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HTTP://WWW.

**HERE I AM**

**THEMUSICAL.COM/**

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# HERE.I.AM

**The Time:** The Present.

**The Place:** In and around Washington, D.C.

**The People:**

**BRIAN-** Mid-to-late 20's. Well-educated, passionate and full of energy. He is looking for something more.

**ROBERT-** Mid-to-late 20's. Well-educated. A hard worker who always walks the straight and narrow. Living hand to mouth. Best friend to Brian.

**JULIE-** Mid-to-late 20's. Engaged to Brian, friend to Robert. An artist. She is employed to sing at the Freedom Foundation.

**THE LADY IN BLUE (LIB) -** In her 40's. The founder and president of Liberty Microelectronics.

**GENESIS-** In his 40's. A genius. The founder of the Freedom Foundation. A passionate revolutionary and a militant. He gave up his identity to spite the government. Once was employed by, and had a relationship with, the Lady In Blue.

**DOC-** Mid-to-late 20's. A fraternity brother who later becomes 2nd in command of the Freedom Foundation.

**DANNY-** Early 20's. Brian's little brother. Eager, well-liked, but always in trouble. He would follow Brian anywhere. Joins the Freedom Foundation.

**LILLY-** Freedom Foundation's bartender and waitress. A covert operative for the Freedom Foundation and an anarchist.

**THE ENSEMBLE TO PLAY:**

**BOOM BOOM-** Fraternity brother/ Freedom Foundation Member.

**CORBY-** Fraternity brother/ Freedom Foundation Member.

**CHRIS-** Fraternity brother/ Freedom Foundation Member.

**OSWALD-** Fraternity brother/ Freedom Foundation Member.

**WOMAN-** A victim of identity theft, searching for refuge. Joins the Freedom Foundation.

**GUARDS-** Employed my Liberty Microelectronics to catch high-tech criminals.

**THUGS-** Work for the Lady In Blue. They're thuggish.

**ATTENDENT/ VOICE-** Airline attendant. She may also be heard as the voices of the electronic media throughout the show.

**OTHERS-** To play Paint-ballers, Freedom Foundation Members, and various parts.

## PROLOGUE:

The stage is engulfed in blackness and surrounded by electronic media. Flat screens and a series of television sets are affixed across the proscenium or built into the stage and placed at strategic locations throughout the performance space. A large projection screen is our backdrop.

With the house lights up, an inviting voice is heard over the noises of the crowd.

## WOMAN'S VOICE

Ladies and gentlemen, we wish to thank you for your attendance at this performance. As a courtesy, we remind you that smoking is not allowed. Any recording or photography of any kind is also strictly forbidden. At this time, we request that you kindly turn off all cell phones and electronic devices. Thank you. Now, we are very proud to present "Here I Am."

House lights down.

Suddenly, the shrill ringing of a cell phone breaks the silence.

There is a moment and then the phone rings a second time.

One or two screens spark to life and the cell phone rings a third time. Another phone joins in and then another. The sounds of phones, pagers, text alerts and the like fill the house.

On one screen, a male figure appears.

MAN  
Hello?

On another screen across the space, we see a female figure.

WOMAN  
Sorry, you were cutting out. Can you hear me now? Hello?

The voices are drowned out in the ascending barrage of electronic beeps, buzzes, taps, and whirls of our modern age.

One by one, the other screens quickly light up with images and voices of people talking on cell phones, using PDAs, working on their computers, attending tech-based seminars, etc. Rapidly, there are more images on the screens flashing by and reaching a fevered pitch.

We see images of computers, traffic, credit cards, phones, PDAs, motherboards, MP3 players, digital video and audio devices, buildings, weapons, sewers, and darkness. Interspersed among these images, we see handwritten notes, pictures of parks, open spaces, skies, water, people, and light.

This montage of pictures is replaced by white lettered words on a black background. The words begin to flash on the screens, replacing the images, first slowly, then accelerating to a blinding pace, each lasting just fractions of a second: Complacent, Mediocrity, Doomed, Greater, Higher, Love, Rage, Mindless Idiots, Visions, Obsession, Dreams, Fear, Imprisoned, Revolution, Control, Progression, Sacrifice, Protect, Change the World, Profit, Government, Pride, Decision, Genesis, Listen, Potential, Silence.

Finally, all of the words and images explode, leaving only the words "Here I Am." It grows brighter and then fades away as quickly as the words had

appeared.

The screens around the proscenium go black. The large screen at stage center is out. The blackness stands in contrast to the vast array of images from daily life that we have just been bombarded with. There is a moment of quiet to settle into the blackness and then...

## ACT I

### SCENE 1

EXT. AFTERNOON. AN OPEN FIELD OUTSIDE WASHINGTON, D.C.

Lights and music come up full on a young man dressed in camouflage. DANNY, also clothed in camouflage, crouches behind a barrier. Both men hold weapons. The music grows louder as DANNY maneuvers in front of his victim and suddenly fires a shot at his chest from across the stage. His victim stands, stunned, and covered in neon paint. What we thought was a life and death situation turns out to be a game of paintball. DANNY can no longer contain his exuberance. He lets out a yell.

DANNY

The game is on!

The tempo picks up and the song begins. Enter BRIAN, an athletic young man in his twenties. He carries a paintball gun and is dressed in torn blue denim pants and a simple black shirt. He is followed by a number of other players, most of whom are wearing some form of camouflage. Also enter ROBERT, who, although of similar age

and build, has a markedly different look than the others.

His dress seems out of place and he moves with extreme caution compared to the rest of the paint-ballers, who move quickly from barrier to barrier. BRIAN leaps a divide and lands next to ROBERT, who is under heavy fire from across the stage.

"THE GAME IS ON"

BRIAN

*HEY LOOK, THAT'S THEIR BASE  
THIS COULD BE OUR CHANCE  
THEIR FLAG'S IN THAT TREE*

ROBERT

I think that's a cat.

BRIAN

*THE GLORY IS THERE*

*IT'S OURS FOR THE TAKING  
LET'S GO MAKE A RUN*

ROBERT

My shoe came untied...

BRIAN

*LIFE'S IN THE RISK  
YOU TAKE WHAT YOU GET  
AND PLAY OUT THE HAND*

OSWALD

*I'LL TAKE THEM OUT ONE BY ONE  
AND PAINT THEM ALL IN NEON BLOOD  
I CAN FEEL THE RUSH OF ADRENALINE  
LIFE IS GOOD WHEN THE GAME IS ON*

CORBY

*WE HATE THE LIVES THAT OUR FATHERS LIVED  
THE CONSTANT GRIND OF THE OFFICE WHEEL*

CHRIS

*WE HAVE BECOME WHAT WE FEARED  
BUT OLD MEN IN SUITS HAVE DISAPPEARED*

CORBY & CHRIS

*REJUVENATION COMES WHEN THE GAME IS ON*

ALL

*SO THE WAR WILL RAGE ON - ON THE BATTLEFIELD  
WE ARE YOUNG AGAIN ON THE BATTLEFIELD  
SOME WILL LOSE AND SOME WILL WIN  
AND BROTHERHOOD'S THE FINAL PRIZE  
AND THE WORLD STANDS STILL WHEN THE GAME IS ON*

ROBERT

*THIS SHOULD BE SAFE IF I DON'T MOVE  
JUST RIDE OUT THE STORM AND WAIT FOR CALM*

DOC

*WE WORK TO LIVE, BUT LIVE TO PLAY  
MY LIFE IS NEW WHEN THE GAME IS ON*

DANNY

Who needs a boss in a place like this?  
Just give me friends and some alcohol!

BOOM BOOM

*OUR FIRST GAME IN YEARS AND I DROPPED MY GUN  
YOU'VE GOTTA HOLD TIGHT WHEN THE GAME IS ON*

ALL

*SO THE WAR WILL RAGE ON - ON THE BATTLEFIELD  
WE ARE YOUNG AGAIN ON THE BATTLEFIELD  
SOME WILL LOSE AND SOME WILL WIN  
AND BROTHERHOOD'S THE FINAL PRIZE  
AND THE WORLD STANDS STILL WHEN THE GAME IS ON*

BRIAN

This is exactly what I wanted. Competition, fierce among friends. There's no pressure to fight - what's wrong or right. It doesn't mean your life when this game is on.

ROBERT

Is it over yet? I wish I could see.

BRIAN

*SO CLOSE TO THE GOAL*

*NOW INTO THE BREACH*

*THE FIRE'S HOT - HERE'S MY CHANCE*

ROBERT

*I HAVE ALL MY SHOTS, SO NOTHING IS LOST*

*I HAVEN'T BEEN HIT - I'M DOING JUST FINE*

ALL

*SO THE WAR WILL RAGE ON - ON THE BATTLEFIELD*

*WE ARE YOUNG AGAIN ON THE BATTLEFIELD*

*SOME WILL LOSE AND SOME WILL WIN*

*AND BROTHERHOOD'S THE FINAL PRIZE*

*AND THE WORLD STANDS STILL WHEN THE GAME IS ON*

(Ad Libs)

*WE CAME TO PLAY, LEAVE WORK FOR ANOTHER DAY*

*RECAPTURE OUR YOUTH AND WIN THE PRIZE*

BRIAN

*NOTHING VENTURED NOTHING GAINED*

ALL

*AND THE WORLD STANDS STILL WHEN THE GAME IS ON*

BRIAN

Risk it all!

ALL

*WHEN THE GAME IS ON*

*RISK IT ALL WHEN THE GAME IS ON*

Seeing ROBERT once again drawing fire, BRIAN rushes into the open toward the opposing team's flag. A flurry of shots flies at both BRIAN and ROBERT. When it clears, ROBERT is covered in paint and BRIAN stands, paint-free, holding the flag.

DANNY

Hey, did we win?

There is laughter, cheers and a little heckling. BRIAN tosses the captured flag to his younger brother, DANNY, and the crowded field soon empties except for BRIAN and ROBERT.

BRIAN is full of energy and ready for anything. He is a rebel and fearless. He received multiple scholarship offers out of high school and was awarded top honors upon completing his undergraduate degree. ROBERT seems older. He is more intelligent than BRIAN, but also more reserved. He, too, graduated with honors, but ROBERT lacks the dynamic accomplishments of his friend BRIAN.

Both were granted placement in the top technical graduate program in the country, but while BRIAN effortlessly accumulated accolades and adulation, ROBERT remained just barely in the top third of the class. ROBERT currently holds down two jobs in order to make ends meet.

Now alone on the paintball field, BRIAN helps ROBERT up from the ground and playfully taunts him.

BRIAN

Didn't I tell you this would be great?

ROBERT

You forgot to mention the bruises.

BRIAN

Can you think of a better way to celebrate the dissolving of school ties?

ROBERT

I like school.

BRIAN

Oh yeah, I forgot.

ROBERT

It will be nice to move on, though.

BRIAN

I hope I get that chance.

ROBERT

No diploma yet, huh?

BRIAN

No. Ever since I got hacked, everything's been up in the air. Right now, they're saying that I haven't paid my tuition, so I can't graduate. I told them that I had to cancel all my automatic payments and that the money was there, but they won't listen. Hey, you look good in neon pink.

ROBERT

Thanks. It will all get straightened out.

BRIAN

I hope so. It's getting a little old.

ROBERT

This was a good idea, Brian.

BRIAN

The morning's still young. Let's play one more game.

ROBERT

I can't, I should get home. I have an interview tomorrow.

BRIAN

An interview? Already on to bigger and better things?

ROBERT

Hardly. It's just a research position. Even if they hire me, I'll probably just be getting coffee. But we can't play paintball forever, right?

BRIAN

Why not?

ROBERT

It doesn't pay, Brian.

BRIAN

Who needs to eat every day?

ROBERT

I do. Besides, these days it's getting hard to find work.

BRIAN

Right.

ROBERT

What are you going to do?

BRIAN

First, I'm going to play another game. Then a few of us are going to some backwater bar to hear Julie sing.

ROBERT

Tell her I said hello.

BRIAN

Why don't you come with us, tell her yourself?

ROBERT

No. I should get home.

DANNY

Brian! One more game. Come on!

BRIAN

I'll be right there. So I'll see you in a day or so?

ROBERT

Sure. Hey, I still owe you for the game.

