIN

What should I tell them?

A second series of tones.

ALLISON

Give exactly the information they ask for.

Allison walks to the kitchen, stops, faces Melvin.

ALLISON (CONT'D)

Do not attempt to deceive them Melvin.  
It not worth the pain.

Allison quickly exits to the kitchen.

Melvin opens the door.

DOCTOR COOPER

Hello,I'm Doctor Robert Cooper. You must be Mister Studhill. We've never met formally, but I've seen you on several occasions in the building lobby. Your Domestic Engineer, Velma?

(MORE)

DOCTOR COOPER (CONT'D)

She informed me that there's someone  
in your apartment who needs medical  
assistance.

MELVIN

Where's Velma?

DOCTOR COOPER

She should be along momentarily.

Melvin steps back as Dr.Cooper enters the apartment.

Allison emerges from the kitchen.

Dr.Cooper faces Allison.

DR.COOPER

And you must be Mrs.Studhill.

Allison shakes Dr.Cooper's hand.

DOCTOR COOPER

I'm Doctor Cooper. I live two floors  
above you. I was informed that your  
Exterminator injured himself?

Allison looks at Melvin.

ALLISON

Yes, he's in the Bedroom resting.

Allison leads Doctor Cooper toward the Bedroom.

ALLISON (CONT'D)

We really appreciate you coming on  
such a short notice.

Velma enters the apartment.

ALLISON (smiles) (CONT'D)

Oh, by the way, if it's all right  
with you Dr. Cooper, our Exterminator  
has only two days left on his Med  
Card.

DOCTOR COOPER

I don't think a Formal Report will  
be necessary.

Dr.Cooper looks at a motionless Melvin then exits into the  
bedroom.

Melvin looks at Velma.

MELVIN

Why did you do this?

VELMA

It was the only way to help your  
father.

Velma goes to the cabinet, removes a small cloth and walks  
around the room dusting the furniture while glancing toward  
the bedroom.

Allison stands behind a dining chair while Melvin stands  
near the bedroom door.

Dr.Cooper enters the Living Room.

ALLISON

How is he Doctor?

DR.COOPER

Well, there appears to be no severe  
tissue burn but he should have another  
exam soon.

Dr.cooper takes a thin, silver card from his pocket and  
presses on it in several places before handing it to Allison.

DR.COOPER (CONT'D)

This should ease any additional pain.

Dr.Cooper walks to the front door.

DR.COOPER (CONT'D)

I'm sure you know it's illegal to  
own laser caliber weapons.

Allison looks at Melvin.

ALLISON

Actually it belonged to my late  
father. He was a U.T.F. Officer. I  
don't understand how it went off.

Dr. Cooper notices as Melvin follows him to the front door.

DR.COOPER

I don't mean to be presumptuous or  
rude Mister Studhill, but I couldn't  
help notice. How did you injure  
your leg?

ALLISON

It's from a neglected birth defect.

Allison follows Dr.Cooper to the front door.

DR.COOPER

Have you looked into the latest med-  
tech research regarding bone re..

Melvin stares at Dr.Cooper as Allison opens the door. \*

ALLISON

My husband has led a very functional  
life Doctor Cooper in spite of his  
physical impairment but we're always  
open to new possibilities. \*

DR.COOPER

Stay secure. \*

Doctor Cooper exits. \*

Melvin closes the door. \*

Velma paces. \*

VELMA

Did you see the way he looked at me? \*

ALLISON

He was just looking for signs of  
Nubian ownership. \*

VELMA

But I was dressed as a D.E. \*

HUBERT (O.S.)

But you didn't clean like a domestic  
engineer. \*

Hubert enters the room with his shoulder bandaged. \*

VELMA

Hubert, it's too soon to be walking  
around. \*

Hubert looks at Allison. \*

HUBERT

You still here? \*

VELMA

Hubert. \*

ALLISON

I think I'd better leave. \*

MELVIN

I'll come with you. \*

ALLISON

No, stay here. \*

Melvin follows Allison to the door. \*

Allison gently touches Melvin. \*

ALLISON (CONT'D)

They need you.

Allison exits.

INT. DR.COOPER'S APARTMENT - MOMENTS LATER

Dr. Cooper touches his telecube in three places.

VOICE (V.O.)

Defense Department. How may I assist you?

DR.COOPER

This is Doctor Robert Cooper. Would you kindly connect me to Major General Carl Wyatt's Office?

INT. STUDHILL APARTMENT -

Melvin paces by the front door.

Velma sits on the sofa.

Hubert stands by the drapes.

VELMA

Melvin, you've got to realize what this means.. for all of us.

MELVIN

But I don't want to be here anymore.

HUBERT

Why? Because some female you hardly know blinked her eyes and gave you some lines from the latest romance novel?

VELMA

Hubert. That's enough.

Velma glares at Hubert as she approaches Melvin.

VELMA (CONT'D)

Melvin, Why do you think we've lived here in hiding all this time?

MELVIN

Why do you keep believing that hiding here will somehow save a community that no longer exists?

Hubert approaches.

HUBERT

What did you say?

MELVIN

The Harlem Y is a virtual flight training facility, with underground transport terminals. The Apollo is The New Church of the Third Millennium and the Schomberg Center is the headquarters for Bio-Tronic Fusion Research. Do you honestly believe hiding here indefinitely will somehow alter the inevitable?

Hubert grabs Melvin.

VELMA

No Hubert, please don't hurt..

Melvin pulls away from Hubert.

MELVIN

You told me that the only place where you could find anything of old Harlem was in Morgan Lakes. Why can't we move there?

Velma gently caresses Melvin.

VELMA

Our devotion and love for you means more than living in a place that just wouldn't be suitable for all of us.

VELMA (CONT'D)

Morgan Lakes is not what you think it is Melvin. There are laws that you know nothing about.

MELVIN

That's impossible. I know everything.

HUBERT

But what do you remember?

MELVIN

I don't understand.

Velma slowly maneuvers Melvin back to the couch.

VELMA

Remember the stories we use to tell you about your great-grandfather and how things were when he lived here in old Harlem?

MELVIN

Of course. Ask me anything.

Hubert and Velma freeze at the sound from the front door. \*

Melvin walks to the door. \*

HUBERT  
Don't open that door. \*

MELVIN  
It might be Allison. \*

HUBERT  
Did you hear me boy? \*

The door tone signal repeats. \*

Hubert and Velma retreat to the Bedroom. \*

Melvin answers the front door. \*

DR.COOPER (O.S.)  
Mister Studhill. May I come in? \*

Doctor Cooper enters backing Melvin into the room. \*

DR.COOPER (CONT'D)  
Is this a bad time? \*

Melvin looks at his watch. \*

Doctor Cooper sniffs. \*

DR.COOPER (CONT'D)  
What is that aroma? \*

MELVIN  
It's a sweet potato pie. \*

Dr.Cooper closes his eyes and inhales deeply. \*

DR.COOPER  
I haven't experienced the aroma of  
natural food in this building since..  
Would you mind if.. \*

MELVIN  
It's cooking at three hundred twenty-  
five degrees with an additional twelve  
minutes to completion. \*

Melvin steps in front of Dr.Cooper as he moves towards the  
kitchen. \*

MELVIN (CONT'D)  
You have to let it cool. \*

Dr.Cooper retreats. \*

DR.COOPER

I've been meaning to visit after  
running into you on New Year's Eve.  
But you were quite chemically  
impaired.

MELVIN

Is there something I can help you  
with?

