

"ANTITRUST"

Screenplay by
Howard Franklin

SHOOTING DRAFT

2001

ON A BLACK SCREEN

it says: "The coolest thing?"

VOICE

Wow. That's hard. I'd have to say
it's the day we launched Outpost
'98.

We hear a (famous) Seattle alternative band.

EXT. OUTPOST CAMPUS - DAY (BEGIN MAIN TITLES)

over
dressed
in Outpost-colored bunting.

Quick cuts, seductive angles: 70 hot-air balloons rise
a vast, green corporate campus. Their mylar skins are
imprinted with Outpost '98 logos; their gondolas are

Acrobats.
"The
coolest thing?"

18,000 Outpost employees cheer. They're spread out over
rolling lawns, amid Arabian tents and costumed

Over the balloon-dotted sky, the graphic re-appears:
coolest thing?"

DIFFERENT VOICE (DARYL)

It's the beverages.

INT. OUTPOST OFFICE - DAY (CONTINUE TITLES & MUSIC)

landscape
out the window. The screen says: DARYL, M.I.T. '95

A Programmer sits in his handsome office, forested

DARYL

Gary always makes sure we've got the
coolest stuff to drink.

Fruitopias,
glass

JUMP CUTS of tall refrigerators: Snapples, Cokes,
Zaps, Jolts, Barques & Sprites are lined-up behind
doors. "The coolest thing?"

DIFFERENT VOICE (DIANA)

Knowing your work means something.

INT. OUTPOST CAMPUS - DAY (CONTINUE TITLES & MUSIC)

a
A 24-year-old Korean-American Girl sits at the edge of
plashing, post-modern fountain. DIANA, STANFORD '97

DIANA (V.O.)

Knowing everywhere in the world,
this is the software people use.

&
up
MONTAGE of world capitals & remote places: Stockbrokers
Farmers, News Anchors & Students, CEO's & Eskimos boot-
Outpost '98, or log-on with Outpost Internet Traveler.

DIANA (V.O.)

20 years ago, Gary had an idea, that's
all he had. And now the company's
bigger than IBM.

the
Over the last shot (a Ghetto Kid uses Outpost Word in
library): "The coolest thing?"

VOICE (V.O.)

It's the people. Which is weird.

EXT. COFFEE HOUSE/TERRACE - DAY (CONTINUE TITLES & MUSIC)

at
A Programmer sits with two colleagues, drinking lattés
the edge of Lake Washington. MITCH, BERKELEY, '98

MITCH

Big companies are s'posed to be
impersonal.

Outpost
Care
MONTAGE: Programmers play competitive games at an
picnic; Toddlers play on computers in an Outpost Day

Center; Geeks confer at a diagram-covered whiteboard; Employees listen/dance to the Seattle band we've been hearing, on-stage, at the Outpost '98 launch.

MITCH (V.O.)

There's this myth that doing a start-up is cooler. But there's no community with a start-up. No permanence.

BACK TO SCENE: COFFEE HOUSE/TERRACE (CONTINUE TITLES)

'97 One of Mitch's colleagues is nodding. DONNY, HARVARD,

DONNY

It bums me out when the media say we're cultish, or whatever. Why? 'Cause we care about each other?

Donny didn't mean to sound so mushy. Nobody knows where to look for a second.

MITCH

'Love you too, bro.

As they laugh: "The coolest thing?"

VOICE (TERRY)

I'll tell you what's not cool.

TERRY

How Gary gets this superbad rap.

WIRED) MONTAGE of magazine covers (Newsweek, Vanity Fair, featuring Gary Boyd. They say, eg: "Who Owns Cyberspace?" On a Time cover, he's composited by the Capitol Dome: "ROBBER BARON OR VISIONARY? Outpost's Antitrust Woes"

TERRY (V.O.)

There's this prejudice against super-smart people. People like Gary.

Congressional GARY (early 40's) reads a statement before a Sub-Committee. His voice is pleasant but firm:

GARY

A kid working in his garage can create
the next Outpost, the new IBM. All
it takes is a great idea.

A bloated Senator looks hostile.

GARY

That's why nobody can have a monopoly
in a business built on ideas.

the
As we watch, CAMERA pulls back from the screen on which
movie is being projected. REVERSE INTO:

INT. COLLEGE AUDITORIUM - EVENING (END MAIN TITLES)

Over an audience of 40 or so computer students we read:

STANFORD UNIVERSITY

clear-
TEDDY
We pick out MILO CONNOR, watching keenly. He's 21:
eyed, alive, innocent. He sits with his best friend,
CHIN, third-generation Chinese-American.