BRIAN

We can settle up later.

ROBERT

No. For once in my life, I'm not broke. Let's do it now.

BRIAN

You know, money isn't everything.

ROBERT

Sure does help, though.

BRIAN

Yeah. I guess so.

ROBERT has his cell phone out and pushes in a few buttons. BRIAN retrieves his cell phone and does the same. The words flash on a downstage screen as we hear...

VOICE

Payment transfer from World Commerce checking account, last four digits: one, nine, eight, four, to World Commerce Personal Savings account, last four digits: two, two, six, nine, is complete. Have a nice day.

DANNY

Brian!

BRIAN

Shut up, Danny. I'll be there in a minute.

DANNY

Sorry.

BRIAN

Good luck with the interview.

ROBERT

Thanks. I'll see you later.

BLACKOUT.

## SCENE 2

INT. THE FREEDOM BAR. NIGHT. A STORM RAGES OUTSIDE.

Enter BRIAN, DOC, and a few of THE BOYS, soaking wet. Inside, a rowdy and unruly group fills the room. Some are drinking, some are talking, some are fighting, but all are loud. There is no organization.

BRIAN approaches the bar and speaks to the bartender, LILLY. LILLY is the dominant female figure in the room. Her voice, dress, and demeanor reflect

her elevated status in the Freedom Foundation.

BRIAN

I'll take a beer.

LILLY

Sure thing, honey.

BRIAN

And I may as well start a tab.

BRIAN attempts to pay electronically and the bar silences as LILLY points to a sign that says "CASH ONLY." All attention is on BRIAN. He feebly searches his pockets.

BRIAN (cont'd)

I, uh, I don't have...

Suddenly, a wild-eyed bar patron grabs BRIAN'S cell phone out of his hands and holds it above his head, victorious. He shakes it like a martini as the crowd cheers.

BRIAN (cont'd)

Hey, son of a...

The instigator is about to smash the phone when GENESIS emerges from the crowd and walks toward the bar. GENESIS is a man in his fifties, but filled with an energy usually lost by his age. He is unkempt and would seem out of place anywhere else. He walks in a way that demands that one look at him. GENESIS puts his hand on the rowdy patron's shoulder and looks at him. Obediently, the patron hands over the phone, which GENESIS returns to BRIAN.

BRIAN (cont'd)

Thanks.

GENESIS

Short on cash?

BRIAN

It appears so. I...uhhh, Doc?

BRIAN looks feebly to his friend. DOC shrugs his shoulders to acknowledge that he, too, has no cash on hand.

GENESIS

(To LILLY)

This one's on me.

BRIAN

No, that's alright.

LILLY sets the beer in front of BRIAN. BRIAN takes his drink and shuts up. The room turns its attention away from him. All is as it was.

GENESIS

Not from around here?

BRIAN

No.

GENESIS

We are a bit out of the way.

BRIAN

I didn't catch your name.

GENESIS

People here call me Genesis.

BRIAN

What is this place?

GENESIS

Just a bar.

BRIAN

I've seen a lot of bars. Never one like this.

GENESIS

Most-- well, all-- of the people you see here are members of the Freedom Foundation.

BRIAN

The Freedom Foundation?

GENESIS

That's right.

BRIAN

Is there a secret handshake?

BRIAN'S confidence, poise, and irreverence are appealing to GENESIS. The older man laughs, which puts BRIAN at ease.

GENESIS

As a matter of fact, there is.

BRIAN takes a drink and looks around the room. GENESIS changes his tone in an attempt to regain BRIAN's attention.

GENESIS (cont'd)

We're just people who share a common idea.

BRIAN

I see.

GENESIS

When a group of people believe in something strongly enough, they can accomplish anything.

BRIAN

And what is it that you believe so strongly in?

GENESIS

Freedom. More importantly, that ours is being thrown away. We believe that we are becoming slaves to technology and that it will lead to our eventual destruction.

BRIAN

Okay.

GENESIS

(With a smile)  
Sorry you asked?

BRIAN

Anyway, thanks for the beer...

GENESIS

What if Lilly here had let you pay electronically for that beer? What would have happened?

BRIAN

I'd have ordered some wings to go with it?

GENESIS

Maybe. And then you would have paid for them, sending your account number into the ether, and the money would have come straight out of your account with the push of a button. And, as a bonus, you wouldn't have to stand here and listen to me. Isn't that right?

BRIAN

(Laughs)  
Yeah. I guess so.

GENESIS

But if I asked you for that same account number, would you give it to me? Would you just hand me your personal information because I asked for it?

BRIAN

No, but I also wouldn't...

GENESIS has him right where he wants him. He has made this speech before and loves doing so. His delivery reflects it.

GENESIS

Of course you wouldn't. But why not? It's just an account number. I couldn't do much with that. And what if the next day I asked for your address, or where you shopped for groceries, and every day for the next year, I asked for a little bit more about your life? And then I put it all together. Even that might not be so bad if I kept it to myself, but what if I started telling people? What if I told health care companies that both your parents were alcoholics? What if I told casinos that you used to be a compulsive gambler? What if, little by little, I tried to become you? After a while, I could cause you some real problems. ...cause you some real problems. Or what if I built thousands of ghost profiles on social networking sites all dedicated to spreading misinformation. Or maybe the information they spread is valid, leading documents that can crush the completion and progress my agenda. A legion of people that don't exist armed with your personal information and all they do is conduct online business that

benefits me or anyone willing to pay me. I could control commerce, collapse a country's economy, even bring down its government. I could create utter chaos. Information is the new drug of choice and people are willing to pay top dollar. Every day we are bombarded by slogans that tell us that convenience is the gift of the future and progress is measured in memory, but the Freedom Foundation exists on the belief that privacy is the basis of freedom.

These words bring agreement from some of the eavesdroppers.

BRIAN

I really just came in to...

BRIAN is cut off by a hot microphone coming to life and the lights in the bar slowly dimming. Enter JULIE, a woman in her mid-twenties. She steps on the bar's stage with her guitar. The rowdy room hushes. JULIE is calm. She has an untouched air about her. She seems removed from the clutter in the filthy and unorganized Freedom Foundation, but very much at home on the stage. She strums a light jazz/rock beat on her guitar.

"SAFE INSIDE"

JULIE

*WOKE UP THIS MORNING*

*SILLY CHILD, STAY INSIDE*

*STORM'S A-BREWIN'*

*TRY TO FIND A PLACE TO HIDE*

*SILLY CHILD*

*RAIN AIN'T GONNA HURT YOUR PRIDE*

*STOP YOUR SCREAMIN'*

*DON'T YOU KNOW YOU'RE SAFE INSIDE*

*THINK YOU'RE GONNA BEAT IT BACK*

*KEEP YOUR COOL AND IT WILL PASS*

*THINK YOU'RE GONNA BEAT IT BACK AGAIN*

*SILLY CHILD, LOOK AROUND  
SOMEONE ELSE WHO SHARES YOUR PAIN  
STORM IS BOUND TO KNOCK YOU DOWN  
THEY'LL SHARE THE BURDEN OF THE RAIN*

*RUNNING TAKES YOU FURTHER AWAY  
YOU'LL NEVER FIND A SUNNY DAY  
RUNNING TAKES YOU FURTHER AWAY AGAIN  
SILLY CHILD  
NOW YOU'RE LOST AND GROWING OLD  
STOP YOUR SCREAMIN'  
TRY TO FIND YOUR OWN WAY HOME*

*YOU'RE SAFE INSIDE*

*SAFE INSIDE*

*YOU'RE SAFE INSIDE*

*SAFE INSIDE*

Applause.

GENESIS

Is she why you're here?

BRIAN

Yeah. Thanks again for the drink.

BRIAN starts toward the stage, but GENESIS grabs him firmly by the arm. He quickly lets go when BRIAN turns back to him.

GENESIS

Why don't you come back? Both of you. All of you.

BRIAN

What?

GENESIS

We meet right here once a week, every Wednesday, after closing. Why don't the two of you come back and sit in sometime? Bring anyone you'd like.

BRIAN

We'll try to make it. If we can. Thanks again for the beer.  
The two shake hands.

LIGHTS FADE.

SCENE 3

INT. THE FREEDOM FOUNDATION. LATER THAT NIGHT.

BRIAN and JULIE stand in a corner of the once-crowded room. Things have quieted down and many patrons are... less than conscious.

BRIAN

Not bad.

JULIE

Thanks a lot.

BRIAN

You sounded great.

JULIE

I was nervous tonight. This place is strange.

BRIAN

You got that right, but you've played in worse.

JULIE

That's true. They want me back next week.

BRIAN

There's no accounting for taste.

JULIE

You'd better watch it.

They kiss.

BRIAN

How did you hear about this place?

JULIE

They heard about me. They asked if I would play and I said sure. They said that they love acoustic music.

BRIAN

Yeah, I'll bet.

JULIE

Let's get out of here.

The two start to exit. GENESIS stands and speaks to them from across the room.

GENESIS

We'll see you next week.

JULIE

Good night.

BRIAN and JULIE exit the bar and stop just outside the door.

BRIAN

Did you get a strange feeling in there?

JULIE

You mean like I was performing for a bunch of ten-year-olds in their basement clubhouse?

BRIAN

No. I mean-- I don't know what I mean. It was like they-- I don't know.

JULIE

Well, that was well-said.

BRIAN

Thank you. You know, there is a part of me that wishes I had never gone to school. I wish I could do something else.

JULIE

Then do it.

BRIAN gets JULIE'S full attention.

BRIAN

You're happy, aren't you?

JULIE

I think so.

BRIAN

You're happy because you're doing what you love.

JULIE

That's right. Playing guitar for people who are too drunk to listen. Hello, paradise.

BRIAN

You're getting to be a little sarcastic, you know that?

JULIE moves nearer to BRIAN.

JULIE

Isn't that why you love me?

BRIAN

Maybe. I want you to do something for me.

JULIE

Oh, yeah? What did you have in mind?

BRIAN

Close your eyes.

JULIE

Alright.

He kisses her.

JULIE (cont'd)

Not bad.

LIGHTS FADE.

#### SCENE 4

EXT. A CAFE. TWO DAYS LATER.

BRIAN and ROBERT sit and talk at an outdoor cafe. ROBERT seems preoccupied.

BRIAN

Thanks.

ROBERT

No problem. They still haven't figured it out?

BRIAN

No. I've had payments refused all over the place. I mean, it was fine just the other day, and now-- If I ever find the guy who did it...

ROBERT

You never can find a good hacker. You know that.

BRIAN

Yeah. Well, it's lucky for him. You wouldn't believe the trouble it's causing me. It's like he's got final approval on everything I do.

ROBERT

You opened yourself up to it. You finally met a better hacker.

BRIAN

Yeah, but I never hurt anybody. This guy's like Jack the Ripper with e-mail.

ROBERT

It's the price you pay.

BRIAN

What, for buzzing a couple of unprotected blogs?

ROBERT

No. For not protecting yourself while you were doing it.

BRIAN

So, this is my own fault.

ROBERT

Yeah-- no-- it's just... it's what happens... I mean--

BRIAN

No. It's alright. Maybe it is my fault. Anyway, I've learned my lesson.

ROBERT

It will all get cleared up.

BRIAN

Any word back on your interview?

ROBERT

Yeah. They said it's mine if I want it.

BRIAN  
Really?

ROBERT  
You don't have to sound so surprised.

BRIAN  
Sorry. Congratulations. Do you want it?

ROBERT  
The pay is alright, and there's plenty of room for advancement.

BRIAN  
Anything I might be interested in?

ROBERT  
You'd have to wear a tie.

BRIAN  
I can't think of anything worth that.

ROBERT  
That's what I thought.

BRIAN  
What kind of work is it?

ROBERT  
Basic programming. I mean, I think that it's programming. They deal with health care companies and insurance, that sort of thing.

BRIAN  
Sounds boring.

ROBERT  
It's with Liberty.

This gets Brian's attention.

BRIAN  
Wow.

ROBERT  
They take in ten times the contracts of anyone else. They have ties with Wall Street, with the NSA... I'd be dealing with the institutions and companies that are driving the world economy. It's not boring, it's information, and information is global currency.

BRIAN

And privacy is the basis of freedom.

ROBERT

What?