DR.COOPER

Well, I'm involved in special research  
regarding the influence of Tylepian  
as it relates to certain behavior on  
young adult males. That is what  
you'd consumed on New Year's Eve  
isn't it?

Melvin looks at his watch.

MELVIN

Perhaps I should visit some other  
time to discuss in more detail?

Melvin opens the door.

Dr. Cooper gently blocks Melvin's attempt to close the door.

DR.COOPER

Oh, one other small request. If  
your servants have any available  
days, would you please contact me at  
this number? Reliable House Worker's  
are hard to find in the city these  
days.

Dr. Cooper hands Melvin a flat, metallic I.D. card.

DR.COOPER (CONT'D)

Stay secure.

Melvin closes the door, then rushes to the drapes.

INT. LIVING ROOM - CONTINUOUS

Hubert enters the room, walks to the cabinet drawer, removes  
two laser guns containing short metallic rods.

HUBERT

He didn't believe a word you told  
him.

Hubert checks the Laser Guns before tossing it to Melvin.

MELVIN

You have zero options Hubert.  
(MORE)



MELVIN (CONT'D)

There is no reason for you to try  
and fight your way..

Melvin catches the Laser Gun then drops it. \*

HUBERT \*

Pick that up. \*

Melvin remains motionless. \*

Hubert steps toward Melvin. \*

HUBERT (CONT'D) \*

I gave you an order boy. Now pick  
it up. \*

Hubert backhands Melvin. \*

HUBERT (CONT'D) \*

With everything you know, why is  
loyalty still such a mystery to you? \*

Melvin picks up the Laser Gun, places it on the table watching  
as Hubert slightly parts the drapes before attaching a  
Metallic Rod to the LG. speaking into it. \*

HUBERT (CONT'D) \*

Voice activate. Studhill, code eight,  
six, two. Initialize Defense Program  
L One Seven Nine. Activate lasers,  
level three. \*

INT. URBAN TASK FORCE - COMMAND HEADQUARTERS \*

Drexler stands in the center of the equipment room watching  
as a squadron of Officers check their gear. \*

WE SEE: \*

A photo of Hubert dressed in U.T.F. uniform on the monitor  
screen. \*

DREXLER \*

Our target is an ex U.T.F Officer.  
I want a clean capture, and more  
importantly, zero damage to property.  
Sargent. I want two Personnel Mobile  
Transports. \*

OFFICER ONE \*

Yes sir. \*

INT. URBAN TASK FORCE - DREXLER'S OFFICE \*

Colonel Drexler, Officers Three and Four read the data on a  
monitor screen. \*

OFFICER FOUR

Based on Intel from the Department of Urban Statistics, his family was reclassified as Nubian's after the twenty-twenty Conflict.

OFFICER THREE

Then weren't they relocated to Morgan Lakes?

OFFICER FOUR

According to the Report, no transfer of property or relocation records exists.

OFFICER THREE

Who owns the property now?

Officer Four examines the screen.

OFFICER FOUR

Colonel.. You need to look at this.

Drexler looks at the screen.

OFFICER THREE

Could there be more than one?

DREXLER

Link into one of the building's tele-codes. I want to know the Intel Data on every person living in that building then contact the Mayor's office.

OFFICER THREE

Should we send an S.E. Unit as well Commander?

DREXLER

Sonic Exterminator's are last resort options Sargent.

Drexler looks at the monitor screen.

DREXLER (CONT'D)

Let's not turn this into a kill mission.. For the time being.

INT. STUDHILL APARTMENT -

Hubert stands behind Melvin as he aims at the Glass Screen.

HUBERT

You'll have to fire directly at their weapons to disable the firing

(MORE)

HUBERT (CONT'D)  
mechanisms. I'll strike the lower  
body.

Melvin rushes to the front door. \*

HUBERT (CONT'D) \*  
Where the hell do you think you're \*  
going? \*

MELVIN \*  
You taught me to obey the law. \*

HUBERT \*  
And exactly what law do you think is \*  
waiting for you outside that door? \*  
A law that will protect you? Provide \*  
a stronger devotion? \*

Melvin looks at Hubert, Velma, drops the Laser Gun, then \*  
exits. \*

Hubert stops Velma from rushing to the front door. \*

HUBERT (CONT'D) \*  
Let him go. \*

VELMA \*  
He's our son Hubert. \*

HUBERT \*  
You can't declare loyalty Velma. \*  
You either feel it or you don't. \*

INT. URBAN TASK FORCE - COMMAND HEADQUARTERS \*

Officer Three and Four are seated at a multi-screen Console \*  
entering various codes. \*

Drexler enters the room. \*

OFFICER THREE \*  
Our forward Strike Unit is in place \*  
sir. \*

DREXLER \*  
You have the access codes? \*

OFFICER FOUR \*  
Yes sir, we're just waiting for \*  
clearance from the Mayor's office. \*

DREXLER \*  
Switch over to Stealth Channel SC \*  
One Three Four. The last thing I \*  
need is the damn media touching this. \*

EXT. APARTMENT BUILDING ENTRANCE - MOMENTS LATER \*

Several U.T.F Officer's emerge from a Personnel Vehicle taking various positions around the building. \*

INT. RICARDO'S OFFICE -- MOMENTS LATER \*

Doctor Cooper stands in front of Ricardo's desk. \*

DR.COOPER \*

I have full authority here Mister Sanchez. I'm expecting total compliance with my instructions. That usually means zero casualties. Is that understood? \*

RICARDO \*

What about the U.T.F.? \*

DR.COOPER \*

Leave them to me. \*

EXT. STREET - \*

A CAR pulls up along side Melvin as he walks down the street. \*

Melvin notices the car as the passenger side window rolls down. \*

P.O.V. CAR \*

ALLISON \*

Get in. \*

INT. CAR - MOMENTS LATER \*

Melvin stares at the passing scenery. \*

ALLISON \*

Melvin, we have to discuss your condition. \*

Allison glances at Melvin. \*

ALLISON (CONT'D) \*

I do care about you Melvin but it's not the kind of you think of as.. \*

Allison notices Melvin's closed eyes. \*

ALLISON (CONT'D) \*

Melvin, are you listening to me? \*

MELVIN \*

I want to live with you. \*

EXT. PARKING GARAGE -- MOMENTS LATER \*

Allison exits then circles the car. \*

Melvin exits the car and follows Allison. \*

Allison stops, looks at Melvin. \*

ALLISON \*

You remember what I told you about  
Love occurring in three phases? \*

MELVIN \*

What phase is this? \*

ALLISON \*

Melvin, I'm trying to explain  
something to you. \*

MELVIN \*

I've scanned more than five thousand  
historical archives. \*

ALLISON \*

Melvin. \*

MELVIN \*

There are no correlations between  
physical pain and the psycho-semantic  
fantasies metaphrased under that  
category. \*

Melvin follows Allison speaking in Italian as she continues  
to circle the car. \*

MELVIN (CONT'D) \*

Within the realm of my banal existence  
beats a heart that bleeds the drops  
of a tasteless nectar only a.. \*

ALLISON \*

Melvin, stop it. \*

Melvin speaks in French. \*

MELVIN \*

Only this lost, desperate, ordinary  
Soul can offer his heart to the .. \*

Allison slaps Melvin across the face. \*

ALLISON \*

Get back in the car. \*

INT. CAR - CONTINUOUS \*

Melvin touches his cheek. \*

MELVIN

I cannot comprehend your motive for striking me.

Allison starts the car.

ALLISON

Sometimes love sounds better than it feels.

Melvin touches his head before falling forward hitting his head against the dashboard.