DIFFERENT VOICE (V.O.)

The coolest? Gary. He's like you or
me. If we happened t'be insanely
rich.

behind
Some appreciative laughter in the auditorium. But
Milo, LARRY LINDHOLM squirms in his seat. He whispers:

LARRY

Can we go?

VOICE (FROM THE FILM)

For me? It's Seattle!

LARRY

'Starting to get nauseated.

BRIAN BISSEL, in front of Milo, twists in his seat:

BRIAN

Do you mind?

Larry gets up.

and
walkout.
screen
points

Two Outpost Recruiters, REDMOND PRICE, 31 (gray suit)
DANNY BAYLOR, 29 (Outpost '98 golf shirt) note the
Danny scans headshots in a Stanford Yearbook. (On-
behind them we see Seattle: night streets wet-down &
shimmering; Young People entering a club; Young People
climbing Mt. Shasta.) Finding Larry's picture, Danny
out the name to Redmond, who shrugs: unconcerned.

VOICE FROM THE MOVIE

Did anybody mention the beverages?

INT. HALLWAY OUTSIDE AUDITORIUM - CONTINUOUS

THE

The double-doors swing open (over them, a plate reads:
HEWLITT-PACKARD AUDITORIUM) and Larry comes out.

UP THE HALLWAY - CONTINUOUS

dressed
over
Computer

ALICE POULSON, a very pretty girl of 21 (more hiply
than the geeks) searches the hall, reading the names
the doors (NEC Communications Classroom, Toshiba
Lab, Mitsubishi Classroom). She spots Larry.

ALICE

Is it over?

LARRY

They still have to give 'em
refreshments laced with mind-altering
drugs.

ALICE

You are a fanatic.

LARRY

'Gonna wait outside.

EXT. STANFORD COMPUTER SCIENCE BLDG. - A MOMENT LATER

name
SCIENCE

Tilting down the neo-classical edifice, we read the
etched over the entrance: WILLIAM GATES COMPUTER
BUILDING. We find Larry and Alice sitting on the steps.

LARRY (AT FIRST O.S.)

Alice? You gotta make him do the start-up with Teddy and me.

ALICE

"Make" him?

LARRY

(thoughtfully)

You know what I mean.

As we hear Larry speak, we cut back into:

THE AUDITORIUM - CONTINUOUS

dressed in
on
While
Teddy

The lights are on. Milo & Teddy stand by a table
Outpost bunting, laden with refreshments & giveaways:
mousepads, T-shirts, caps & books with the Outpost logo
them (a simple contour drawing of a frontier outpost).
most Students chat earnestly with Recruiters, Milo &
load their plates with pizza and tortilla chips.

LARRY (V.O.)

I'm not exactly worldly, but I'm the Secretary of State next to him.

Milo puts some brownies on his plate.

LARRY (V.O.)

And they're all throwing this -- stuff at him. Stock options. Pay packages.

Spotting a book on the table, Milo picks it up.

EXT. GATES BLDG. - CONTINUOUS

LARRY

I'm just screwed.

ALICE

(that's not true)

You know what he's like. He just wants to work on stuff that's cool.

LARRY

You don't wanna move, do you?

ALICE

I can paint anywhere.

Larry looks at her: you didn't answer my question.

ALICE

I'd like to stay here, yeah. And I kind of think he should be with Teddy.

THE AUDITORIUM - CONTINUOUS

see a

Milo and Teddy discuss the book almost joyfully. (We page of code: utterly indecipherable.)

ALICE (V.O.)

I mean, nobody else can follow what they're talking about half the time.

MILO/TEDDY

(under Alice)

'Could be a condition-variable in the locking code -- If it didn't seg fault, first!

EXT. GATES BLDG. - CONTINUOUS

ALICE

Maybe you shouldn't push it so hard. About Outpost. No offense, you sound insane.

LARRY

I can't help it. I feel like they'd do anything to keep their --

ALICE

Anything? That's not even credible. If he wants to go up there? To check it out? I think you should encourage him.

(seeing Larry's incredulity)

It's his life. But everybody's treating him like this -- valuable object. You're hurting your own case.

INT. AUDITORIUM - CONTINUOUS

to

Brian, already wearing one of the Outpost caps, effuses

Redmond.

BRIAN

He's my god. I hear he actually calls recruits sometimes. Or is that an Urban Legend?