BRIAN

Nothing. Just-- nothing. It was something someone-- I met this guy last week.

ROBERT

About a job?

BRIAN

No, it was-- never mind. What if we took a year off from work? We could travel and see what the world has to offer. We could do that, right?

ROBERT

What about Julie?

BRIAN

She could come with us, or-- I don't know.

ROBERT

I don't have that kind of money. My school loans by themselves--

BRIAN

You can put off loans. It wouldn't be that expensive, and this could be our last chance to do anything.

ROBERT

What are you talking about?

BRIAN

What?

ROBERT

I mean, this is why we spent all that time in school. Now is our chance to start a life. To make something on our investment.

BRIAN

I just don't want to get stuck in something I hate. I don't want to be fifty and looking at the same four walls in a different office. This whole world is two steps forward and two steps back. I want to do something. We have seen more change in the last hundred years than any century before, and where are we now?

ROBERT

Cars are kind of nice.

BRIAN

I'm talking about real change.

ROBERT

That is real change, Brian. That's what we do.

BRIAN

Why?

ROBERT

For progress. For advancement.

BRIAN

For profit.

ROBERT

Sometimes.

BRIAN

And we're right back where we started.

ROBERT

What are you? A hippie?

ROBERT looks at the time.

ROBERT (cont'd)

Oh man, I have to go.

BRIAN

Go? Go where?

ROBERT

Liberty. I have to put some training time in on a new system.

BRIAN

So you're going to take the job?

ROBERT

I guess so. I mean, I already did. We'll get a drink some night soon, alright?

BRIAN

How about Wednesday? Julie is playing at that bar again.

ROBERT

Sounds good. Send me directions. I'll see you later.

EXIT ROBERT.

LIGHTS FADE.

SCENE 5

INT. THE FREEDOM FOUNDATION. EVENING.

LIGHTS UP on JULIE at the Freedom Bar. A small group has gathered to listen to her. GENESIS sits nearby.

ENTER BRIAN AND ROBERT.

The two settle in near the back of the room as JULIE finishes her first set of the night.

"YOU WILL BE THERE"

JULIE

*WHEN I SEE YOUR FACE*

*WHEN I HEAR YOUR VOICE*

*WHEN I KNOW YOU'RE THERE*

*I FEEL, BABY*

*SO IN LOVE WITH YOU*

*SUCH A PART OF YOU*

*SO IN LOVE WITH YOU*

*AND I KNOW, BABY*

*YOU BELONG WITH ME*

*YOU WILL STAY WITH ME*

*YOU'RE THE HEART OF ME*

*AND YOU WILL BE THERE*

There are applause and whistles as she finishes and steps offstage. She makes her way to BRIAN and ROBERT.

BRIAN

I told you this place was different.

ROBERT

Yeah.

BRIAN

Julie's played here twice and they want her back again. They call themselves the Free...

ROBERT sees JULIE making her way to their table and stands to help clear a path for her.

JULIE

Hi. Thanks.

ROBERT

You were great.

JULIE

Have I ever told you that you have tremendous taste in music?

ROBERT

Thank you.

JULIE

What about you?

BRIAN

I guess I've heard worse.

JULIE pushes and then kisses BRIAN.

ROBERT

Don't listen to him.

JULIE

I try not to. I've got to replace a string, but I go up again in a while. Don't miss it.

EXIT JULIE.

GENESIS makes his way across the room. He approaches BRIAN.

GENESIS

I'm glad you could make it again.

BRIAN

We really just came to--

GENESIS

Why don't you join in this week?

BRIAN

My friend and I--

GENESIS

Everyone is welcome here. As long as you have an open mind. Join us.

BRIAN and ROBERT reluctantly move to join the group.

GENESIS crosses the room and turns on an antique radio. The tuner glows from the corner of the room.

RADIO ANOUNCER

...which should show significant gains this year. Today, investors were sent scrambling when word broke of a security breach at the west coast's largest credit approval center. Two thousand accounts may have been compromised. However, officials are saying that the danger is minimal, due to the relatively small...

GENESIS clicks off the radio.

GENESIS

How does it start? When does a society begin not to care? When did numbers and figures become more important than people? There is a reason we gather here. There is a reason that we have abandoned the lives that we used to lead. There is a reason. I'm here because I saw the error in my ways. No one has the right to know everything about me. Little by little, I was giving away my freedom. Little by little, I was adding to a world that devalued the individual. So I stopped. That is why I am here.

GENESIS has started a well-known ritual within these walls, and the group feeds off of his energy. The well-rehearsed and impassioned voices begin to flood the Freedom Foundation.

MEMBER #1

I got tired of living my life online. One day, my hard drive crashed and I just walked away. I figured that my office wouldn't miss me. I was just doing a job that would be automated in five years, anyway. Where was my security? That is why I am here.

MEMBER #2

I'm here because I had my life ripped out from under me. My laptop was stolen out of my car, and the

next thing I knew, my savings were gone. I did everything that they told me to do, but I was still getting calls from creditors. I was no longer a person, I was a number, and that is why I came here.

MEMBER #3

Someone had taken over my life. I had a warrant out for my arrest and people I had never heard of said that I owed them money. I finally decided that it just wasn't worth it.

MEMBER #4

That's what they do. They know that the government is on their side. I tried all the recovery steps and nothing worked. That's why I disappeared. That's why I came here.

MEMBER #1

The government is what makes it all possible. They're the ones who want to know where we are and what we're doing. Well, let's see them find me here.

MEMBER #2

It just kept getting worse and worse. Every day, there was something else to fight. Finally, it was just easier not to exist. I had gotten so desperate at the end that I was hiding money under my bed. That's why I came here.

ROBERT gets up and moves toward the door. BRIAN sees him and follows.  
The two stop when they get outside.

BRIAN

What's the matter?

ROBERT

Are you kidding me? Stuffing money in a mattress? Running from the police?

BRIAN

People do strange things.

ROBERT

No. Strange people do strange things. Normal people put up a firewall.

BRIAN

Right, and you or I have never cracked a firewall?

ROBERT

I understand that sometimes things happen. But there are laws in place for that very reason.

BRIAN

That didn't help them...or me.

ROBERT

I am so sick of people blaming the world's problems on technology. You take the good with the bad. You don't cut yourself off from the world.

BRIAN

I'll admit that it is a little extreme--

ROBERT

A little. You have people trying to "disappear." That's not the way it works. You know that. Let's get out of here before the mother ship lands.

BRIAN

Julie has another set. Just wait till they're done.

ROBERT

I have to be at work tomorrow. Tell her I'm sorry.

BRIAN

I will.

ROBERT

I'll talk to you later.

EXIT ROBERT.

BRIAN returns to the back of the room and listens as GENESIS speaks.

GENESIS

Have we not all seen the danger? Have we not all been abused? Have we not all suffered loss? And do we not now, each of us, seek shelter here behind these walls? Did we not all once long for freedom? And have we not all found it here? They say modern conveniences. I say prisons without bars. They say that we are afraid of progress. I say that we demand it. I want no part of a society that gathers information on my every move. I refuse to sit calmly by while my life is reduced to binary code. I will not be part of their world and their world will never be allowed within these walls, because my privacy is the basis for my freedom!

There are shouts of agreement as the room erupts in adulation with GENESIS at the center.

FADE TO BLACK.

SCENE 6

EXT. A CAFE. A FEW DAYS LATER.

ROBERT is seated with a cup of coffee.

ENTER BRIAN, on the phone. Obviously agitated. We now see a changing BRIAN. The seeds of doubt have taken hold of this man who was once so sure of his path.

BRIAN

(On his cellular phone)

No. I didn't spend anything in Brazil, because I was never there. No. No! I know that this isn't your fault. But it's not my fault, either. Look, whatever your system says is wrong. I'm not deceased. And the reason I know that I'm not deceased is because I'm telling you so. Yes, yes, I understand that it's in your computer, but I'm on the phone, so I can assure you that I am alive. No, I'm not being sarcastic. I'm being-- lively. Hello?

BRIAN, frustrated, hangs up his cell phone and stands across from ROBERT.

Yeah-- that's not going to cause any more problems.

ROBERT

You could always disappear.

BRIAN

I am not going to say that those people are right. But I can see how they feel. This has put my whole life on hold. And it's starting to feel like disappearing wouldn't be the worst idea.

ROBERT

Have you tried--

BRIAN

I've tried everything. What are you going to order?

ROBERT

I have to get back to work.

BRIAN

What? I just got here.

ROBERT

And now I have to go.

BRIAN

That's three times this week that you've had to run off. Is this job going to be your whole life?

ROBERT

We can't all just wait for something better to come along.

There is awkwardness surrounding this subject. ROBERT starts to go, then stops.

I just have to get back.

ROBERT starts to leave again.

Brian. I just want to find something that I am good at and do it as well as I can. That's what we do, right? That's how we move forward.

BRIAN stays at the cafe, while ROBERT moves into the empty street.

The lights adjust for the split scene with BRIAN alone and ROBERT at his office.

"PROGRESSION, SACRIFICE"

BRIAN

*JUSTICE, WHAT IS RIGHT, FREEDOM, WORTH THE FIGHT  
REVOLUTION, COME WHAT MIGHT - PROGRESSION, SACRIFICE  
AND I NEVER THOUGHT IT'D COME TO THIS - SEEMING BLISS,  
A WORLD WITHOUT RESOLVE*

*AND I NEVER THOUGHT THAT I WOULD BE  
SO FORCEFULLY AGAINST THE TIDE  
I FEEL SO INCOMPLETE - I CAN'T GO BACK TO WHERE I'VE BEEN  
AND WHY CAN'T THEY SEE THE PATH THEY TAKE  
TO PUT NO STAKE IN WHAT IS YET TO COME*

*ALLIANCE, HE IS MY FRIEND  
DEVOTION, THERE TO THE BITTER END  
DECISION, TRY TO CONTEND  
PROGRESSION, SACRIFICE*

*AND I CAN'T DECIDE WHAT'S RIGHT OR WRONG  
AN ENDLESS SONG, A GATE WITHOUT A KEY*

*I CAN'T DENY MY HEART'S DESIRE*  
*A FRIEND OR HIGHER, A CONTRADICTION LIES WITHIN*

LIGHTS UP inside LIBERTY  
MICROELECTRONICS. At a desk is the  
LADY IN BLUE. She is a woman in her  
forties, well-kept, with a striking  
presence. She is the essence of  
controlled power.

Underscored with "PROGRESSION,  
SACRIFICE." ROBERT stands during the  
scene.

LIB

I am told that you have brought a unique energy to this project, Robert. May I call you Robert?

ROBERT

Of course.

LIB

You have received very positive endorsements since you've started here. Have you enjoyed working in the research department?

ROBERT

Yes, I have. Very much.

LIB

I wonder if you might be interested in taking a more active role in our programming department.

ROBERT

I would. I was trained as a programmer.

LIB

Yes, I know. And you are well-versed in data collection.

ROBERT

Yes, I am.

LIB

This project will be of a sensitive nature due to the volume and class of information that we have compiled. However, if completed correctly, we will be able to provide our clients with unprecedented access to their work force.

ROBERT

I see.

LIB

Do you feel able to devote yourself to something like this?

ROBERT

Absolutely.

LIB

Good. You will be working with a vast array of encoded electronic communications. To compensate for the increased workload, your salary will be significantly increased as well, though we would request that you defer taking any vacation time for the duration of this project. Are those terms acceptable?

ROBERT

Yes. That shouldn't be a problem.

LIB

Much like a symphony, Robert, you will be allowed to conduct every part of this undertaking. I trust that you will produce something worth listening to.

ROBERT

What's the project that I will be heading?

LIB

We call it "Henahnae." And it is by far Liberty Microelectronics' most ambitious undertaking.

The underscore music becomes louder as the LADY IN BLUE fades into the background. BRIAN and ROBERT are alone again on different parts of the stage.