ALLISON (CONT'D)

Melvin.

EXT. STUDHILL APARTMENT BUILDING -

A News Van stops in front of the building.

A large, triangular shaped glass screen and a long metallic pole emerge from the roof of the van.

INT. U.T.F. VEHICLE -

Drexler notices as Kurt and two FIELD PRODUCERS jump out of the Van.

DREXLER

Son of a bitch.

EXT. STREET -

Drexler approaches Kurt.

KURT

Colonel Drexler. All this hardware just to locate one Nubian?

DREXLER

I won't waste breath or time getting a straight answer out of you Benson, but if you or any of your crew interferes with this operation, there will be a price to pay. Are we clear?

Drexler walks away.

KURT

Does that means you won't mind an additional camera escorting you into the building?

Kurt watches as Drexler returns to his Command Vehicle before turning his focus to the Studhill Apartment building.

Ricardo approaches with hand outstretched.

RICARDO

Excuse me, you're Kurt Benson right?

KURT

How are ya.. Listen, we're getting ready to broadcast so could you..

RICARDO

My name is Ricardo Sanchez. I'm the Security Maintenance Supervisor for this building.

Kurt looks at the building then at Ricardo.

EXT. REMGUARD CORPORATION REAR ENTRANCE -

A Lab Assistant leads Allison as she wheelchairs an unconscious Melvin through a glass door.

INT. REMGUARD COORIDOR - CONTINUOUS

Allison notices Melvin's opened eyes as they rush down an empty corridor.

INT. LAB FACILITY - CONTINUOUS

Allison and the LA wheel Melvin into a Lab Room containing monitors and a holograph cube.

Allison signals the Lab Assistant to help her strap Melvin to the Exam table.

Allison gently pushes Melvin back as he tries to sit upright.

ALLISON

You have a Z3, Neuro-Trans Processor implanted at the base of your skull. It's primary use was for storage of memory and statistical data. Your device was never designed to balance logic and emotions.

Melvin struggles with his straps.

MELVIN

What are you doing?

Allison holds Melvin as he struggles.

ALLISON

Melvin. Listen to me. If we don't replace it you may not recover.

Allison gently touches Melvin's forehead.

ALLISON (CONT'D)

You cannot die. Do you understand?

INT. NEWS TRUCK - \*

The Field Producer tosses a small, round device to Kurt. \*

FP ONE \*

Put this in your ear, just in case. \*

KURT \*

Come on, you really think Drexler's  
gonna use Sonic Exterminator's for  
this? \*

Kurt puts the device in his pocket. \*

EXT. STREET - CONTINUOUS \*

Kurt and the FP watch as a large Personnel Carrier moves  
slowly down the street into position. \*

INT. REMGUARD LAB STATION - \*

Melvin watches the Console Board from a slightly reclined  
position. \*

Allison and the Lab Assistant stand at the Console Board  
inputting data on a screen displaying a three dimensional  
graphic of the human brain. \*

The LA follows Allison to another table. \*

ALLISON \*

I'll have to surgically remove his  
old Processor before I can replace  
it with the E One. \*

LAB ASSISTANT \*

But it's still in test trials. \*

Allison focuses on the monitor. \*

ALLISON \*

I'll take full responsibility. \*

Allison looks over her shoulder at Melvin before returning  
her focus to the flashing signal displayed on one of the  
panels. \*

LAB ASSISTANT \*

Doctor Stewart maybe we should.. \*

ALLISON \*

If anything goes wrong, I'll tell  
the Board that I threatened you with  
dismissal. \*

Allison looks at the LA then at Melvin. She touches his  
face. \*



ALLISON (CONT'D)

I don't have time to explain  
everything Melvin, but you do deserve  
some answers.

Allison studies Melvin then takes a small transmitter  
attaching it to the side of Melvin's head before feeding him  
a pill.

ALLISON (CONT'D)

Take this. It will block any  
emotional reactions during your stat  
readouts.

Allison kisses Melvin.

Melvin studies Allison before swallowing the pill.

Allison and the LA lower Melvin into a horizontal position.  
He flinches as Allison attaches a small, metallic chip to  
the back of his head.

Melvin watches as Allison and the LA stand at the Console  
adjusting several switches.

ALLISON (CONT'D)

You might hear a series of low pitch  
tones and a rush of warmth in the  
back of your head.

Allison attaches two more small connectors to each side of  
the chip.

ALLISON (CONT'D)

Enter program code NCL4183. Make  
sure I have a reading on his cranial  
pressure.

Allison and the LA watch the monitors as a series of  
computerized codes race across the screen.

ALLISON (CONT'D)

Enter program code TMZ53106.

Melvin's eyes widen at the images on the monitor screen.

INT. REMGUARD LAB. - CONTINUOUS

A WHITE FEMALE, mid-thirties, lies on a operating table  
surrounded by several Doctors.

ALLISON (V.O.)

Your Mother was a Remguard employee.  
She volunteered to be the first  
recipient of an experimental device  
used to create Advanced Embryonic

(MORE)

ALLISON (V.O.) (CONT'D)  
 Brain Cells permitting increased  
 capacity to store and analyze  
 adaptations.

The Doctor's remove a baby from the mother's womb. They  
 inspect the infant.

ALLISON (CONT'D)  
 Because of the slight deformity, it  
 was determined that you could not be  
 presented as the first perfect  
 prototype designed through AEC  
 implants.

INT. REMBUARD LAB STATION - CONTINUOUS

Two masked U.T.F. Officers enter a room where the WHITE FEMALE  
 holds her infant.

ALLISON (V.O.)  
 Your father learned of the  
 Corporations plan to dispose of you.

Officer A. Stands guard as Officer B. Bends down, gently  
 kisses the WF before taking the Infant.

The WHITE FEMALE takes off her wedding band and hands it to  
 Officer A.

Officer A exits with the infant.

(V.O.)  
 It wasn't until after he escaped  
 that we discovered he'd confiscated  
 classified information regarding the  
 experiment.

The WF reaches for a small vile of blue liquid and drinks.

INT. REMGUARD ROOM. - MOMENTS LATER

Two Doctor's enter the room and find the WF lying motionless  
 without the infant. They notice the empty vile in her lap.

INT. REMGUARD COORIDOR - CONTINUOUS

Officers A & B rush down the hallway corridor.

INT. REMGUARD LAB. -- CONTINUOUS

A young Allison stands at a side entrance holding open the  
 door as Officer's A & B quickly escape carrying a small,  
 wrapped blanket.