REDMOND

Gary's running the biggest software company in the world, Brian. He's being harassed by the Justice Department, and he's got a new baby.

reaches
unravels
Across the room, Milo (eating chips, perusing code) for a napkin but unwittingly grabs some bunting. It in a long TP-like streamer -- just as Danny approaches, peering at Milo's ID tag.

DANNY

Milo? I'm Danny.

MILO

Oh hi.

out a
He tries to sluff the paper off his hand; Danny holds cell phone.

DANNY

Gary would like to speak to you?

looks
phone.
Milo and Teddy look at each other: right. But Danny like he means it. Milo's grin fades. He takes the

MILO

...Hello?

GARY (ON THE PHONE)

Milo? Gary Boyd. I'm hoping you and your friend can come up here. We've made some amazing strides in digital convergence. I'd love to show them to you.

MILO

You would? Wow. When would we come?
(he waits; he looks up)

'Think he hung up.

Danny holds out two plane tickets, in 1st class folders.

INT. UNIVERSITY AVENUE DINER (PALO ALTO) - NIGHT

Alice examines one of the tickets almost suspiciously.

ALICE

But how does he know that's what you guys're working on?

Milo. Larry, Teddy & Brian are at the table with Alice &

It's a student hang-out, with loud music.

MILO

All the companies know. The faculties tell 'em. At the target schools.

LARRY

In exchange for endowments. They should just drop the pretense and name the schools after 'em.

BRIAN

(to Teddy)

I can't believe you refused a ticket!

TEDDY

My parents're already freaked-out I'm staying here. 50 miles from Chinatown.

BRIAN

Well maybe if you told 'em how much money you'd be making --

(to Milo)

You're going up there. Right?

LARRY

I think you should go.

MILO

(amazed)

You do?

LARRY

I mean, it's your life.

As Alice predicted, Milo is pleased by Larry's remark.

"Empowered." Larry smiles conspiratorially at Alice.

INT. MILO & ALICE'S APARTMENT - MIDDLE OF THE NIGHT

bed,
In a tidy, playfully decorated room, Alice stirs in
sees the space next to her is vacant.

TINY ROOM - CONTINUOUS

light of
Milo sits at a desk, thinking, agitated, in the dim
a PC. He looks up, sees Alice in the doorway.

MILO

I think I kind of lost it. I was
just so thrilled to be talking to
the richest, most powerful... 'Didn't
know I even cared about that stuff.

ALICE

C'mon, how often do you talk to
somebody who's been on the cover of
Time. Three of four times.

code
She picks her way through geek clutter (motherboards,
manuals, Coke cans) sits next to him.

MILO

A lot of what Larry says is true.
They just clone stuff, or reverse
engineer it, and everybody gets stuck
with their inferior version cause
they --

ALICE

Then you've gotta ask him about that.

He looks at her: you've gotta be kidding.

ALICE

It's important.

MILO

If he's really a bully, he won't cop
to it, anyway.

ALICE

Bully? Are we talking about Gary
Boyd? Or your dad.

He doesn't deny it: she sees right through him.

MILO

When I was a kid? And he was moving us all over the place? I spent all my time writing stuff on Outpost 1.0. I thought Gary Boyd was the greatest.

ALICE

But he's not quite the same guy anymore. Don't get your hopes too high?

INT. 737 - FIRST CLASS CABIN - DAY

He
looks out the window expectantly: at the Seattle
skyline.

INT. SEA-TAC AIRPORT - GATE 13 - DAY

Milo comes off the plane. Danny and Redmond greet him.

INT/EXT. HIGHWAY/CAR - DAY

forward
Redmond drives his black Lexus 85 m.p.h. Danny leans
from the backseat.

DANNY

'Couldn't convince Teddy to come?

MILO

He's pretty tight with his family.

DANNY

We could move 'em up here.

MILO

He just likes to write code. He's bummed there's so much secrecy and competition, everybody trying to own everything.

REDMOND

Who do you mean by "everybody."

Milo almost blushes. He makes an awkward segue.

MILO

So -- how far are we from the campus?

REDMOND

Oh we're not going to the campus.

EXT. GARY BOYD'S COMPOUND - LAKE WASHINGTON - DAY

into a
The
house,
Beyond a rocky beach, buildings are cunningly carved
wooded hillside. Glass walls are framed in rich wood.
The
main house is 28,000 sq. ft. Then there's the guest
pool building, reception hall, library...