BRIAN & ROBERT

*NOW THAT THE TRUST HAS DISAPPEARED  
AND WHAT I'VE FEARED IS STARING BACK AT ME  
I NEVER THOUGHT THAT I'D LOSE HEART, WE'D DRIFT APART  
WHY CAN'T HE SEE*

*AND WHY CAN'T HE SEE THE PATH I'M ON  
I CHOSE AT WILL, WHO KNOWS WHAT'S YET TO COME  
OUR COMMON GROUND IS BROTHERHOOD, LOYALTY AND SACRIFICE  
WE'LL STAND TOGETHER*

ROBERT

*THROUGH PROGRESSION*

BRIAN  
*AND SACRIFICE*

END SCENE.

SCENE 7

INT. THE FREEDOM FOUNDATION. THAT SAME NIGHT.

BRIAN and JULIE stand near the stage in the bar. They are in a heated conversation.

Behind them the familiar rituals of the Freedom Foundation's weekly meeting are in full swing with GENESIS at the center of the crowd.

JULIE  
What are we supposed to do?

BRIAN  
I will fix it. It's just taking a little longer than I thought.

JULIE  
I'm starting to get calls from creditors now.

BRIAN  
I know. I told you that I will get it taken care of.

JULIE  
How did it get this far?

BRIAN  
It just did. I cancelled everything. I did everything I could think of.

JULIE  
We can't afford anything right now. Not a wedding, not a house - not even dinner.

BRIAN  
We have plenty of money. We just can't get to it-- right now.

JULIE  
Do you have any idea how stupid that sounds?

BRIAN

I know. I will figure something out. I love you. Just trust me, okay?

JULIE

I do trust you. I just want this to be over and out of our lives.

BRIAN

It will be. I promise.

JULIE

Do you want this to get taken care of?

BRIAN

What?

JULIE

I said, are you sure you even want this to be taken care of?

BRIAN

Of course I do. Why would you say that?

JULIE

I don't know. I just--

BRIAN

I'm going to take care of it.

JULIE

I know you will.

JULIE leaves BRIAN and goes on stage to begin her set. BRIAN stands alone near the back of the Freedom Foundation.

The meeting breaks up and the members shake hands and slap each other on their backs as they turn their attention to the stage.

BRIAN watches JULIE.

LIGHTS DOWN on the audience at the Freedom Foundation. Spots up on BRIAN and JULIE.

BRIAN and JULIE are left alone:

"ON THE OTHER SIDE"

JULIE (cont'd)

*OUR GOALS ARE NOT THE SAME; OUR VISIONS DON'T ALIGN  
YOUR DESIRES AREN'T AT ALL LIKE MINE  
I KNOW WE'RE DIFFERENT SOULS AND OUR MINDS ARE FAR APART  
ALL WE HAVE IN COMMON IS ONE HEART*

BRIAN

*IN THE DAYS BEFORE WE MET, MY LIFE HAD JUST ONE AIM  
MY MIND'S OBSESSION, UNCONTAINED  
BUT THEN YOU CAME ALONG WITH VISION FROM THE START  
OBSESSION FUSED WITHIN ONE HEART*

TOGETHER

*AND I FOUND YOU WHERE I THOUGHT YOU'D NEVER BE  
PAST THE IRON GATE, JUST BEYOND ME  
AND I, I WILL BE THERE ON THE OTHER SIDE OF PRIDE*

BRIAN

*ON THE OTHER SIDE OF PAIN*

JULIE

*ON THE OTHER SIDE OF FEAR*

BRIAN

*RIGHT BESIDE YOU*

JULIE

*WAITING FOR YOU*

TOGETHER

*ON THE OTHER SIDE*

JULIE

*NOW TAKE MY HAND IN YOURS AND PROMISE TO BE TRUE  
WE'LL BUILD A FUTURE THAT'S BRIGHT AND BLUE  
WE STAND ATOP THE EDGE OF A VALLEY DEEP AND WIDE  
A BRAND NEW LIFE ON THE OTHER SIDE*

BRIAN

*YEAH, I'M CROSSING THERE WITH YOU  
MY GOALS NO LONGER MINE*

TOGETHER  
*DREAMS TOGETHER THROUGHOUT TIME*

JULIE  
*AND OUR LOVE WILL LIVE ON*

TOGETHER  
*BEYOND OUR FINAL BREATH*

JULIE  
*BEYOND HURT AND SORROW*

BRIAN  
*AND BEYOND DEATH*

TOGETHER  
*AND I FOUND YOU WHERE I THOUGHT YOU'D NEVER BE  
PAST THE IRON GATE, JUST BEYOND ME  
AND I, I WILL BE THERE ON THE OTHER SIDE OF PRIDE*

BRIAN  
*ON THE OTHER SIDE OF PAIN*

JULIE  
*ON THE OTHER SIDE OF FEAR*

BRIAN  
*RIGHT BESIDE YOU*

JULIE  
*WAITING FOR YOU*

TOGETHER  
*ON THE OTHER SIDE*

JULIE  
*AND IF YOU THINK I'VE LEFT YOU THERE*

BRIAN  
*REMEMBER THIS AND DON'T DESPAIR*

TOGETHER  
*THAT I AM WAITING HERE FOR YOU  
TIME IS STANDING STILL FOR YOU  
I WILL ALWAYS WAIT FOR YOU ON THE OTHER SIDE*

BRIAN  
*AND I FOUND YOU WHERE I THOUGHT YOU'D NEVER BE*

TOGETHER  
*PAST THE IRON GATE*

JULIE  
*JUST BEYOND ME*

BRIAN  
*JUST BEYOND YOU*

TOGETHER  
*AND I, I WILL BE THERE ON THE OTHER SIDE OF PRIDE*

BRIAN  
*ON THE OTHER SIDE OF PAIN*

JULIE  
*ON THE OTHER SIDE OF FEAR*

BRIAN  
*RIGHT BESIDE YOU*

JULIE  
*WAITING FOR YOU*  
*I'M ON THE OTHER SIDE OF PAIN*

BRIAN  
*ON THE OTHER SIDE OF FEAR*

JULIE  
*RIGHT BESIDE YOU*

BRIAN  
*WAITING FOR YOU*

TOGETHER  
*ON THE OTHER SIDE*

FADE TO BLACK.

SCENE 8

INT. LIBERTY MICROELECTRONICS. LATER.

LIGHTS UP on ROBERT and the LADY IN BLUE. They are alone.

LIB

I understand that we have a problem?

ROBERT

Yes. We seem to be missing large amounts of data. Whoever worked on this project before me left considerable gaps in their time table. We are also dealing with some tampering, as well.

LIB

Your predecessor was dismissed for those very reasons. I had hoped that you would be more adept at keeping a handle on such things.

ROBERT

I am sure that it won't be a problem. However, we are behind schedule now.

LIB

Then I suggest that you catch up.

ROBERT

Of course.

LIB

I trust that you will take care to complete any missing sections that threaten to undermine our progress.

ROBERT

I understand. I will- I am.

LIB

This project has the potential to change the way that the world conducts commerce. The implications on trade alone are beyond calculation. What I mean to say is that it was never intended to be easy. However, if this is done correctly, both your career and your bank account will reap the benefits. This can be your start, Robert. It will put you at the pinnacle of this industry. You will be the beginning. Do not underestimate the importance of what we are doing.

ROBERT

I will take every precaution to insure that nothing goes wrong.

LIB

I am sure that you will. That is all.

ROBERT leaves her office and shuffles through some papers.

LIGHTS OUT on LIB.

We hear BRIAN's voice as ROBERT works.

BRIAN

(VOICE: First unheard message)

Robert, it's me. There is another meeting tonight. I thought you might like to come down and sit in. There are some ideas that you might like to hear. Let me know.

(VOICE: Next unheard message)

Robert, I haven't heard from you for a while. Would it help if I was a leggy blond? Julie said to say hello. Give me a call.

(VOICE: Next unheard message marked urgent)

Robert, it's Brian. I want to talk to you about something. Give me a call when you have a chance. Or you know where to find me. Talk to you soon.

ROBERT continues hard at work.

FADE TO BLACK.

## SCENE 9

EXT. A DARK STREET. LATER.

ENTER LILLY.

Dressed in dark clothes, her hair pulled back. She is running down an empty street. She is under siege, but she has been chased before. We hear shouts from her pursuers not far behind.

ENTER two GUARDS, both carrying weapons and chasing at full speed.

GUARD #1

Into the alley.

GUARD #2

There!

The GUARDS tackle, subdue, and restrain LILLY who fights back mightily. Once secured, they search her.

GUARD #1

Who are you?

LILLY

You mean my name. I have no name.

GUARD #2

No identification. Look at these.

GUARD #1

It's them. It's what we're looking for.

GUARD #2

All pirated.

GUARD #1

See if there is anything else.

GUARD #2

Nothing.

GUARD #1

You know what happens to people who take things that don't belong to them, don't you?

LILLY

You'll never get away with it. He'll never let you.

GUARD #1

Who won't?

LILLY

No one.

GUARD #1

It sounds like you know more than you should.

LILLY

I don't know anything.

GUARD #1

Who were these going to?

LILLY

I don't know.

GUARD #1

I think that you do.

LILLY

I don't. They don't tell me anything.

GUARD #1

I think that you do know. And I think that you're going to tell me.

LILLY

You can't hurt me.

GUARD #1

We can try.

The GUARDS move in.

BLACKOUT.

## SCENE 10

EXT. AN EMPTY STREET.

LIGHTS UP on GENESIS. He stands alone.

## "ONE VOICE"

GENESIS

*THE SOUNDS OF THE CITY ARE CHANGING EACH DAY  
A RAMPAGE OF VOICES THAT WON'T GO AWAY  
ONE VOICE IS CONSTANT EACH PLACE THAT I SEE, SET ME FREE  
HEAR IT CALLING OUT TO ME*

*LOST AND BETRAYED BY A WORLD OF MY MAKING  
I STAND ATONED FOR A LIFETIME OF TAKING  
HELL-BENT ON MY RECLAMATION, I MUST SET THEM FREE  
HEAR THEM CALLING OUT TO ME*

CHORUS

*ONE VOICE RISING ABOVE ALL THE REST  
HEAR IT CALLING TO ME, CALLING OUT TO ME  
DROWNED IN SORROW, IN PAIN AND DISTRESS  
HEAR IT CALLING TO ME, CALLING OUT TO ME  
STANDING ALONE AT THE END OF THE DAY  
I HEAR ONE VOICE*

## GENESIS

*A CHORUS OF VOICES ALIVE IN MY HEAD  
THE CRIES OF A PEOPLE WHO'VE BEEN LEFT BEHIND  
FILLING THE SILENCE AND SINGING AS ONE, SET US FREE  
HEAR THEM BEGGING ME TO LEAD*

## CHORUS

*ONE VOICE RISING ABOVE ALL THE REST  
HEAR IT CALLING TO ME, CALLING OUT TO ME  
DROWNED IN SORROW, IN PAIN AND DISTRESS  
HEAR IT CALLING TO ME, CALLING OUT TO ME  
STANDING ALONE AT THE END OF THE DAY  
I HEAR ONE VOICE*

## BRIDGE

*EACH PLACE I GO; NO MATTER WHERE  
I HEAR ONE VOICE ECHOING THERE  
IT SAYS SET ME FREE FROM THIS LIFE THAT I'M LIVING  
EACH PLACE I AM, I HEAR ONE VOICE, ALWAYS*

## CHORUS

*ONE VOICE RISING ABOVE ALL THE REST  
HEAR IT CALLING TO ME, CALLING OUT TO ME  
DROWNED IN SORROW, IN PAIN AND DISTRESS  
HEAR IT CALLING TO ME, CALLING OUT TO ME  
STANDING ALONE AT THE END OF THE DAY  
I HEAR ONE VOICE  
[I WILL SET THEM FREE]*

There is a gunshot. GENESIS fearfully turns his head in the direction of the sound.

BLACKOUT.

SCENE 11

INT. LIBERTY MICROELECTRONICS. THE FOLLOWING DAY.

ENTER ROBERT.

ROBERT is almost run over by a fast-exiting GENESIS. Neither has any reaction to the other. Inside, the LADY

IN BLUE sits at her desk in obvious despair. ROBERT knocks lightly and she looks up, quickly regaining her composure.

ROBERT

You wanted to see me?

LIB

Yes. How long have you been working on this project?

ROBERT

Since just after I arrived here - over a year ago.

LIB

And you are paid well.

ROBERT

Yes.

LIB

Then I see no reason why this should be taking so long. Is the work too difficult?