INT. REMGUARD LAB. \*

Melvin watches as Allison and the LA type in a series of codes. \*

ALLISON \*

It took us ten years to retrieve  
your digital footprint. Once you  
were located, it was decided to  
observe you at a distance. \*

MELVIN \*

Were you watching as well? \*

Allison gently strokes Melvin's head. \*

ALLISON \*

We had to compare your reactions  
between emotional and statistical  
stimuli. There was only one way to  
do that. \*

Allison gently touches Melvin's wrists as he struggles to  
free himself. \*

ALLISON (CONT'D) \*

I'm sorry. \*

Melvin's face slightly contorts as Allison returns to the  
console and turns another set of dials. \*

INT. U.T.F. COMMAND VEHICLE - \*

Drexler and Officer Two watch a Monitor as two silhouetted  
images appear moving along a hall corridor. \*

DREXLER \*

Who the hell is that? I ordered  
those corridor's to be secured. \*

OFFICER TWO \*

It looks like they entered from the  
basement sir. \*

DREXLER \*

Dammit. Upload all camera signals.  
I want to know who the hell those  
people are. \*

INT. STUDHILL APARTMENT - MOMENTS LATER \*

Hubert and Velma watch as the door light signal turns from  
red to green. \*

Hubert signals Velma to retreat to the Bedroom. \*

Hubert stands behind the door gripping his Laser Gun. \*

Ricardo and Kurt enter the Apartment. \*

Hubert points the LG at Ricardo. \*

RICARDO  
No. Wait. Please. \*

Hubert places the gun next to Ricardo's head. \*

RICARDO (CONT'D) \*  
I didn't tell him anything. I swear. \*  
He knew all about this. \*

Hubert glares at Kurt. \*

KURT \*  
Captain Studhill. I \*

Hubert throws Kurt to the floor before stepping on his chest. \*

HUBERT \*  
What did you call me? \*

KURT \*  
Wait, please.. Okay. I'm Kurt Benson. \*  
Media Central News. We intercepted \*  
an Intel Drone Surveillance Report. \*  
They've identified you. \*

Kurt grimaces as Hubert presses harder on Kurt's chest. \*

KURT (CONT'D) \*  
Captain Studhill, there's a way you \*  
can walk out of here. \*

Hubert points the gun at Kurt's head. \*

KURT (CONT'D) \*  
There's a way out. No legal authority \*  
would think of touching you. \*

Hubert lifts his foot from Kurt's chest. \*

HUBERT \*  
Is this what you risked your ass \*  
for? To get some damn Exclusive? \*

Kurt takes several breaths as he tries to recover. \*

KURT \*  
Just hear me out, please. \*

INT. REMGUARD COORIDOR - CONTINUOUS \*

Melvin opens his eyes and looks at Allison standing over \*  
him. \*

ALLISON  
How are you feeling?

MELVIN  
I want you to release me.

Allison returns to the console.

ALLISON  
We're almost done. I'm transferring  
the data stored in your old processor  
for future references.

MELVIN  
You'll erase everything I know.

Allison strokes Melvin's forehead.

ALLISON  
We'll replace it with something far  
more advanced. Not only will you  
continue to store unlimited amounts  
of data, but you'll be capable of  
actually enjoying your analysis..  
Memories Melvin.. The one's that  
create joy, satisfaction, desire..

MELVIN  
I want to remember who I am now.

Allison returns to the console.

ALLISON  
Alright Melvin. We owe you that  
much.

Melvin looks at the monitor.

A series of images flash across the screen.

INT. BARBER SHOP -DAY

Melvin, age five, and Hubert enter the shop where a group of  
men of various ages interact.

P.O.V. -

HUBERT WATCHES AS A BARBER PUTS THE FINISHING TOUCHES ON  
MELVIN'S HAIR CUT.

INT. SHOE SHINE PARLOR -- MOMENTS LATER

Hubert watches as an elderly gentleman shines Melvin's shoes.

INT. CANDY STORE - \*

Hubert and Melvin look over a variety of candies in a glass case. \*

EXT. CANDY STORE \*

Hubert piggy backs a young Melvin as they exit the candy store with lollipops in their mouths. \*

INT. GAME STORE - CONTINUOUS \*

Hubert and Melvin engage in playful wrestling while watching a large screen. \*

INT. STUDHILL APARTMENT -- DAY \*

Hubert stands watch over Kurt and Ricardo. \*

RICARDO \*

What are going to do Captain? \*

HUBERT \*

I'm going to find out from one of you what happened to the damn Announcement. \*

Kurt looks up at Velma as she enters the Living Room. \*

KURT \*

Governor Studhill? \*

Kurt looks at Ricardo. \*

KURT (CONT'D) \*

You didn't tell me.. \*

RICARDO \*

Shut up. \*

HUBERT \*

Get back in the bedroom Velma, I'll handle this. \*

Velma stares at Kurt. \*

VELMA \*

Don't I know you? \*

KURT \*

I was the reporter who kept asking for those personal interviews. \*

VELMA \*

Benson? How the hell did you get in here? \*

HUBERT

I'll give you one guess.

Hubert looks at Ricardo.

INT. U.T.F. COMMAND VEHICLE -- CONTINUOUS

Drexler, Officer's Two and Three check the silhouetted patterns on the screen.

DREXLER

Did you get an accurate count?

OFFICER TWO

Four sir.

OFFICER THREE

He's taken hostages.

DREXLER

Do we know who they are?

OFFICER TWO

A Ricardo Sanchez, he's Maintenance and Security for the building and a Kurt Benson from Media Central News.

Drexler slams his fist on the Console.

DREXLER

Godammit.

Drexler stands.

DREXLER (CONT'D)

Get me the Mayor's Office.

OFFICER TWO

Should I request an LWS?

DREXLER

No, not yet. He knows we're out here. It's his move.

Drexler studies the monitor.

INT. STUDHILL APARTMENT -

Ricardo and Kurt watch Hubert holding his LG at his side while standing behind Velma who sits on the arm of the sofa.

KURT

I don't understand. The reports were that the residents of Harlem agreed on the experiment.

VELMA

It was suppose to be strictly on a  
trial basis and by volunteer only.  
No one should've been forced.

KURT

What really happened Governor?

FADE IN:

EXT. LIBRARY BLDG. - DAY

A large caravan of trucks are parked outside as file cabinets  
are removed from the building.

VELMA (V.O.)

The Depression coupled with the  
massive unrest left our community  
in shambles. We imploded. Everything  
that once made Harlem the great social  
and cultural mecca had all but  
disappeared.

EXT. APARTMENT BLDG. ENTRANCE - CONTINUOUS

Groups of African-American's toss lap tops and other tablets  
into large mobile containers parked in front of the building.

EXT. HARLEM STREET - CONTINUOUS

Merchants close up shops and stores.

VELMA (V.O.)

The government made an offer most of  
us wouldn't or couldn't turn down.  
Morgan Lakes provided everything  
needed to start over again.

KURT

So you agreed to exchange the  
property, history and culture of  
Harlem for some reservation two  
hundred miles away?

VELMA

The economy was in shambles dammit.  
Where did you think they'd put us?  
In the Bronx?

HUBERT

She tried to defend Harlem from the  
future. Someone had to make a  
decision. \

VELMA



VELMA (CONT'D)

For the first time in the history of  
our community we had a hard number  
value to negotiate with.

KURT

So why didn't you and your husband  
move with the rest of the community?

Velma looks at Hubert as he approaches the glass screen.

VELMA

Hubert don't.

HUBERT

They haven't made the Announcement  
for a reason Velma.

KURT

What's this Announcement you're  
talking about?

HUBERT

You know goddamn well what  
Announcement. The Urban Homesteader's  
Act. It's suppose to end at exactly  
twelve oh one.

Kurt looks at Ricardo.

RICARDO

What are you waiting for? Tell them.

Velma looks at Kurt.

VELMA

Tell us what?

KURT

Governor, the Urban Homesteader's  
Act was repealed five years ago.

VELMA

You're lying.

Velma lightly brushes her hands over the glass screen.

VELMA (CONT'D)

How could we not know the actual  
date?

KURT

It's called Reverse Time Coding.  
It's been in use by the Bureau of  
Statistics for at least the past six  
years.