EXT. GATEHOUSE - CONTINUOUS

cardigan
Redmond pulls up. A discreet Guard in a Mr. Rogers
recognizes him. The gates swing open.

EXT. BOYD HOUSE - DAY

Man in
They pull up by a Lexus SUV with a baby seat. Another
a cardigan stands in the open front door.

MILO

Who's that?

DANNY

I think they call him the "Houseman."
'Cause "guard" sounds too weird.

Milo just sits there, eyeing the monumental residence.

DANNY

Don't be nervous. The house is the
weirdest thing about him.

REDMOND

It's like he knows everybody expects
him to be this worldly, colorful
zillionaire. But he's just a guy who
likes software.

INT. BOYD MANSION - DEN-LIKE ROOM - DAY

view. We
are
Milo and the Houseman cross a long room with a lake
hear music by Satie. The Craftsman furniture and lamps

custom-made. A Cezanne hangs on the wall.

ANOTHER DEN-LIKE ROOM WITH A VIEW

There's a Craftsman crib here, stuffed animals, another Cezanne. Even the toys seem arranged. They enter an

ANTEROOM/CONFERENCE ROOM - CONTINUOUS

HOUSEMAN

Have a seat. He won't be long.

childhood
door:
self-
problem at

Milo sits on a bench. He tries not to look, but his hero is partly visible through a glass panel in the

Gary (in a suit and tie) has an open American face. But something goes on behind his pleasant features and possessed mien: his desire (or need) to solve the hand is so intense it makes him appear vexed -- even vulnerable.

CONFERENCE ROOM - CONTINUOUS

As Gary concentrates, two Outpost Senior Managers
speak:
eyes).

PHIL TATE, 40 (bald); and RANDY GRIMES, 36, (gray

PHIL

We tried the big vaporware number, Gary, it's no-sale.

RANDY

Can we buy into their IPO? Or is that a Justice Dept. problem?

PHIL

There is no public offering. The guy who wrote it joined some freakazoid cult in San Luis Obispo. 'Wrote this just to run their web site.

ANTEROOM - CONTINUOUS

matter.
exit,

Gary speaks with precise hand gestures: settling the
Phil and Randy gather their papers, and stand. They
nodding at Milo as they pass. Then Gary comes out.

GARY

Milo? Excuse the tie. I was on TV.

fam- Milo is a little dazzled as they shake hands: such a
iliar face, such a big figure in his young life.

MILO

...That's okay.

INT. DEN-LIKE ROOM - MOVING

same Now New Age music plays. They move back through the
Bosch room, but the Cezanne has been replaced by a Hieronymus
(bodies roiling in Hell). Milo is -- puzzled.

GARY

The house knows the paintings I like,
it knows my favorite music. Same for
anybody else who's in the system.

NEXT ROOM - STILL MOVING

digitally re- As they walk, Milo watches a Cezanne "original"
configure to a Bosch, brushstrokes and all.

MILO

Cool!

GARY

Would you like a Coke or something?

MILO

(too shy, too nervous)
Oh. No thanks.

with He opens a glass-doored refrigerator, scans a shelf
rows of Snapples -- in alphabetical order.

GARY

When we started, I just hired my
smart friends. That was great. We
got a little bigger, I had to hire
smart strangers. Much harder.

He selects a Kiwi-Raspberry, they walk on.

GARY

Now I don't get to hire anybody. But
I know you're the guy to write
Skywire.

INT. GARY'S WORKROOM (LAKE VIEW) - MOMENTS LATER

They enter. An entire wall is taken-up by a Bosch
triptych.
As Gary crosses to the other side of the room, Milo
stands
by a table covered in art books -- hundreds of them
(Soutine,
Chinoiserie, Roy Lichtenstein...)

MILO

You know a lot about art, I guess.

GARY

There's a rumor going around, maybe
you've heard it.

Gary heads back, carrying something spherical.

GARY

There's more to life than computers?
I'm looking into it.

Glancing down at the daunting display of books, Gary
looks
vaguely afflicted. He mutters:

GARY

'Once I start looking into something.

Looking up now (and much more at ease) he holds up a
shiny,
detailed metal object: model satellite.

GARY

I've only shown this to three other
people. I bought 200, we've launched
12 so far. I keep the coordinates in
this room.

(as Milo takes it,
carefully)

It's left over from SDI. Reagan's
Star Wars technology? They orbit 426
miles up.

MILO

Low enough to relay internet traffic.