ROBERT

No. Of course not.

LIB

Then I fail to see the problem.

ROBERT

These delays have costs us a lot of time. Each time we lose a portion of our data, it sets us back considerably. For every breach, we are forced to go back and decode and resort everything from the very beginning, and that takes time.

LIB

And money.

ROBERT

Yes. My predecessor--

LIB

Your predecessor is no longer the problem. You are. (Pause) But perhaps that is partially my fault. Maybe I have not given you everything you need to succeed. I want you to understand that I have complete confidence in you and your abilities, and that I trust you implicitly.

ROBERT

Thank you.

LIB

With that said, I have decided to raise your salary. You are a hard worker and quite brilliant. You deserve to be paid with the top minds in your field. Henahnae is very important to me, to us. To Liberty. Robert, it must be completed.

ROBERT

I understand. Thank you.

LIB

Then I trust that there will be no further delays. Good night.

ROBERT

Good night.

EXIT ROBERT.

The LADY IN BLUE turns away and, when she turns back, GENESIS is at the door.

LIB

What do you want from me?

GENESIS says nothing. The LADY IN BLUE waits for a moment and moves past him.

EXIT the LADY IN BLUE.

BLACKOUT.

## SCENE 12

INT. THE FREEDOM FOUNDATION. NEARLY TWO YEARS LATER.

LIGHTS UP on the Freedom Foundation. The room appears the same, but it is somehow very different. The MEMBERS are subdued and there is a darkness that wasn't there before. The radio plays music in the background.

BRIAN sits with the others in silence.

ENTER a WOMAN. The radio is clicked off.

DOC

Who are you?

WOMAN

I was told that this was where I should go.

DOC

There must have been a mistake.

WOMAN

I need help. They said you could help me.

DOC

Who said? No one can help you here.

MEMBER #1

You must be mistaken.

The WOMAN turns to go, then stops.

WOMAN

Please. I've lost my home. I have no place to go. They said you could help.

MEMBER #2

You've come to the wrong place.

WOMAN

Please, they said...

There is silence in the room. The WOMAN looks for someone to help, but finds only blank stares. She turns to leave.

BRIAN

Wait. What happened?

WOMAN

What?

BRIAN

What happened? Why are you here?

WOMAN

I took a trip, and a woman sat next to me. When I got off the plane, my passport was gone. Customs sent me to the embassy, but they had evacuated. No one would see me. I had to sleep on the street and I was attacked. They took my phone and my money. When I finally got a temporary passport, they said that I was on a list. That I couldn't fly. They tried to arrest me, so I ran. There was a ship. A cargo ship that took me home. They say that I am wanted. They say that they are going to take my children. That I will go to jail. I've done nothing wrong. I've done nothing, and I need a place to stay. I was told that I might find help here.

BRIAN looks around the room.

BRIAN

You could have. There was a time when you could have found help here. But now we are afraid. Deathly afraid. Of everything and everyone. Now we hide. Now we can't even help ourselves.

MEMBER #2

She might be one of the others.

BRIAN

And what if she's not? The Freedom Foundation was created to help people. Will we now turn them away? Will we now do to her what others tried to do to us? Or will we take on a new voice? Nearly two years ago, the death of one man made us afraid. Will we now throw one more person to the wolves out of fear? We were never weak before, so why are we now? There are others like us. Others like her. Why are we ashamed?

MEMBER #1

What can we do?

BRIAN

We can show them what we are capable of. We can take a stand.

BLACKOUT.

### SCENE 13

INT. THE FREEDOM FOUNDATION. A FEW DAYS LATER.

The Freedom Foundation is full. JULIE stands with BRIAN. The MEMBERS crowd around a radio in the corner. There is new life.

RADIO ANOUNCER

(Voice)

Tech stocks are up again and seem to be recovering from their recent fall. In other news, a press conference on buyer security came to a screeching halt today when fifteen motorcyclists tore through the auditorium. The sound system was disabled and the speakers' table was toppled. None of the riders were apprehended. A spokesperson said that the conference would not be rescheduled.

Cheers rise from the FREEDOM FOUNDATION MEMBERS and the radio is turned off. Drinks are passed around and glasses are clinked.

DOC

So now what do we do?

MEMBER #1

What do you mean?

MEMBER #2

We just did it.

DOC

This was local. People all over the world are waiting for something to happen.

MEMBER #3

Waiting for what?

DOC

Anything. Anything that will wake them up out of their lives. This is just the beginning.

MEMBER #2

The beginning of what?

DOC

A movement.

MEMBER #3

A revolution.

DOC

That's right. And we can make it happen.

BRIAN

Because we stopped a press conference?

DOC

Because we made them listen.

BRIAN

Revolutions come pretty cheap these days.

DOC

This is our chance to do something. Are we going to throw it away?

MEMBER #1

No!

BRIAN

No. And we won't throw our lives away, either. For two years, we sat in this room. For two years, we were afraid of everything.

DOC

And we can't go back to that. It was you who spoke of change. We can't quit now. I don't have any other place to go.

MEMBER #4

Neither do I.

MEMBER #1

Neither do any of us.

BRIAN

Our actions have consequences that reach far outside of this room. Our first obligation is to make people see the danger.

There are voices of agreement.

BRIAN (cont'd)

But first, we must know. And we have to know who it is that we are fighting. We need to find out everything about them that they wanted to find out about us. We need people inside of the industry that might be sympathetic to our cause. Anyone who has been victimized by theft or corporate fraud--they're the ones that we want.

DOC takes over.

DOC

Those of you who can't be seen outside, work here. Organize what information comes in and find us another target. We have to move quickly.

JULIE pulls BRIAN away from the crowd.

JULIE

Brian.

BRIAN

You don't think this is worth it. You think that we've gone too far.

JULIE

Are you done telling me what I think?

BRIAN

Sorry.

JULIE

I think that you organized a prank that made the news, and that you're lucky no one got hurt.

BRIAN

You're right.

JULIE

Do you know what you are trying to do?

BRIAN

No. No, but I will.

JULIE

Okay. Then tell me how I can help.

DOC approaches BRIAN and JULIE, pulling BRIAN back to the center of the room.

DOC

Any scenario we come up with will require more people than we have right now.

MEMBER #1

Then we need more people. New allies who can get us what we need. Who can get us inside?

DOC

There's no one. There is no way this works. We don't have the resources. We don't have what we need. We're nowhere.

There is a flurry of responses. BRIAN's focus is on DOC, but he speaks to the entire room. His energy feeds the crowd as the music rises above shouts and mild bickering.

"THE CALL"

BRIAN

HERE ME CLEAR, HEAR THE CALL, HERE ME ANYONE AT ALL  
 WE'RE THE SPARK, BUT NOW THE FIRE'S BURNING  
 MEN WILL SEE WHEN THEY FALL, WHAT WE TOLD THEM ALL ALONG  
 WE MUST BE THERE TO SPUR THE REVOLUTION

'CAUSE IT'S TIME FOR A CHANGE, MY FRIENDS  
 IT'S TIME FOR THE CALL  
 AND IT'S TIME TO EMBRACE THE CAUSE  
 AND SAVE MEN FROM THEIR FALL

WE ARE FEW, BUT WE'RE STRONG, THOUGH THE BATTLE RAGES LONG  
 WE WILL BE THERE TO BATHE THE WORLD IN FIRE  
 MEN ARE BLIND, THEY'LL RESIST  
 IN THIS WORLD THAT'S JUDAS-KISSED  
 WE MUST BE THERE TO SPUR THE REVOLUTION

'CAUSE IT'S TIME FOR A CHANGE, MY FRIENDS  
 IT'S TIME FOR THE CALL  
 AND IT'S TIME TO EMBRACE THE CAUSE  
 AND SAVE MEN FROM THEIR FALL

OH, IT'S TIME FOR A CHANGE  
 OUR THOUGHTS MUST BE OUR OWN  
 THE DUTY FALLS RIGHT HERE  
 ANNOUNCE IT TO THE WORLD  
 INSURRECTION'S BIRTH IS NEAR

BRIAN AND SOME FOUNDATION MEMBERS  
 OUR THOUGHTS MUST BE OUR OWN  
 THE DUTY FALLS RIGHT HERE  
 ANNOUNCE IT TO THE WORLD  
 INSURRECTION'S BIRTH IS NEAR

OUR THOUGHTS MUST BE OUR OWN  
 THE DUTY FALLS RIGHT HERE

ALL  
 ANNOUNCE IT TO THE WORLD  
 INSURRECTION'S BIRTH IS NEAR

AND IT'S TIME FOR A CHANGE, MY FRIENDS  
 IT'S TIME FOR THE CALL  
 AND IT'S TIME TO EMBRACE THE CAUSE  
 AND SAVE MEN FROM THEIR FALL

YES, IT'S TIME FOR A CHANGE, MY FRIENDS  
 IT'S TIME FOR THE CALL  
 AND IT'S TIME TO EMBRACE THE CAUSE  
 AND SAVE MEN, SAVE MEN, SAVE MEN FROM THEIR FALL

LIGHTS FADE.

#### SCENE 14

INT. LIBERTY MICROELECTRONICS. THE NEXT DAY.

LIB sits at her desk. GENESIS is with her.

LIB

You don't think that it's possible. I can promise you that it is. He is working twice as fast as you ever did. (Pause) But there is another problem, isn't there? Maybe the same problem as before? No. I have made certain that it will never be an issue again. I will not make that mistake twice. (Pause) Why don't you speak? Tell me what you want from me. (No answer) I need thirty-three by December. As long as nothing goes wrong, then I should... unless...

The LADY IN BLUE looks at GENESIS.

LIGHTS FADE.

#### SCENE 15

INT. THE FREEDOM FOUNDATION. LATER.

The MEMBERS are gathered around a table. BRIAN and JULIE are there.

They sift through papers and folders, leaving them scattered around the room.

JULIE

Here's one. A junior Senator has proposed a national ID card that must be carried at all times. Failure to do so would result in fines or even jail time.

BRIAN

That's perfect. Add it to the list.

MEMBER #1

How about this? An ISP provider has offered free service and cell phones for life to the residents of any city willing to legally re-name their town after the company.

BRIAN

We need something that has widespread repercussions. Look - here's one...

MEMBER #1

What is it?

DOC

What did you find?

BRIAN

Nothing, it's... Nothing. It won't work.

MEMBER #2

Listen to this. The records of five thousand service men and women were illegally accessed when a hacker sent an infected e-mail to a four star general.

DOC

We can use that.

BRIAN

Yeah. That's the kind of story we need. Keep looking.

The others search as BRIAN continues to clutch the folder in his hand.

Slowly he opens it and reads the information to himself.

LIGHTS FADE.

SCENE 16

INT. THE FREEDOM FOUNDATION. THE NEXT MORNING.

BRIAN stands with some of the MEMBERS. DOC is in the room as well.

BRIAN's demeanor and manner of dress are more bedraggled, but he still commands attention.

BRIAN

No, no. None of this will work. We have to find something that has meaning. Identity theft doesn't scare anyone anymore. No one cares as long as it isn't happening to them. Look. There is an announcement on a merger between Mobile Corp. and Prophecy. Start there. Find out whatever you can. But don't be noticed.

MEMBER #1

How will we know...

BRIAN is growing agitated.

BRIAN

You'll know.

EXIT FREEDOM FOUNDATION MEMBERS.

DOC

What is it?

BRIAN

What?

DOC

What are we looking for?

BRIAN

We'll know it when we find it.

DOC

I think that you've already found it. What is it?

The two stand in silence.

BRIAN

There was a project in the works a decade or so ago. And then it was abandoned.

DOC

What kind of project?

BRIAN hesitates to divulge the information.

BRIAN

It was an attempt to create a map. But instead of land, they were mapping people. The idea was that if you knew where everyone was and where they had been, you could predict where they were going.

DOC

Like a monitoring system?

BRIAN

Right, but it wasn't you they were watching. It was your cell phone, your PDA, your credit cards. They didn't just want to know where you were. They wanted to anticipate your next move. They wanted to know where you were going before you decided to go.

DOC

So what happened?

BRIAN

Massive amounts of information were gathered. Not just social security numbers and addresses. Everything about you. Health problems, pastimes, spending tendencies. Anything they could find. When you tended to make phone calls, who you called, what websites you visited. They were building a fabric of human activity. Sound familiar? And then they stopped.