Hubert and Velma look at one another. \*

KURT (CONT'D) \*

All they have to do when anyone opens  
your Home Voice Data Files is connect  
to your External Applications either  
on your screen or your tele-cube. \*

VELMA \*

So we've been standing still in time? \*

KURT \*

Just in the virtual sense. \*

A blinding, white light flashes from the glass screen. \*

Hubert staggers as Velma, Ricardo, and Kurt collapse holding  
their eyes. \*

INT. U.T.F. COMMAND VEHICLE -- CONTINUOUS \*

Drexler watches as all of his monitor screens momentarily  
turn white. \*

DREXLER \*

What the God Damn Hell was... All  
Units, hold positions. \*

Drexler turns to Officer Two. \*

DREXLER (CONT'D) \*

Put me through to the Mayor's office,  
now. \*

INT. STUDHILL APARTMENT - \*

Hubert leans against the wall as Velma, Ricardo and Kurt lay  
on the floor holding their eyes. \*

RICARDO \*

I can't see. \*

VELMA \*

Hubert. Where are you? \*

Hubert removes his eye patch revealing his artificial eye  
containing a small laser light on his pupil. He takes two  
pairs of thin black Goggles from the cabinet drawer, puts on  
one pair then puts a pair on Velma. \*

HUBERT \*

The blindness is temporary. Just  
try to relax. \*

Ricardo crawls and reaches around on the floor. \*

RICARDO  
We've got to get out of here.

Hubert pulls Ricardo to the center of the room.

HUBERT  
Go near that door again and I'll  
kill you.

Hubert retrieves his Laser Gun speaking into it.

HUBERT (CONT'D)  
Operational access, three, six, two  
zero, eight. Strike status Vega  
Four One Three.

INT. COMMAND VEHICLE - MOMENTS LATER

Drexler and his Officer's watch the Monitor's.

DREXLER  
If it wasn't the Mayor, I want to  
know who the hell authorized a Light  
Wave Strike.

EXT. STREET -

Doctor Cooper approaches Drexler's Command Vehicle.

INT. COMMAND VEHICLE - CONTINUOUS

Drexler opens the Command Vehicle.

EXT. COMMAND VEHICLE -

Doctor Cooper stands in the door portal with three U.T.F.  
Officer's.

DR.COOPER  
Colonel Drexler?

INT. COMMAND VEHICLE - CONTINUOUS

Dr.Cooper removes a flat, rectangular shaped card and presents  
it to Drexler.

DR.COOPER  
I'm head of Medical Research at the  
Remguard Institute.

Drexler tosses the card on the Console Board.

DR.COOPER (CONT'D)  
I'm also Chief of Operations for a  
project called Valiant Transfer.

DREXLER  
Never heard of it.

DR.COOPER  
I'd always assumed that an arrest  
for the charge of Kidnapping was a  
matter for the Federal authorities  
Colonel, not the Defense Department.

Drexler looks at his Officer's.

INT. STUDHILL APARTMENT - MOMENTS LATER

Several tones sound at the front door.

Ricardo and Kurt sit on the floor holding their eyes while  
Hubert hides behind the front door.

As the second series of tones and light signals under the  
door knob switch from red to green, Doctor Cooper enters the  
apartment.

Hubert emerges from behind the door pointing the Laser Gun  
at Dr.Cooper's head.

HUBERT  
Come on it Doc. There's enough pain  
to go around.

Doctor Cooper closes the door and walks to the center of the  
room.

HUBERT (CONT'D)  
Get over by the window.

Dr.Cooper moves to the window.

HUBERT (CONT'D)  
Looks like the good Doctor here  
thought we'd be crawling around like  
blind insects by now.

Hubert tosses his Laser gun to Velma.

HUBERT (CONT'D)  
If he moves pull the trigger.

Velma points the gun at Doctor Cooper while Hubert takes a  
roll of tape from the cabinet.

Hubert signals Dr.Cooper.

HUBERT (CONT'D)  
Get over here.

Hubert snatches a motionless Dr.Cooper by the collar.

DR.COOPER

You had far too much physical presence  
to be just some kind of exterminator,  
Captain.

Hubert shoves Dr.Cooper into the chair wrapping him to it.

Doctor Cooper glances at Velma as Hubert lifts Ricardo to  
his feet.

HUBERT

Low life, blood sucking, rat Bastard.  
I should've killed you a long time  
ago.

Hubert shoves Ricardo on another chair then does a single  
layer wrap before handing the gun and tape to Velma.

HUBERT (CONT'D)

Make sure he can't move. If he tries  
to yell, glue his mouth shut.

Hubert exits to the Bedroom.

Velma pushes Ricardo's chair directly in front of the glass  
screen then leans close to his ear.

VELMA

When the end comes, you'll be first  
in line.

RICARDO

I didn't betray you. I don't have  
that kind of technical smarts.

VELMA

You knew about all of this for five  
years. Smiling with candy and  
flowers. What did he promise you?

RICARDO

I would've done better if someone  
had given me enough property for me  
and my family.

Ricardo flinches at the sound of Velma ripping tape from the  
roll.

VELMA

You actually believed you'd get this  
apartment?

RICARDO

You left me and my family with the  
shit you thought you and your tribe  
were too good or too smart to do.

Velma secures Ricardo to the chair. \*

VELMA \*

You've seemed to have done pretty  
well for yourself.. Up until now. \*

Velma finishes taping Ricardo to the chair. \*

Hubert enters the Living Room. \*

DR.COOPER \*

If you release us now I promise you'll  
be protected. \*

VELMA \*

It's a little late to consider  
protection Doctor. \*

DR.COOPER \*

Exposure does not necessarily mean  
expulsion. \*

Velma grips the roll of tape standing directly in front of  
Dr.Cooper. \*

VELMA \*

How long have you known? \*

DR.COOPER \*

A decision was made to keep Melvin  
under observation. There was no  
advantage in exposing your location. \*

HUBERT \*

A decision by who? \*

Hubert glares at Ricardo. \*

DR.COOPER \*

Our priority was to develop a device  
that could isolate Melvin's emotional  
surges and prevent them from  
interfering with his TMC. \*

HUBERT \*

What the hell is a T.M.C.? \*

DR.COOPER \*

Tactical Memory Capacity. \*

DR.COOPER (CONT'D) \*

It took us ten years to develop a  
better device that could over-ride  
any emotional surges. \*

Velma looks at Hubert. \*

DR.COOPER (CONT'D)

We became worried when he consumed a high level of certain alcohols.

HUBERT

How the hell did you know that?

DR.COOPER

When you allowed him to go out celebrating, Doctor Stewart thought it best to conduct a closer observation.

VELMA

And exactly what did Doctor Stewart's closer observation tell you?

DR.COOPER

The data stored in Melvin's Processor gives him only an intellectual comprehension of his environment.

VELMA

I know what's in his heart.

Dr.Cooper smirks.

Velma looks at Hubert.

FADE IN:

INT. REMGUARD SURGERY ROOM -- CONTINUOUS

A Doctor injects a liquid into the arm of a White Female.

A team of Doctor's stand around the body of the White Female as two long needles are inserted into her stomach.

FADE IN:

INT. STUDHILL APARTMENT - CONTINUOUS

Velma circles Dr.Cooper's chair.

VELMA

Does Melvin know this.. Information?

DR.COOPER

He knows everything. He just doesn't know quite exactly what to do with it. He's in a special category of Human Design that collects, files and analysis without foolish ideologies of right, wrong, fairness, morality, just pure information without emotional interference.

VELMA

And this was your idea of the perfect human?

DR.COOPER

There's always room for improvement governor. Melvin has the capacity to change human behavior for the next hundred years.

Velma leans against the glass screen quietly weeping. She dries her eyes before facing Dr.Cooper.

DR.COOPER (CONT'D)

Why is it so difficult for you to differentiate feelings from intelligence? You should thank me for creating someone who will never feel your pain.