GARY

(he smiles: exactly)
Among other things... We know
convergence is the real super-highway:
all the PC's, TV's, phones, etc.
linked together. Why cram it into a
cable if you can use the whole sky?

MILO

(turning the sleek
object)
Skywire.

INT. GARY'S WORKROOM - LATER

sips his
Milo and Gary peer at a monitor, side-by-side. Milo
own Snapple now. Gary speaks his language.

GARY

The content filer has t'be written
into the media files so bits coming
off the satellite can be read by
multiplatforms. Really, omniplatforms.
Including whatever new hardware
emerges.

MILO

It needs a more object-oriented
language. This doesn't scale, does
it?

GARY

You'd have to start practically from
scratch. But this is all you'd be
working on. No marketing meetings,
no product seminars. We can't waste
the time. Half the Valley's working
on convergence. So're media
conglomerates, cable companies, phone
companies. 'Can't finish second,
Milo. There is no second... Now what
would you like to ask me?

Milo has a deer-in-the-headlights look.

MILO

...Ask you?

INT. GARY'S HOUSE - ANOTHER ROOM - DUSK

Gary

As they walk, Milo chides himself for his reticence.
seems to read his mind.

GARY

I know what people say, and not just
the Justice Department. We clone
ideas, inflict our second-rate
versions on the world, we haven't
done anything original since 1.0.

Milo's amazed by Gary's acuity. And his candor.

GARY

Do I think that's fair? No. I'd put
some of our apps up against anybody's.
But is there some truth to it?

watches

They have come to a stop in a windowed entryway. Milo
Gary keenly. Gary nods. He knits his brow.

GARY

When you get to a certain age, you
start wondering. About your legacy.
I doubt you even remember Outpost
1.0 --

MILO

I do!

GARY

(pleased)
Yeah? I wanna feel like I did when I
wrote that. But I'm 42, that's 100
in cyber-years. I look at you and
see the things that got me here.
(the furrows deepen)
But somehow got away.

EXT. CUPERTINO HILLS (SILICON VALLEY) - NIGHT

of
lot to
is

A block of floodlit "tract mansions," Taco Bell palaces
the Valley's newly rich. Milo & Alice cross a vacant
where the lights twinkle below. Their '89 Honda Civic
parked nearby. Milo is excited.

MILO

If my dad'd leveled with me like

that even once... The weird thing is, my fantasy he could somehow be like the old Gary? It's his fantasy, too.

ALICE

I think that's great, Milo. I do.

MILO

...But?

ALICE

Didn't you visit the campus?

MILO

I forgot. That's why you have to help me decide.

ALICE

No way. You have this -- destiny.

MILO

C'mon, I wouldn't have a destiny without you. My destiny would be dying at 20. From eating --

ALICE

Don't bring that up. Like a different girlfriend would'd've let you die?

MILO

(shrugs)

You saved my life in alot of ways.

He's sweet. She kisses him. He holds onto her.

ALICE

It's not just Gary that makes you wanna go there? 'Cause it's a big place. You might not even see him again.

He'd hate to think that's true. But he manages a smile.

MILO

I know.

EXT. MILO & ALICE'S APARTMENT - DAY

which

The Honda is loaded with luggage and boxes, some of are tied to the roof. Milo & Alice stow a final piece.

MILO

When's Brian coming for the TV?

ALICE

Prob'ly waiting by the phone for
Outpost to call. We'll leave it for
him?

As they head back in, they see a Toyota park at the
curb.

ALICE

'Give you guys some time alone.

She continues inside. He waits, watches Teddy cross the
sidewalk to join him.

MILO

...You got my E-mail?

TEDDY

And your phone messages. You wanna
do what you do, it's not a crime.

MILO

Is that how Larry feels?

TEDDY

Uh. Not exactly.

A brown Buick parks behind Teddy's car. As they speak,
a
rumpled, 50ish MAN in an off-the-rack suit gets out.

MILO

Wanted to say goodbye to him...

TEDDY

Hey, we got seed money for the
startup! A million-five!

Milo grins, he high-fives Teddy.

TEDDY

We rented a loft in Sunnyvale.

(he gives Milo the
number)

You know what's the bad part? We
can't talk about work anymore. We're
competitors! The venture capitalists
made us sign like 100 confidentiality

forms.

MILO

Outpost made me sign 1,000. 'Guess we'll find out what else we have to talk about. Life stuff.

They embrace. It's awkward, but it's heartfelt.

INT. MILO & ALICE'S APARTMENT - A MOMENT LATER

Milo enters, reading Teddy's phone number.