DOC

They stopped?

BRIAN

It either got too expensive or it wasn't practical, but a few years back, they just...

DOC

So why are we talking about it?

BRIAN

Someone has requested all the paperwork on the project.

DOC

Someone is trying it again?

BRIAN

Or maybe they never stopped and they have just now found a way to make it feasible.

DOC

You mean profitable?

BRIAN

Maybe.

DOC

Who requested it?

BRIAN

There's no name attached and one person could never finance it all. It has to be corporate. There are only a few companies in the world that could realistically support a project of that magnitude. And even fewer who could keep it under wraps.

DOC

And they're keeping it a secret?

BRIAN

They'd have to, but gathering that amount of information even over time leaves a digital footprint in the information industry.

DOC

And they would want to cover their electronic tracks?

BRIAN

They'd have to. Secrecy is what would make the project valuable. They would have to keep anyone from finding out about it for as long as possible. So if they thought someone discovered what they were doing...

DOC

They would have to make a play to stop them.

BRIAN

And, in doing so, maybe tip their hand. Even if it is a major player, probably only a few people at the top would know what they were working on. They would have to guard it from other companies, even their own employees.

DOC

And who knows if it's even legal.

BRIAN

Right. So if someone knew what they were doing, they would have to protect it.

DOC

A leak could cost them millions.

BRIAN

And they wouldn't let that happen.

DOC

You want to make them think that we know more than we do - in hopes that they might show themselves to shut us up. But we don't have any leverage. There is no reason for anyone to concern themselves with us.

BRIAN

Unless they thought we were nuts.

DOC

Some of us may not be too far off.

BRIAN

So what if we use that? What if we make them think that we are off-our-rocker-crazy? That we are capable of anything? Make them think that we would destroy ourselves, our families, and the entire planet just to stop them. Then they couldn't ignore us.

DOC

They'd have to do something. A preemptive attack to stop us. And they'd have to do it themselves.

BRIAN

That's right.

DOC

And then we'd know for sure who it was. It would have to be big. It'd have to be ten times more visible than anything else we've ever done.

BRIAN

These are the people who put us here. They will go on preying on the weak, on the unsuspecting, until someone stops them. This is what we've been waiting for. We can start a chain reaction. We can cut into the heart of their infrastructure.

DOC

Make secrecy impossible.

BRIAN

Until they wish that we would just go away.

DOC

The merger announcement is coming up. The entire tech sector will be watching.

BRIAN

And the security will be minimal.

DOC

Do you think it'll work?

BRIAN

It will if we make enough noise. Find the others. Tell them that we need to get started now.

DOC moves quickly toward the exit.

ENTER JULIE.

The two nearly collide.

JULIE

Excuse me.

DOC

Sorry.

EXIT DOC.

JULIE

Hello.

BRIAN

Hi.

JULIE

Are you alright?

BRIAN

I'm fine.

JULIE

We were supposed to meet an hour ago.

BRIAN

I forgot-- I'm sorry. Did you get what I asked for?

JULIE

It's all there. All the specs you asked for.

BRIAN

Good.

JULIE

I waited for you for thirty minutes. You never used to do that.

BRIAN

What?

JULIE

Forget about me.

BRIAN

I said I was sorry.

JULIE

Yeah, you did. Is all this that important?

BRIAN

People have to understand what's happening.

JULIE

And you have to be the one to tell them?

BRIAN

This is all we have. They took everything else. There is nothing left. I have warrants out for my arrest.

JULIE

Brian, what's happening to you?

BRIAN

This has to mean something. Don't you see that?

JULIE

Brian, let's leave here.

BRIAN

Leave?

JULIE

Let's go away. Let's deal with what's waiting for us, or hide somewhere else.

BRIAN

Hide? Do you think that that's what we're doing here?

JULIE

Isn't it? I don't want to be here forever.

BRIAN

This is our home. This is where we live. And if you can't see that, then--

JULIE

Then what?

BRIAN

Then-- nothing. I'm...I'm sorry.

EXIT BRIAN.

JULIE is alone.

"A SIMPLER LIFE"

JULIE

*I'VE NEVER FELT THIS BREEZE BEFORE  
A GUST OF PASSING TIME  
THE LIFE WE'VE KNOWN IS FLEETING FAST  
A CHANGING OF THE GUARD  
THE TIME IS PAST FOR LULLABIES  
NOW WE NEED A BEAT  
A RHYTHM FOR A MOVING WORLD  
AN EARTH THAT NEVER SLEEPS*

*SO SEND ME TO A SIMPLER PLACE  
WITH JUST ONE SHOT AT ONE EMBRACE  
AND MAKE FOR ME A LIFE AWAY FROM LOOMING BATTLE LINES  
A SIMPLER LIFE WHERE HE AND I CAN LIVE AND DIE IN PEACE  
SOMEWHERE THERE'S A SIMPLER PLACE  
I WANT A SIMPLER LIFE*

*I HEAR IN HIM THE POUNDING DRUM  
THE RIGHTEOUS CALL TO ARMS  
BUT HE WAS ONCE A QUIET MAN  
AND HE COULD BE THAT WAY AGAIN  
AND WOULD HE BE THE MAN I LOVE  
IF HE DIDN'T HAVE HIS HEATED CAUSE  
AND COULD WE SLOW THIS MOVING WORLD  
THIS EARTH THAT NEVER SLEEPS*

*SO SEND ME TO A SIMPLER PLACE  
WITH JUST ONE SHOT AT ONE EMBRACE  
AND MAKE FOR ME A LIFE AWAY FROM LOOMING BATTLE LINES  
A SIMPLER LIFE WHERE HE AND I CAN LIVE AND DIE IN PEACE  
SOMEWHERE THERE'S A SIMPLER PLACE  
I WANT A SIMPLER LIFE*

*TELL ME THAT IT'S OUT THERE  
AND THAT IT'S NOT JUST A DREAM  
A LIFE BUILT FOR US ALONE  
WHERE LOVE WILL SET US FREE*

*SO SEND ME TO A SIMPLER PLACE  
WITH JUST ONE SHOT AT ONE EMBRACE  
AND MAKE FOR ME A LIFE AWAY FROM LOOMING BATTLE LINES  
A SIMPLER LIFE WHERE HE AND I CAN LIVE AND DIE IN PEACE  
SOMEWHERE THERE'S A SIMPLER PLACE  
I WANT A SIMPLER LIFE  
I WANT A SIMPLER LIFE*

BLACKOUT.

SCENE 17

INT. THE FREEDOM FOUNDATION. THAT NIGHT.

BRIAN and DOC sit by the radio with other MEMBERS.

RADIO ANOUNCER

(Voice)

... along with the disturbance was a small explosion which knocked out a fifty-foot neon cell phone on display. The protesters shouted slogans and insisted that, quote, "we are being watched." In a related story, a letter was received by four CEOs of leading tech organizations today threatening action if, and again I'm quoting here, "global monitoring systems are not exposed and destroyed." Well, at least they have lofty goals. We now turn to sports...

DOC turns off the radio.

MEMBER #1

They think we're a joke.

DOC

Good.

MEMBER #2

No one will take us seriously.

BRIAN

I don't know about that.

MEMBER #1

They were making fun of us.

BRIAN

For now. But I don't think that everyone was laughing. Now, listen. We have to turn up the heat. I want everyone out there doing whatever it takes to make people hear us. Push our agenda. Just don't get caught. Recruit people to help if you can, but only people we can trust. Now is the time to make them listen.

Most of the MEMBERS leave, but DOC lingers behind.

DOC

Whoever it is may not have heard.

BRIAN

That's why we are going to keep pushing. The louder we are, the shorter our wait. Now go.

EXIT DOC.

BRIAN shuffles papers and starts to pack up. He crosses into the back room and when he reappears, the

LADY IN BLUE is waiting for him.

"CONFRONTATION"

BRIAN (cont'd)

*WHAT DO YOU WANT*

LIB

*WHY AM I*

BRIAN

*WHY ARE YOU*

TOGETHER

*HERE*

LIB

*I CAME TO GIVE YOU A CHANCE*

BRIAN

*I DON'T WANT IT*

LIB

*I CAME TO OFFER MY HAND*

BRIAN

*WELL YOU CAN KEEP IT*

LIB

*YOU STILL DON'T UNDERSTAND*

*YOU STILL REFUSE TO SEE*

BRIAN

*I SEE WHAT'S HAPPENING HERE*

*WE CAN ACCOMPLISH*

LIB

*A GRASS ROOTS REVOLUTION*

BRIAN

*A MOVEMENT GAINING SPEED*

LIB

*CALL IT WHAT YOU WANT TO*

*SOON THE FEELINGS FADE*

*PEOPLE LOSE THEIR PASSION*

*THERE'S ANOTHER WAY*

BRIAN

*KEEP YOUR SELFISH MOTIVES*

*THERE'S A GRANDER CAUSE*

*EVERYTHING YOU STAND FOR*

LIB

*YOU DON'T KNOW WHAT I STAND FOR*

*OPEN UP YOUR EYES*

BRIAN

*I KNOW YOUR SORT, I KNOW YOUR KIND*

*ALL THE THINGS YOU'VE WANTED*

*WHAT YOU THINK YOU NEED*

*AND I WON'T FALL PREY TO YOUR LUST OF POWER AND GREED*

LIB

*YOU KNOW NOTHING OF WANTS  
NOTHING OF MY NEEDS*

BRIAN

*NO, I WON'T FALL PREY TO YOUR LUST OF POWER AND GREED  
YOU CAN NEVER UNDERSTAND WHAT WE ARE TRYING TO DO*

LIB

You wanted me to come here.

BRIAN

That's right.

LIB

Stop this and I will give you whatever you want.

BRIAN

There's nothing I want anymore.

LIB

You remind me of someone I once knew.

BRIAN

You remind me of a lot of people I've known.

LIB

I had hoped that we could do this the easy way. I came here to give you a chance to save yourself, but I see now that you don't want it. I misjudged you.

BRIAN

That's right.

The LADY IN BLUE turns and exits.

BRIAN locks the door behind her. He is pondering the bizarre encounter as he stands in the empty room.

The LADY IN BLUE pauses outside the Freedom Foundation.

"FLAME"

LIB

(Outside the Freedom Foundation)

*NOW IT'S DONE - THE LINES ARE CLEARLY DRAWN  
WHERE WILL YOU GO  
YOU'VE MADE YOUR CHOICE, YOU'VE PICKED YOUR SIDE  
WHAT WILL YOU FIND*

*I HAVE LIVED IN THE WORLD YOU CHOSE  
IT LEAVES YOU DARK AND COLD*

*STILL THERE BURNS AN ETERNAL FLAME  
THAT GUIDES MY COURSE AND CARRIES ME  
BOUND BY FATE AND FREE NO MORE  
THIS FIRE IS THE HEART OF ME*

ROBERT

(On an empty street)

*EVERYMAN CAN CHANGE THE WORLD  
FOR RIGHT OR WRONG THE CHOICE IS YOURS  
I HAVE NO ANTHEM HANGING OVER ME  
NO REAL SORROW, BUT NO JOY  
AND JUSTICE MUST BE DONE*

BRIAN

(Inside the Freedom Foundation)

*I'VE WASTED MY LIFE, FOLLOWING THE CROWD  
NOW I HAVE A LIFE OF WHICH I'M PROUD  
WITH HER STANDING BY MY SIDE,  
EVERYTHING IS REAL*

BRIAN AND JULIE

(JULIE on an empty street)

*A DIFFERENCE CAN BE MADE, NOW I KNOW HOW I FEEL  
AND NOW IT'S ME, I FINALLY HAVE A VOICE  
I CAN SET US FREE, BY GIVING US A CHOICE*

LIB

*I CAN SET US FREE*

ROBERT

*EVERYMAN CAN CHANGE THE WORLD*

ALL  
*FREEDOM IS A FLAME*

*AND NOW THERE BURNS AN ETERNAL FLAME  
 THAT GUIDES MY COURSE AND CARRIES ME  
 BOUND BY FATE AND FREE NO MORE  
 THIS FIRE IS THE HEART OF ME*

LIB  
*NOW IT'S DONE, THE LINES ARE CLEARLY DRAWN*

LIB AND BRIAN  
*BUT WHO WILL BE THE LAMB THAT CONCEDES*

LIB  
*I WARNED YOU ONCE, YOU FORCED MY HAND  
 MY ACTIONS ARE MY OWN NO MORE  
 AND LIKE A CHILD BURNED ONCE TOO OFT,  
 I WON'T ALLOW YOUR FLAME TO SCORCH MY DREAMS*

BRIAN  
*EVERYMAN CAN CHANGE THE WORLD,  
 AND I KNOW WHAT I MUST DO*

ENTER THUGS. They approach the LADY IN BLUE.