Velma smacks Dr.Cooper across the face.

VELMA

My son is capable of love, Do you understand?

DR.COOPER

And if he doesn't, isn't it enough that he'll always remember?

Hubert grabs Velma's arm as she prepares to strike Dr.Cooper.

HUBERT

Velma. No. That's what he wants.

Hubert peeks through the drapes.

DR.COOPER

Expecting company Captain?

Hubert pushes Doctor Cooper's chair to the window.

DR.COOPER (CONT'D)

You needn't concern yourself about Surveillance Drones any longer.

The image of Drexler on the Glass Screen interrupts.

DREXLER

Captain Studhill. It's been a long time.

Hubert turns his attention toward the glass screen.

HUBERT

Perhaps too long.



FADE IN: \*

EXT. TRAIN STATION - NIGHT \*

Hubert, dressed in his full combat U.T.F. uniform stands next to Colonel Drexler on a rail station platform with his weapon at his side watching as a large group of Black men, women and children board a train. \*

FADE OUT: \*

INT. STUDHILL APARTMENT - \*

Hubert stands looking down at a seated Ricardo before turning his chair directly facing the screen. \*

RICARDO \*

What are you doing? \*

HUBERT \*

Usually the second Light Wave Strike causes permanent blindness. \*

Ricardo looks at Velma. \*

RICARDO \*

Mrs. Studhill. Please. \*

DR.COOPER \*

She can't hear you Mister Sanchez. The Governor is somewhat dazed and confused as to how her efforts to save her community became lost while navigating through some back room, inside deal land swap for the continued expansion of the real working class. Experiment indeed. \*

Hubert restrains Velma before kneeling beside Doctor Cooper's chair. \*

HUBERT \*

You know how long it can take to recover from a light wave strike, don't you Doc. Reaching and felling your way around for hours, sometimes days. And your vision is never quite the same. The whole thing seems so impersonal and way too technical for my taste. \*

Hubert walks away, stops, faces Dr.Cooper. \*

DR.COOPER \*

You know what the penalty is for interfering with Defense Department Operations? \*

Velma watches as Hubert places Dr.Cooper's chair directly in front of the glass screen. \*

HUBERT  
Wow, you're like everywhere. Remguard  
Labs, the Defense Department. A  
real multi-tasker. \*

Hubert goes to the cabinet to get more tape. \*

DR.COOPER  
You took an Oath to uphold the  
Constitution. To protect the people. \*

Hubert looks at his watch then walks over and kneels beside Kurt. \*

HUBERT  
Can I call you Kurt? Mister Benson  
sounds so unnecessarily formal under  
these circumstances. \*

Kurt nods indicating "yes". \*

HUBERT (CONT'D)  
Ever seen a desperate mob? Not just  
adults, but kids, holding weapons  
almost as big as they are. \*

Hubert begins to wrap Kurt to the chair. \*

HUBERT (CONT'D)  
Are you afraid Kurt? \*

Kurt stares at Hubert as he continues to wrap the tape. \*

HUBERT (CONT'D)  
There was a time when you could've  
been my son. \*

KURT  
I didn't know you had a son. \*

HUBERT  
Are you familiar with the code? \*

KURT  
Courtesy, Competence, Control. \*

Hubert smiles patting Kurt on the head. \*

HUBERT  
Good boy. \*

Hubert finishes tying Kurt to the chair. \*

KURT

The Urban Task Force caused a great deal of pain and hardship to a lot of innocent citizens.

Hubert grabs Kurt's chair spinning it to face him.

HUBERT

No. It was the Depression. Don't ever forget that.

Hubert stands, calms himself.

HUBERT (CONT'D)

I was a Soldier. A damn good one. Rose quickly up the ranks. I've got medals in my closet. Bullets too.

Hubert glances at Dr.Cooper.

HUBERT (CONT'D)

Remember bullets Doc? That sound they made announcing what was coming?  
(smiles)  
Those were the days. Personally, I always liked the statement a bullet made. Penetrating the flesh.

DR.COOPER

It was messy and inefficient.

HUBERT

That depended on who did the shooting.

Hubert checks his watch.

INT. REMGUARD LAB STATION -

The LAB ASSISTANT watches as Allison stands at the console adjusting several switches.

LAB ASSISTANT

We don't have clearance to do a Trilateral Neuro Implant.

Allison focuses on the hologram displaying a Human brain.

ALLISON

I'll take full responsibility.

LAB ASSISTANT

But it's still in test trials.

ALLISON

If anything goes wrong, I'll tell the Board that I threatened you with dismissal.

A small circle of red lights appears at the base of the hologram.

ALLISON (CONT'D)

There it is.

Melvin flinches as Allison implants a small, metallic pin into the back of his head.

ALLISON (CONT'D)

Melvin? Can you understand me? You might hear a series of low pitch tones and a rush of warmth in the back of your head.

Allison smiles gently touching Melvin's hand before turning to the LA.

ALLISON (CONT'D)

Make sure I have a reading on his cranial pressure.

Allison attaches two small connectors to the back of Melvin's head.

ALLISON (CONT'D)

Enter program code NCL4183.

Allison and the LA watch the hologram as a series of computerized codes race across the screen.

ALLISON (CONT'D)

Enter program code TMZ53106.

The LA inputs the code.

INT. COMMAND VEHICLE - MOMENTS LATER

Colonel Drexler speaks into a wireless microphone.

DREXLER

General Ransom, I understand but there are hostages inside the target area and.. Yes Sir.. he mentioned something about Operation Valiant Recovery.. Yes sir.. Yes sir. Understood.

Drexler removes a silver ball from his ear before turning to his Officer's.

DREXLER (CONT'D)

There's been a change of mission.

INT. REMGUARD LAB. - MOMENTS LATER

Melvin cries out.

MELVIN

No.

Allison rushes to assist Melvin.

LAB ASSISTANT

What's happening to him?

Allison looks at the images on the monitor screen.

INT. HALL CORRIDOR - NIGHT

Officer B holds a steel compressor Rod in front of the Studhill apartment door, checks the Data Port screen on his wrist, then knocks.

INT. REMGUARD LAB. - MOMENTS LATER

Allison rushes back to the console as the images continue to play.

ALLISON

Somehow his brain is re-reading the old data.

LAB ASSISTANT

You said it was erased.

FADE IN:

INT. STUDHILL APARTMENT

Hubert stands at the front door. Velma and the stolen infant, stand at the entrance to the bedroom.

INT. HALL CORRIDOR - CONTINUOUS

Officer B knocks on the apartment door.

OFFICER B

Urban Task Force. Open the door.

INT. BEDROOM - CONTINUOUS

Hubert rushes to the closet, opens the safe, removes a leather case, takes out a stack of metallic cards, places them on the floor then fires his laser gun instantly destroying them.

INT. HALL CORRIDOR - CONTINUOUS

Officer B checks his Data Port then places a red emblem on the door as Officer A appears.

OFFICER A

What's the problem?

OFFICER B  
 Sir, I'm a getting a laser fired  
 heat signal that's coming from inside  
 this apartment.

Officer A removes the red emblem from the door.

OFFICER A  
 This one's been cleared.

OFFICER B  
 But sir..

OFFICER A  
 Did you hear me Lieutenant?

OFFICER B  
 My Data Port..

OFFICER A  
 I don't give a damn what your D.P.  
 says Lieutenant. I know this  
 building. Move out.

Officer A removes the Letter then continues down the corridor  
 as Officer B moves in the opposite direction.