MILO

Guess what? They got their --

TV,
holding
The ruffled Man sits on a radiator, watching CNN on a
the last remaining piece of furniture. Alice enters,
a jam jar filled water, hands Milo a business card.

ALICE

Milo, this is Mr. Barton from the
Justice Department.
(gives Barton the
water)
Sorry about the glass.

DOJ,
Milo reads the card: Lyle Barton, Asst. Prosecutor,
Seattle Branch Office. Milo's a little spooked.

BARTON

Don't worry, Milo. I'm here as a
friend. Or maybe a supplicant.

MILO

Right... What's that mean again?

BARTON

Beggar. We're at a disadvantage with
Outpost. Our experts aren't as smart
as theirs. Sometimes we can't tell
which technologies pose the threat
of a monopoly. We need a really smart
guy to help us pick our fights. I'm
taking a shot in the dark, here. I
can offer you 32,000 a year, a Buick.
I'm hoping you've got a feeling it's
the right thing to do.

MILO

(fiddling with the
card)

It's just -- I kind of feel the need
to do something with my ability.
Create something...

BARTON

Like I said: shot in the dark.

Milo tries to give back the card.

BARTON

If you see something there that rubs
you the wrong way? Do the right thing.

And he goes.

MILO

That took some fun out of --

ALICE

We're not gonna let it.

graphic

Emergency

a few

She kisses him. They head out. We linger. On TV a
says: SAN LUIS OBISPO, CA: MASS SUICIDE - LIVE.

Medical Personnel roll gurneys with bodies out of a new
Mediterranean mansion. Footage shows bodies (including
children) on bunkbeds, uniformly shod in black Nikes.

CNN VOICE

-- ingested the fatal mixture of
sedatives crushed in apple sauce.
According to the cult's eerily
professional website, it was "time
to move on..."

EXT. OUTPOST CORPORATE CAMPUS - DAY

amid the

Crane past identical, low, steel & glass buildings,
vast lawns & fir trees... Past a building under
construction... To find Redmond's Lexus, cruising.

INT./EXT. REDMOND'S CAR/CAMPUS - CONTINUOUS

Milo looks out the window, Redmond gives the tour:

REDMOND

There're 20 buildings, I mean not counting the Gyms, the Day Care, etc.

a big
sky. A
The Day Care is a Michael Graves-looking building with cartoon-dog sculpture on its roof, ears cocked to the Teacher leads her little charges inside.

REDMOND

Gary's put millions in there. And the people with kids? They're not hotshot geeks, they're just payroll clerks or whatever.

the
Two Men in suits, with briefcases, (conspicuous amid Geeks in jeans and T-shirts) enter Building #19.

REDMOND

You'll see alot of that: Department of Justice goons snooping around.

Boxters.
The car pulls into a lot full of Miatas, BMW's,

CLOSE ON - THE OUTPOST LOGO

THEN TILT UP TO SHOW:

EXT. BUILDING 20 QUAD - DAY

it.
including a
The logo is of inlaid stone. Redmond & Milo walk over Milo carries a box with some personal effects, small painting. Redmond wears a photo I.D. tag.

REDMOND

So how'd you like the house?

MILO

His Snapples were in alphabetical order.

REDMOND

(he laughs)

Well, he micro-managed the company till it got too big...

(he opens the door)

'Guess he needs to micro-manage

something.

INT. BLDG. 20 LOBBY - CONTINUOUS

At the desk, a RECEPTIONIST looks up, stands to hang a temporary ID pass around Milo's neck.

RECEPTIONIST

Milo, I'm Judith. Welcome!

inner
door

Milo smiles. Redmond uses his magnetic swipe card on an door (a security cam is at every door); he holds the open for Milo.

INT. HALLWAY - CONTINUOUS

where

They walk up a long carpeted hallway, past open offices Geeks (mostly males under 30) sit at workstations.

REDMOND

Everybody has the same office, there's no dumbass corporate hierarchy.

outside

They pass a room in which Geeks play video games. Just it, a chubby programmer, DESI, sips a Diet Coke.

DESI

Get out while you can, dude!

REDMOND

Desi, Milo.

DESI

The guy who was at Gary's house?

Redmond
a

He bows deep, with mock-obedience. Milo blushes, laughs, he snags Milo's elbow. They walk again, passing service hall with a Civil Defense sign.

REDMOND

Best bomb shelters in America, accessible from every building. You gotta figure we're a major target, right?