LIB  
 He must be stopped.

The THUGS break through the door and enter the Freedom Foundation. We see BRIAN working inside. The THUGS' intentions are clear. There is a stand-off before they approach their prey. BRIAN is hit by one of the two THUGS, but he stands his ground as he is forced to fight for his life. It is a violent struggle. BRIAN succumbs and is knocked to the floor. He does not move. The THUGS tear apart the room.

The final verse begins.

ALL

(Except BRIAN)

*NOW THERE BURNS AN ETERNAL FLAME  
THAT GUIDES MY COURSE AND CARRIES ME  
BOUND BY FATE AND FREE NO MORE  
THIS FIRE IS THE HEART OF ME*

*NOW THERE BURNS AN ETERNAL FLAME  
THAT GUIDES MY COURSE AND CARRIES ME  
BOUND BY FATE AND FREE NO MORE*

*THIS FIRE IS THE HEART OF ME  
FIRE IS THE HEART OF ME  
FIRE IS THE HEART OF ME*

BLACKOUT: END ACT ONE.

**CONTINUE TO NEXT PAGE FOR ACT II**

**ACT II****SCENE 1**

INT. THE FREEDOM FOUNDATION. THE NEXT DAY.

LIGHTS UP on BRIAN as he was at the end of ACT I, on the floor of the now torn-apart Freedom Foundation. GENESIS stands over him.

LIGHTS SHIFT.

JULIE and ROBERT appear at different points on the stage.

The focus is on BRIAN at first and slowly grows.

**"MONTAGE"**

GENESIS

Is this the end of our story -  
The final blow to my legacy?

*HOW DID WE GET TO WHERE WE ARE  
THE MEMORY FADES WITH PASSING TIME  
AND I'M AWARE OF WHAT IS LOST  
BUT STILL THERE'S SOMETHING LEFT UNSAID*

ROBERT

*I AM SEARCHING FOR SOMETHING THAT'S RIGHTFULLY MINE  
EXPECTATIONS LIFTED, DEFENSES WERE DROPPED  
I HAVE TO FIND WHAT GIVES ME A CHANCE  
TO GAIN WHAT HE'S ALWAYS HAD*

JULIE

*THERE'S SOMETHING EVERY PERSON NEEDS TO FIND  
SOMETHING THEY WANT TO BE  
THE STRUGGLE IS TO TAKE IT AS IT IS  
OR SET IT FREE*

GENESIS

*A LACK OF FAITH WILL HAVE NO PLACE  
WHEN PASSION IS YOUR RIGHT*

GENESIS AND ROBERT  
*AND THOSE WHO HAVE COMPLACENT SOULS  
WILL NOT SURVIVE THE FIGHT*

ALL  
*SO LOOK INSIDE AND FIND THE TRUTH  
DISCOVER WHAT YOU KNOW  
DECISIONS MUST BE PURE OF HEART  
AND FEARS MUST BE LET GO*

GENESIS  
*A LACK OF FAITH WILL HAVE NO PLACE WHEN PASSION IS YOUR RIGHT*

GENESIS AND ROBERT  
*AND THOSE WHO HAVE COMPLACENT SOULS  
WILL NOT SURVIVE THE FIGHT*

JULIE  
*SO RAISE YOUR VOICE AND TELL THE WORLD*

GENESIS AND ROBERT  
*RAISE YOUR VOICE AND TELL THE WORLD*

ALL  
*SO RAISE YOUR VOICE AND TELL THE WORLD  
OUR LIVES MUST BE OUR OWN  
AND FIND A PATH TO BUILD A WORLD  
THAT'S MORE THAN WHAT WE KNOW*

*FREEDOM  
WE'RE TALKING FREEDOM  
FREEDOM*

BLACKOUT.

## SCENE 2

INT. THE TORN-APART FREEDOM FOUNDATION. THE NEXT EVENING.

JULIE comes out of a back room.

ENTER DOC.

DOC

How is he?

JULIE

He's awake. He won't go to the hospital.

DOC

They would find out who he is.

JULIE

He knows who did it. I know he does.

DOC

What did he say?

JULIE

Nothing, but I know.

DOC

I want to see him.

JULIE

No. He needs his rest. And tell the others not to bother him. They almost killed him.

DOC

He knew what could happen.

JULIE

What?

DOC

He's doing what he thinks is right.

JULIE

You knew he was in danger?

DOC

What we are doing is important. It means something to people.

JULIE

I don't want you to see him anymore. I don't want you anywhere near him.

DOC

You can't do that.

JULIE

I don't want any of you near him. I don't want any of you near either of us. Just get out of here and leave us alone.

DOC starts to leave and turns back.

DOC

You can't keep him away from us. We need him more than you do. He's the reason we're here, and we're the only thing he has left.

EXIT DOC.

JULIE goes behind the bar and gets medical supplies, then goes to the back room.

FADE TO BLACK.

### SCENE 3

EXT. A CAFE. THE FOLLOWING DAY.

JULIE sits at a table.

ENTER ROBERT. He walks to JULIE and sits.

JULIE

Hello, Robert.

ROBERT

I'm sorry I'm late. How are you?

JULIE

We haven't seen you in a while.

ROBERT

I know. I...

JULIE

It's alright. Brian pushes people away. I know that.

ROBERT

It wasn't him. Julie, is everything alright?

JULIE

I wanted to ask you something.

ROBERT

What?

JULIE lets her emotion show through to  
ROBERT.

JULIE

Brian has changed, and... If you could explain that it's ridiculous, if you could tell him... I thought that maybe he would...

ROBERT

What are you talking about?

JULIE

I need you to talk to Brian.

ROBERT

I haven't seen Brian in a long time.

JULIE

I know. It's just that... Robert, is it possible for someone to build something so terrible that it's worth killing for? I mean, to build something like that without anyone knowing?

ROBERT

I don't understand.

JULIE

It's just that, in school, we were all so close and... Have you heard the things that Brian has been saying?

ROBERT

I've heard some of it. I was hoping that it wasn't all him.

JULIE

It was.

ROBERT

Well, he's a fool if he-- Sorry.

JULIE

It's okay. Most of it was foolish. But he's right about one thing, Robert. People are slipping through the cracks. People are being left behind and abused through no fault of their own. We are all vulnerable, and the ones who get taken advantage of deal with it for the rest of their lives. That's all Brian can see anymore. He used to understand the other side. He used to see all the good that we could do, all the

people we could help by what we create, but now all he can see is the waste. He is right about that, Robert. We could do so much more than what we're doing. Now I wonder if he was right about something else, too.

ROBERT

What?

JULIE

Brian thinks that someone has resurrected a project that will prey on all of us. A project capable of victimizing hundreds of thousands of people in an instant. And I want to know if it's possible to do such a thing and keep it hidden.

ROBERT

I don't know how to answer that. People are capable of a lot of things if they are determined enough.

JULIE

I suppose they are.

ROBERT

Julie, what is--

JULIE stands to go.

JULIE

Thank you for coming to see me, Robert.

ROBERT gets up from his chair.

ROBERT

I wish I could have helped you.

JULIE

You have helped me. (Pause) Brian was attacked.

ROBERT

What?

JULIE

I thought that you might want to know. He's going to be alright, but they almost killed him. They almost killed him because of something he said. Because of something he knew. I don't think that I understood that until right now. It was good to see you, Robert.

EXIT JULIE.

FADE TO BLACK.

SCENE 4

INT. LIBERTY MICROELECTRONICS. LATER THAT DAY.

ENTER ROBERT. The LADY IN BLUE  
waits for him in her office.

GENESIS is there.

LIB

Robert, we had an appointment this afternoon.

ROBERT

Something urgent came up. I left you a message.

LIB

I got your message. I hope that everything is alright.

ROBERT

Yes. Thank you.

LIB

How is Henahnae progressing?

ROBERT

We are back on schedule, assuming that there are no more delays--

LIB

There won't be.

ROBERT

Then I don't see any reason that we can't finish on time. Of course, no one can guarantee that--

LIB

I have eliminated the source of the problem. There will be no further disruptions.

ROBERT

Good. Then we should be fine.

LIB

Excellent. Then why don't we try to accelerate our timeline? There have been some changes and I want to be sure that we don't get left behind.

ROBERT

Left behind?

LIB

Yes.

ROBERT

Alright. How would you like to proceed?

LIB

I want to test the system and insure that it is capable of performing certain tasks.

ROBERT

So you need more in-depth samples?

LIB

That's right. I want you to access the records and search unattached social security numbers. Then cross that with names, addresses, and medical records that might fit.

ROBERT

It could be a violation of our privacy agreement. We have never had more than two categorizations paired at one time.

LIB

Well, that's what we have lawyers for. They're just samples and they will stay that way. We need only run them once, to be sure of what we have at our disposal. No one else will ever see them. I want them on my desk tomorrow.

ROBERT

Alright...

LIB

Yes?

ROBERT

You said that you--

LIB

That I what?

ROBERT

Nothing. I'll run the samples. Once.

EXIT ROBERT.

The LADY IN BLUE watches ROBERT leave. She turns to GENESIS, who looks at her for a moment and then turns away.

EXIT GENESIS.

The LADY IN BLUE is left alone in her office.

"REALIZATION"

LIB

*WHEN YOU LOOK AT ME, WHAT DO YOU SEE  
A WOMAN BENT AND BROKEN  
WHEN YOU LOOK AT ME, WHAT DO YOU SEE  
A LIFE THAT'S PASSED ME BY*

*CAN YOU UNDERSTAND MY PURPOSE AND MY DEVOTION  
CAN YOU RECOGNIZE MY COMPROMISE AND MY INTENTION  
I WAS ONCE SO MUCH LIKE YOU, A THINKER AND A DREAMER  
ONE WHO LEAPS BEFORE THEY LOOK  
AND IS LED BY THEIR HEART  
BUT THE PAIN IS THERE ON THE PATH OF THE HEART  
WHAT'S THE USE WHEN LIFE IS TAKEN*

*IT'S TIME TO REDEFINE AND UNDERLINE MY CONVICTIONS*

*AND YOU ARE MY PAWN, JUST PLAY ALONG  
AND ALL WILL BE FORGIVEN  
YOU ARE THE TOOL BY WHICH MY LIFE  
MY LIFE CAN BE REDEEMED*

*JUST LET ME GO, LET ME LIVE MY LIFE  
YOU LIVE FOR THE FUTURE  
RELEASE YOUR MIND AND YOU WILL FIND A MUCH HIGHER GOAL  
A HIGHER DREAM, A HIGHER PLAN  
TO STOP THE HURT INSIDE*

LIGHTS FADE.

SCENE 5

INT. THE FREEDOM FOUNDATION. TWO WEEKS LATER.

DOC and some of the other MEMBERS  
are in the main room.

ENTER BRIAN from the back room. His face is bruised and he is buttoning a shirt over bandaged ribs.

BRIAN

What's everyone waiting around for?

DOC

(A long pause where no one answers)

You.

BRIAN

No need to wait for me. You know what needs to be done. Nothing has changed.

DOC

We wanted to see how you were.

BRIAN

I'm fine. And now we know what we need to know.

BRIAN has moments of pain, but his anger drives him.

DOC

Who was it?

BRIAN reaches toward the table with some effort and hands DOC a stack of papers. He points to the one on top.

BRIAN

Her. So now we have to squeeze them. I want three teams of two. But this time, we are going to make an impression.

BRIAN reaches under the table and pulls out a duffel bag.

DOC

What about--

BRIAN

There is only one way to do this.

BLACKOUT.