INT. STUDHILL APARTMENT - CONTINUOUS

Velma enters the Bedroom holding the crying infant.

VELMA  
 Hubert. What'll we do?

INT. HALL CORRIDOR - CONTINUOUS

Officer B picks up the sound of the infant as it cries. He  
 hesitates half way down the hall, he looks at his signal  
 then rushes back to the Studhill apartment front door.

INT. STUDHILL APARTMENT - CONTINUOUS

Hubert peeks through the drapes.

Velma screams as Officer B bursts into the apartment. He  
 points his weapon directly at Hubert.

OFFICER B  
Do not move.

Officer B points his weapon at Velma as she turns her back  
 to protect the infant who is watching.

FADE OUT:

INT. REMGUARD LAB. \*

The Lab Assistant watches as Allison stands at the console pressing several buttons. \*

LAB ASSISTANT \*

What's wrong? \*

ALLISON \*

His emotional surges are over-loading his memory sensors. He's trying to analyze and feel at the same time. \*

Melvin begins to shake and convulse. \*

ALLISON (CONT'D) \*

Dammit. \*

Allison removes a small chip from the back of Melvin's head replacing it with another flashing colored chip. She grips Melvin's face. \*

ALLISON (CONT'D) \*

Love. A profound tender, passionate expression of affection from one person to another. \*

The L.A. watches the monitor screen as Allison types in a series of codes. \*

LAB ASSISTANT \*

His heart rate and pressure is returning to normal. \*

Allison returns to Melvin as he opens his eyes. \*

ALLISON \*

Melvin, listen to me. You don't have to feel everything you're thinking. \*

Melvin passes out as a red light flashes in several sections on the hologram of his brain. \*

LAB ASSISTANT \*

He's going into Neuro-transponic shock. If he dies we're.. \*

ALLISON \*

Shut up. \*

Allison listens to Melvin's heart then hands the LA a small, plastic, circular tube. \*

ALLISON (CONT'D) \*

If he wakes up, put this in his mouth. \*

Allison hands the device to the L.A. then races from the Lab. \*

The Lab Assistant hesitates then approaches Melvin who has fallen back into calm. Enraptured by his facial beauty, she ignores the flashing red screen. \*

FADE IN: \*

INT. STUDHILL APARTMENT - NIGHT \*

A young Velma stands holding an infant Melvin in her arms as masked U.T.F. Officer B bursts into the Living Room. \*

U.T.F. Officer B looks at Hubert, also in uniform, as he rushes into the Living Room holding his weapon. \*

In the split second stand-off, masked U.T.F. Officer A rushes into the apartment. \*

Hubert turns his weapon on U.T.F. Officer A and fires. \*

Officer B fires grazing Hubert's eye. \*

Hubert fires killing Officer B instantly. \*

Hubert crawls to the body of Officer A after noticing a special hand signal. \*

A stunned Hubert pulls off Officer A's mask revealing the face of his partner. \*

Hubert looks into the eyes of the Infant Melvin who has witnessed the entire incident. \*

Hubert puts his partner's Data Port on his wrist. \*

INT. HALL CORRIDOR - CONTINUOUS \*

Dazed and half blind, Hubert carried the two U.T.F. Officer's bodies to the elevator. \*

INT. TOP FLOOR - CONTINUOUS \*

Hubert removes the bodies of the Officer's from the elevator then takes them to the roof. \*

FADE OUT: \*

INT. REMGUARD LAB. - MOMENTS LATER \*

Allison enters the lab as the L.A. leans down towards Melvin's face. \*

ALLISON  
What the hell are you doing? \*



Allison rushes to examine an expressionless Melvin. \*

ALLISON (CONT'D) \*  
Get the new processor ready. \*

Allison looks at the monitors. \*

ALLISON (CONT'D) \*  
Why are the screens blank? \*

LAB ASSISTANT \*  
I'm not sure. \*

Allison shoots an accusatory glance at the L.A. \*

INT. STUDHILL APARTMENT - MOMENTS LATER \*

Hubert stands facing Ricardo, Kurt and Dr.Cooper all bound \*  
to their chairs directly facing the Glass Screen. \*

DR.COOPER \*  
Do you actually believe you'll get \*  
away with this? \*

Hubert checks his watch. \*

HUBERT \*  
Time's wasting Doc. \*

Velma stands in front of the screen as Drexler's image \*  
reappears on the screen. \*

DREXLER \*  
You know our policy regarding Hostages \*  
Captain. \*

VELMA \*  
Policy or no Policy Colonel. No one \*  
leaves until our son is found. \*

DREXLER \*  
Your predicament is a couple of clicks \*  
beyond any authority I have Governor. \*  
Release the Civilians. We'll work \*  
it down from there. \*

Hubert circles the clear glass screen. \*

DR.COOPER \*  
You confiscated and sabotaged vital \*  
research data Captain. If you don't \*  
release us, I'm afraid the situation \*  
could escalate. \*

Hubert stares at the Trio. \*

Velma watches as Hubert turns Kurt's chair away from the glass screen. \*

VELMA  
What are you doing? \*

HUBERT  
He's the only one who can give witness to this fucking nightmare. Maybe even find Melvin. \*

DREXLER (O.S.)  
You have three minutes. \*

DR.COOPER  
Listen to reason Governor. Don't allow your maternal instincts to ruin what's left of the legacy. \*

Velma forces the Laser Gun into Dr.Cooper's mouth. \*

VELMA  
You're not going anywhere until I find him. \*

Velma removes the gun from Dr.Cooper's mouth. \*

Velma smacks Dr.Cooper across his face. \*

INT. REMGUARD SURGERY ROOM \*

Allison stands at the Control Console Board watching a monitor displaying computer codes and the hologram. \*

LAB ASSISTANT  
If he regains consciousness, we can't reverse the process. \*

Allison carefully examines Melvin's face then looks at the monitor screen. \*

ALLISON  
I don't understand. The pain in his head should be decreasing by now. \*

LAB ASSISTANT  
Are we going to lose him? \*

ALLISON  
Find a secure office and get in touch with Doctor Cooper. \*

The L.A. exits the lab. \*

Allison stands at the console board checking the Brain Image on the monitor screen. \*

Melvin approaches from behind. He watches as Allison inputs data. \*

Allison stiffens but remains calm realizing that Melvin is standing behind her inhaling the scent from her hair. \*

ALLISON (CONT'D) \*  
What are you doing Melvin? \*

Melvin quickly spins Allison facing him. \*

ALLISON (CONT'D) \*  
Melvin, I told you before I.. \*

Melvin places his hand over Allison's mouth. \*

MELVIN \*  
Sssh. I can hear a thousand \*  
conversations all at once. \*

Melvin reveals a slight smile as he removes his hand from Allison's mouth. \*

ALLISON \*  
Yes Melvin, it was me. I was there \*  
when the decision was made to dispose \*  
of you. Robert and I argued to save \*  
you. You were almost perfect. \*

INT. STUDHILL APARTMENT - MOMENTS LATER \*

Hubert watches Drexler's image on the Glass Screen. \*

HUBERT \*  
How's Brenda? \*

REXLER \*  
She's fine. Fully recovered. \*

HUBERT \*  
And your boys? \*

DREXLER \*  
They both went into politics. \*

HUBERT \*  
My condolences. \*

DREXLER \*  
You could've been head of Law \*  
Enforcement at Morgan Lakes. Maybe \*  
even higher at State Level. Why did \*  
you stay? \*

Hubert ponders momentarily. \*

HUBERT

The code. It's the one and only  
thing that belonged to me.