ANOTHER HALLWAY - A MOMENT LATER

her
in.
Up the hall, a young woman (LISA) is about to go into
office. She pauses half a second, looks at Milo, goes
She's beautiful.

REDMOND

Whoa. Lisa actually looked at you.

her
As they pass her office, they look in: she's already at
workstation, studiously avoiding their gaze.

REDMOND

Every geek here's got a thing for
Lisa. But that's about the biggest
reaction she's had to anybody.

MILO

(shy, changing the
emphasis)
She's a programmer?

REDMOND

Heavy graphical background, doing
design-interface for Skywire apps.
(he all but winks)
You'll be working with her.

MILO

I've got a girlfriend, remember?

REDMOND

Right. That's rare around here. You
know how nuns' re-married to Jesus?
'Posties are married to Outpost.

INT. MILO'S OFFICE - MOMENT LATER

workstation,
A handsome, modest office like all the others:
whiteboard, window. They enter.

REDMOND

Here's your world.
(pointing at the desk)
Copy of Gary's book, also the audio
version, narrated by Gary.

Highway
Milo puts down his box, picks up the book: The Next

(Gary by a highway on its cover). As we look at it:

VOICE (SHROT)

The card's encoded. Tells us who came through the door and when.

INT. OFFICE OF PHYSICAL SECURITY - LATER

from
Security,
In an office with a bank of monitors that play feeds security cameras, BOB SHROT, 40, Head of Physical issues Milo his swipe card. Redmond watches.

SHROT

Unauthorized entries sound like this.

it:
He drags the card through a sample slot, producing an unbelievably loud, piercing EEEEEEEEE. He shouts over

SHROT

If you see a tailgater, report him.

MILO

Tailgater?

SHROT

(kills the alarm)
Somebody coming in on your swipe.
(gives Milo a photo

ID)

You see somebody wandering around without ID, it's your duty to challenge him. I don't give a shit if you're a stock-option billionaire. If you don't challenge, I'll have your butt.

INT. HALLWAY - LATER

MILO

He seems a little -- tense.

REDMOND

Geeks pull his chain cause he's non-tech. Ex-cop or something. They moon cameras, or use ATM's as swipe cards. The cameras're our real security so he's a little demoralized.

EXT. BUILDING 20/PARKING LOT - DAY

fiber-

As they walk, Milo watches two Hardhats roll a spool of optic cable into the building under construction.

MILO

What're they building?

REDMOND

#21. Way behind schedule. It's top-secret, but everybody knows it's a digital broadcast space. They see the dishes on top, the fiber optics going in.

MILO

Gary's not into fiber optics. He's betting everything on the satellites.

REDMOND

You wanna survive in the software business, you cover your bets... I gotta say, this is the weirdest car anybody ever requested.

They approach a 1990 Deux Chevaux, cheap but charming.

REDMOND

Oh, right. Your girlfriend's an artist.

INT. BLDG. 20 CAFETERIA - DAY

Geeks who

Blond wood, smoked glass -- a room as sleek as the lunch here are nerdy. Milo and Redmond push trays.

REDMOND

I phoned her at your hotel, told her about our corporate housing options. She sounds neat.

meet,

Lisa's at a table, looking at Milo. When their eyes she busies herself, placing the plates back on her

tray.

MILO

...She is.
(turning away from
Lisa)
She is!

a
Lisa passes behind them, smiles fleetingly at Milo. At
table, Randy and Phil note the "interaction." Meantime:

REDMOND

'Might be some friction on the domestic front. You're expected you to put in ridiculous hours. People've accused us of breaking up relationships to get their undivided attention.

He laughs.

INT. BLDG. 20 HALLWAY - CONTINUOUS

down it
Lisa moves swiftly up the hall. She looks up it and
(making sure no one's looking) before ducking into

MILO'S OFFICE - CONTINUOUS

effects) --
She goes to the box on Milo's desk (his personal
starts rooting through it.

INT. CAFETERIA - LATER

plates.
Redmond and Milo have eaten; Redmond stacks their

REDMOND

Your counselor'll fill you in on everything else. That's who you'll be working with almost daily.

INT. MILO'S OFFICE - LATER

reads
Milo has fed the old Skywire disks into his machine. He
a complicated screen.

VOICE

Busy?

Milo looks up. It's Gary. Milo is thrilled.

MILO

No! Just waiting for my counselor to come by and introduce himself.

GARY

Okay. I'm Gary.