LIGHTS UP:

BRIAN sits in the FREEDOM  
FOUNDATION with some of the  
MEMBERS all gathered by the radio.

ENTER DOC.

DOC

What happened?

MEMBER #1

Shhhhhh...

RADIO ANOUNCER

(Voice)

Three explosions occurred simultaneously today.

ENTER JULIE.

The synchronized blasts occurred late this evening at three separate office buildings in outlying counties. The strange attacks are believed to be linked to a series of fanatical letters sent three weeks ago threatening similar action. There were injuries reported at all three scenes and officials say they have no leads.

BRIAN turns off the radio and sits at the  
table. JULIE crosses to him.

JULIE

What have you done?

DOC

We made them listen.

JULIE

Explosions? You could have killed people. What are you doing? (No answer) I won't be a part of this. I won't do it.

JULIE starts to go and BRIAN grabs her  
arm.

The other MEMBERS make themselves  
scarce.

BRIAN

Stop it.

JULIE

Let go of me.

BRIAN

Not until you listen.

BRIAN tries to pull her to him, but in his state, she easily breaks away and heads out the door.

BRIAN follows her.

JULIE

Get away from me.

BRIAN

This is what must be done. This is what we do!

JULIE

Listen to what you're saying, Brian. I thought we were just trying to find a way to get back home. Something's happened to you.

BRIAN

Something has happened to me. It's happened to all of us. We're going to make a difference. I will make them pay, and your staying or going won't change that.

JULIE

Then I guess it doesn't matter what I do.

EXIT JULIE.

BRIAN goes back into the FREEDOM FOUNDATION and slams the door.

BLACKOUT.

## SCENE 6

INT. LIBERTY MICROELECTRONICS. LATER.

The LADY IN BLUE sits at her desk alone.

ENTER ROBERT.

LIB

Robert, do you have those updated tests I asked for?

ROBERT

No. I've decided not to run them.

LIB

You've decided, have you?

ROBERT

That's right. I've run too many already. A few weeks ago, you said that you wanted to see what Henahnae is capable of. Now you know. I won't run any more samples for you and no one else will, either. Not as long as I am employed here.

LIB

I see.

ROBERT

Any attempt to bypass me, and I will let the proper authorities know what has happened.

LIB

My, my, but we are ambitious today. Just what would you tell them, Robert?

ROBERT

There are a number of improprieties that I have become aware of. I believe that you are using unauthorized data, for one.

LIB

Well, that's probably true.

ROBERT

I have also become concerned that, in the wrong hands, Henahnae might be ill-used. The samples we have been running could potentially be used as a weapon.

LIB

Not exactly a weapon. More of a catalyst. You see, with the information that you and I have, we can create clean identities and sell them all over the world. You'd be amazed how much some people would pay to no longer be themselves. Not only that, but the categorized personal information of Americans has great value on the open market. You should know that by now, Robert. After all, this is your project. Your name, your social security number, your identification have been used from the start. In fact, a number of payments have been processed through your name. I think that the authorities might be very interested in that, as well.

ROBERT is stunned.

ROBERT

I won't work on it any more. Everything stops now.

LIB

Do you think that you are the only mind capable of dealing with this system? I could find any of a

hundred programmers to take your place right now. This is going to happen with or without you. So I suggest that you get back to work.

ROBERT

What if I refuse?

LIB

Then you will meet the same fate as your predecessor.

ROBERT stands stunned at this unveiled threat. The LADY IN BLUE looks at ROBERT from across her desk.

LIGHTS OUT.

### SCENE 7

INT. AN AIRPORT TERMINAL. LATER.

We hear flight announcements overhead along with the sounds of departing planes.

ROBERT stands at a ticket counter and an ATTENDANT is at the counter.

ROBERT

That can't be. I already paid for it.

ATTENDANT

I'm sorry, sir. It says that your payment was refused. We do not have a seat reserved for you on this flight. Perhaps the problem is with your bank.

ROBERT

Try it again.

ATTENDANT

I've already run it twice.

ROBERT

Try it again!

ATTENDANT

It says that there is no such account registered to your name.

ROBERT

I have to get on this flight. Is there any way you can get me a seat?

ATTENDANT

May I see your passport, please?

ROBERT

Of course.

ROBERT hands over his passport. He is anxious and clutches a briefcase.

ATTENDANT

Sir, there appears to be a notation on your passport.

ROBERT

What kind of notation?

ATTENDANT

Sir, by law, we are not allowed to grant you a ticket until the note is removed.

ROBERT

Look, I don't know what the problem is, but it must be a mistake.

ATTENDANT

I'm sorry, sir. There is nothing I can do.

The sounds of the airport fade away and ROBERT is left alone. We hear a number of voices in the dark.

CLERK

I'm sorry, sir. Your payment has been denied.

ATTENDANT

I don't have any record of your name, sir. Are You sure that you're registered?

WOMAN

I have to see some identification before I can authorize that.

MAN

Sir, it says here that you can't leave the country. I'll need to take your passport.

WOMAN

There are some questions that we need you to answer. You'll have to come with us.

MAN

Sir.

WOMAN

Sir.

"ALONE"

ROBERT

*I DIDN'T SEE WHAT THIS COULD MEAN  
I WOULD NOT HEAR HIS DRIVING FEAR  
OH, THE CRUEL TWIST OF FATE  
WHEN THE INDECISIVE TAKES THE BAIT*

*IN ONE HAND THE CAUSE OF MY FRIEND  
THE OTHER HOLDS WHAT I HAVE BEEN*

*AND NOW I SEE THAT I'M ALONE  
WITH NO LIFE TO CALL MY OWN  
I FINALLY SEE THAT I'M ALONE  
I HAVE NO LIFE TO CALL MY OWN*

*JUST ONE CHANCE TO SAVE MY LIFE  
I MUST REDEEM THE PAIN AND STRIFE  
WHAT KIND OF MAN WOULD SPEND HIS LIFE  
TRYING NOT TO CHOOSE  
NOW I SEE ALL I STAND TO LOSE*

*SO I SEE THAT I'M ALONE  
WITH NO LIFE TO CALL MY OWN  
I JUST CAN'T BEAR THIS PAIN ALONE  
REAPING GUILT FROM THE SEEDS THAT I'VE SEWN*

*AND SO I'M STANDING ALL ALONE  
BUT I CAN'T DO THIS ON MY OWN  
THIS IS NOT A LIFE THAT I HAVE KNOWN  
THE WRONG I'VE DONE SO CLEARLY SHOWN*

*AND STILL I FIND MYSELF ALONE  
LEFT TO CHOOSE THIS ON MY OWN*

*CAN I EVER BE ATONED  
OR WILL I ALWAYS BE ALONE*

*CAN I EVER BE ATONED  
OR WILL I ALWAYS BE ALONE*

LIGHTS FADE.

SCENE 8

INT. THE FREEDOM FOUNDATION. LATER.

LIGHTS UP on the MEMBERS gathered in the room. They are drinking and talking while planning what will be their next move.

BRIAN sits alone. His demeanor is very different from before. He is completely changed. His clothing seems to hang off of him. His hair is unkempt and he seems to move differently.

MEMBER #1

We have to do something that they would never expect. Something even bigger than before.

DOC

These targets will do the most damage with the least risk of getting caught.

MEMBER #2

When do we move?

DOC

It has to be soon. Prophecy has locations here, here, and here. So by the time we get the rest of the materials--

ENTER ROBERT. He is disheveled and unkempt as well, but far more together than anyone else in the room. As soon as he enters, he is surrounded by some of the MEMBERS. He does not see BRIAN, and BRIAN makes no move to help him. DOC confronts ROBERT.

DOC (cont'd)

What do you want?

ROBERT

I'm looking for Brian.

DOC

There's no one here by that name.

ROBERT

I'm done with Liberty.

MEMBER #1

How do we know that he's not a spy?

DOC

I don't think that they trust you.

The MEMBERS close in on him.

BRIAN stands and, without a word, moves across the room, pulling people away from ROBERT.

The two stand face to face.

BRIAN

What are you doing here?

ROBERT

I don't have any place else to go.

BRIAN

It's been a long time, hasn't it?

ROBERT

Three years... I had to work.

BRIAN smiles at the irreverent joke.

ROBERT is led into the room.

LIGHTS FADE.

LIGHTS UP:

ROBERT sits in the FREEDOM FOUNDATION with DOC. They listen to the radio.

BRIAN again is removed and alone. His behavior is growing more and more erratic.

RADIO ANOUNCER

... Tech stocks soared today due to the announcement of a seven-year contract between the Pentagon and Liberty Microelectronics. Liberty has agreed to handle all data transfers, as well as numerous other projects. Analysts applauded the partnership and called it...

DOC turns off the radio. There is silence for a while.

ROBERT

I did considerable damage to the system when I left. Unfortunately, it was so well-protected that I don't know how much it accomplished. She has been working on this for some time. She was able to divert my bank account and keep me from flying. Whatever it says on my passport is enough to interest the NSA. I was almost picked up on the way here. If Julie hadn't come to see me, I might not have--

BRIAN

You saw her? When?

ROBERT

Before. Why? Where is she?

BRIAN sinks into his sullen mood again and ignores the question.

DOC

She's gone.

ROBERT

Gone?

DOC

Why do they call it Henahnae?

ROBERT

It means "here I am." I think she was trying to be ironic.

DOC

We have to destroy it.

ROBERT

It's a secure system.

DOC

That you built.

ROBERT

Yes.

DOC

And now, with access to the government files, you've made it possible for those money-grubbing...

BRIAN

Stop it. How much damage do you think you did to it?

ROBERT

I'm not sure. There's no way that she can network the information without risking detection, so I think that we have bought some time. Still, Liberty is not going to stop.

DOC gets up and walks to BRIAN.

DOC

So what do we do?

BRIAN

What do you think we do?

DOC

We have to stop her.

BRIAN

And how do we do that? Do we crash another press conference? Do we knock over some signs? Our lives are in this room. There is nothing we can do from here.

DOC

So we do nothing?

BRIAN

That's right. Nothing. We do nothing.

DOC looks at BRIAN for a moment.  
Then he glares at Robert before finally  
storming out.

EXIT DOC.

ROBERT

They're looking for action. They want someone to lead them.

BRIAN

People won't stop. They will go on not caring who knows what about them. They will go on ignoring everything that we have told them. Even these people wouldn't care if it hadn't happened to them.

ROBERT

Someone has to do something.

BRIAN

Then you do it. You built this thing. Why don't you do something?

ROBERT doesn't know what to say. He hangs his head for a moment before turning and walking away leaving the door standing open.

EXIT ROBERT.

BRIAN watches ROBERT go, then looks around the now empty Freedom Foundation. His anger and helplessness grow and he starts to throw things. He tears the room apart in a self-destructive rage.

ENTER JULIE.

BRIAN stops and looks at her as she stands in the doorway.

JULIE

I can't be here anymore.

BRIAN

I know.

JULIE

I came back to say goodbye.

BRIAN

I know.

JULIE

I'm leaving.

BRIAN

Did I push everything too far? Did I do all this by myself?

JULIE

Are you going to live like this forever?

BRIAN

I don't want to.

JULIE

Then don't. Just stop. Let's face what's coming to us and try again.

BRIAN

I can't go back. I don't know how it happened, but this is my home. This is where I belong.

JULIE

You're too afraid to leave.

BRIAN

Someone has to stop them.

JULIE

Brian, at some point, you have to trust somebody. You have to trust the world to fix the problems that it creates. You have to trust yourself to move forward.

JULIE moves toward BRIAN and kisses him. EXIT JULIE.

BLACKOUT.

### SCENE 9

INT. THE FREEDOM FOUNDATION. THAT NIGHT.

LIGHTS UP on BRIAN. He is alone and calm.

ENTER ROBERT.

BRIAN

I did it again, Robert. I went too far. This place used to be a sanctuary for people. They felt safe here. And now look at it. Look what I've done to it.

ROBERT

They need you, Brian.

BRIAN

No. I'm not what they need anymore. I went overboard, just like when we were in school.

ROBERT

People listen to you. I've seen it.

BRIAN

That's not enough anymore. The Freedom Foundation needs someone else.

ROBERT

Are you quitting?

**This is Not the End of the Play**

**Ending Intentionally Omitted for Security Purposes**