Velma approaches Hubert.

VELMA

We need to think about supplies.

DREXLER

There's really no need for tactical  
planning Captain.

Velma looks at Drexler.

VELMA

If you want these people to leave  
here alive, get my son back.

DREXLER

You have one last chance to release  
your hostages Captain. After that..

VELMA

You'll what. Reset the Clock?

Hubert and Velma watch as The Glass Screen goes blank.

Velma trains the Laser Gun on Dr.Cooper as she glares at the  
blank glass screen.

VELMA (CONT'D)

I know you can hear me Colonel. If  
you want them back alive, put my  
son's face on that screen.

DOCTOR COOPER

Is that your best deal Governor?  
The lives of three innocent people  
for someone who can only analyze?

Velma faces Dr.Cooper.

VELMA

You don't know a damn thing about  
him other than the shit you've  
downloaded from his brain.

DOCTOR COOPER

There are others who would beg to  
differ regarding the value of that  
information Governor.

VELMA

Then pray that "the others" don't  
make the mistake of attempting to re-  
write.

DOCTOR COOPER

Are you afraid he'll analyze that data? Find some discrepancies?

VELMA

Right now, I don't give a shit. As long as he remembers.

DR.COOPER

He will never love you or them.

Velma strikes Dr.Cooper in the head with the Laser Gun.

Velma looks at the Glass Screen as the image of Drexler appears.

HUBERT

Velma.

Velma wipes the blood from Dr.Cooper's head with her hand before holding it up to the glass screen.

VELMA

Where is he?

INT. REMGUARD LAB. - NIGHT - MOMENTS LATER

Melvin stands at the console intently watching the screens as they display dozens of computer codes.

Allison, now strapped to the exam table struggles to break free.

ALLISON

Melvin, listen to me. I've given you a gift.

Melvin looks at the small, flashing signal displayed on the hologram.

MELVIN

Is that your gift?

ALLISON

Melvin, I swear, none of us knew or really understood all of the ..

Melvin grabs Allison by the hair.

MELVIN

Why?

ALLISON

Listen to me. You cannot allow what's happening to you to continue. Your circuits will overload.

MELVIN

What do you want from me?

ALLISON

Upload something beautiful. A sunset,  
a painting. I can save you Melvin.  
Please.

Melvin backs away holding his head as he paces the room. He stands at the Console Board looking at the data on the screen. Before touching several buttons causing data to rapidly disappear from the screen.

ALLISON (CONT'D)

Melvin. Please. No.

The Monitor Screen goes blank as the lights on the Console Board blink in a steady reddish pattern.

Melvin walks to the Exam Table, gently stokes Allison's hair, then leans down toward Allison's face.

Allison turns her face away as Melvin attempts to kiss her.

EXT. STUDHILL APARTMENT BUILDING - MOMENTS LATER

Ricardo watches as Hubert places his Eye Shield on Kurt.

HUBERT

I'm sorry son.

Kurt looks at Velma.

KURT

Governor, please, release us and I'll expose Doctor Cooper, Remguard Labs and their whole rotten, inhumane corporate Cesspool.

DR.COOPER

Do you really think after twenty-four hours anyone will believe or care about what or who you've discovered here?

KURT

Depends on who's telling the story.

DR.COOPER

The right information can prevent someone from making the wrong choices Mister Benson.

KURT

Is that your diagnosis for fear?

Hubert and Velma look at the window as a Surveillance Drone hovers close to the building.

The Surveillance Drone fires several thin steel rods toward the building attaching to the window frames of the Studhill apartment.

HUBERT  
Get in the back.

RICARDO  
I have a family Mrs.Studhill, please.

A high frequency sonic pitch sends Hubert and Velma collapsing to the floor holding their ears as the vibrates shaking everything in the room.

Blood trickles from the noses and ears of everyone in the room.

The sound suddenly stops.

EXT. STUDHILL APARTMENT BUILDING -

TRACY SCOTT, a young female news Reporter stands in front of the building.

TRACY  
I'm standing in front of a landmark apartment building where it appears that an apparent mass murder suicide tragically took place earlier that ended the life of Media Central News Special Investigative Reporter Kurt Benson,

MONTAGE:

INT. STUDHILL APARTMENT -

Drexler walks around the Living Room inspecting the area.

TRACY (O.S.)  
Also found was the body of former Governor Velma Studhill who, as you may recall, resigned under accusations of financial wrong-doings involving the controversial Morgan Lakes experiment.

Drexler leans down to examine Hubert's body before speaking into his remote.

DREXLER  
No sign of the subject.. Understood.

Drexler repositions the bodies.

TRACY (V.O.)

Also among the dead are Captain Hubert Studhill, a highly decorated U.T.F. Officer who, according to records, may have been emotionally despondent from the accidental shooting and killing of his partner Lieutenant Steven Kennel nearly twenty years ago.

Drexler uses Hubert's L.G. to shoot Velma, Dr.Cooper, Kurt and Ricardo before returning the gun to Hubert's lifeless hand.

TRACY (CONT'D)

The body of Doctor Robert Cooper head of the department of neuro-science at Remguard Labs was also found. Remguard was responsible for research in Conceptual Embryonic Designs that was eventually discontinued after a flawed human prototype mysteriously vanished... And a Ricardo Sanchez, Maintenance and Security Supervisor for this building.

FADE IN:

INT. REMGUARD LAB STATION -

A hand closes the Lab Station Door as a lifeless Allison lies on the Exam table.

TRACY (V.O.)

In spite of no records of any additional Nubians living in Zone Three, discovery of these fugitives has now raised speculation that other fugitives may still be living in hiding.

INT. REMGUARD LAB STATION B. -

Melvin stands next to a clear, glass enclosure containing a perfectly endowed and exceptionally beautiful black infant with two wires attached to his head connecting to a small monitor.

INT. CAR -

A hand presses the dashboard screen in several areas dissolving the image of Allison's face.

FADE OUT:



EXT. APARTMENT BUILDING ENTRANCE - DAY \*

Melvin stands hidden in a crowd of people observing U.T.F. Officers moving body bags into Van's marked "Remguard". \*

Tracy stands next to Drexler. \*

TRACY \*

I'm standing with Colonel Aron Drexler, Chief of Operations for the Urban Task Force. Colonel Drexler, can you tell us how this family managed to avoid detection for such a long period of time? \*

DREXLER \*

We don't have all the details Ms.Scott, but I've assured the Investigative Agencies they will receive a full and thorough Report once all of the facts are gathered. \*

Tracy continues questioning as she follows Drexler. \*

TRACY \*

Is there any truth to the rumor of a missing family member? \*

Drexler stops, faces Tracy. \*

DREXLER \*

We have no Intelligence regarding that question Miss Scott. \*

Drexler exits the scene as a camera scans the area. \*

TRACY (V.O.) \*

Although the details of this horrific event are still sketchy, we will continue to mourn the death of our colleague. For Metro Central News, In the Zone Three Section formerly known as Harlem, I'm Tracy Scott. \*

DISSOLVE TO: \*

INT. RAIL CAR - MOMENTS LATER \*

Melvin sits at the window watching as passengers board. \*

CONDUCTOR'S VOICE \*

Welcome aboard Trans Star. Scheduled destinations include Brookville, North Haysbrook, Plainview and Morgan Lakes. \*

As the train moves, Melvin removes a camera from its case.  
A subtle smile appears as examines the camera then leaning  
his head against the train window.

\*  
\*  
\*

DISSOLVE TO:

\*

CREDITS - THE END

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