(by

Milo's smile deepens. Gary notices the small painting
Alice) hanging on the wall. He stares at it.

GARY

'Think I should buy some originals?

MILO

...Do I?

GARY

Somebody said I'm just another
Philistine. With reproductions.

MILO

That's insane. You're ahead of your
time.

GARY

That's what I told her. My wife.

the

Milo colors as Gary drags a second chair in front of
screen; didn't realize he was contradicting Mrs. Boyd.

GARY

'Thinks I'll be less of a control
freak if I have a hobby. 'Just gives
me something else to obsess about...

Milo smiles as Gary sits down, studies the screen.

GARY

Anything we can salvage from the old
code before you start fresh?

Milo can't quite get over: Gary's his counselor.

MILO

Uh, might be one or two things.

DISSOLVE TO:

EXT. QUAD - OUTSIDE MILO'S OFFICE - LATER

Two awe-struck Geeks see Gary through the window.

GEEK 1

He's been in there like an hour.

GEEK 2

Shit.

INT. MILO'S OFFICE - CONTINUOUS

MILO SCROLLS THE SCREEN:

MILO

Could work with a new switch. There may be a few more things hidden.

GARY

Don't spend too much time searching. You ever vetted somebody's old code before?

(when Milo shakes his head)

It's a different skill. Stay close to the surface. The best-hidden secrets are in plain sight. You know the best place to hide a leaf, right?

(when Milo shakes his head)

In a tree.

INT. EMPTY HOUSE - EVENING

front
enter:
We're in an old (empty) Craftsman house. Through a window, we see Alice lead Milo up a path. As they

ALICE

...The corporate condos were as romantic as they sound.

Milo's grinning as he takes in the house.

THE BEDROOM - MOMENT LATER

still
Windows give onto a garden with a small studio. Milo's beaming, Alice is pleased. Till he says:

MILO

You know he's never been anybody's counselor before?

ALICE

Milo! What about --?

She gestures at what she hopes will be their home.

MILO

Oh, It's great. It's great!

(they start to kiss,

but:)

'Think I should tell him I learned everything using 1.0? Maybe I could show him one of my early programs.

She pulls him back into the kiss.

MONTAGE W/ MUSIC

1.) MILO types intently in his office.

2.) GARY sits with MILO at his desk, discussing code.

Pan to

the window; we see a different pair of awed Geeks.

3.) Milo & Alice read in bed. He's reading Gary's book.

on

4.) MILO shows GARY one of his early programs, written

scrawled

1.0.: it's simple-looking, with some childish writing on it. Gary seems touched.

INT. OUTPOST CONFERENCE ROOM - DAY

answers.)

Two DOJ AGENTS depose Gary. (A video-cam records his

is

Two Outpost LAWYERS sit next to him. One of the Agents

reading from a document:

DOJ AGENT

"Infotek's urgent need to license Outpost Office is such that we can use it as a tool in the current negotiation."

(looks up)

When you wrote the word "tool," what'd you mean by it?

Gary studies his copy of the E-mail. He looks vexed.

GARY

I don't remember.

DOJ AGENT

What d'you think you meant by it?

GARY

I'm confused. Am I supposed to speculate under oath?

The Agent shifts in his seat. We get an idea of Gary's negotiating skill (making the other party look unreasonable, while offering nothing).

OTHER AGENT

Since you didn't have an answer to that question, Mr. Boyd --

GARY

("confused" again)
Didn't I? Have an answer? "I don't remember."

The Agents confer. Gary sees Phil, looming outside the door. One of the Agents sees him, too. He doesn't try to hide his annoyance:

DOJ AGENT

Did you wanna take a break, Mr. Boyd?

INT. AN OFFICE - A MOMENT LATER

Gary takes a manila envelope from Phil, opens it.

PHIL

Your protege's moving so fast we can barely keep up with him.

Gary reads the page from the envelope: computer code.

GARY

This is good. Who did it?

PHIL

'Start-up not 50 miles from here.
Kid's on Prozac.

GARY

Maybe we should all get on it.

INT. MILO'S OFFICE - DAY

Milo stares at his screen, frustrated. Gary enters.

GARY

How's it going?

MILO

Maybe I'm going too fast.

GARY

(sharply; incredulous)

Too fast? At least four companies're on the verge of workable convergence systems, Milo, they --

exhales. Catching himself, Gary trails off. He sits down,

GARY

Even when I had a hand in every aspect of the company I knew the one thing you can never control is somebody's creative process.

just
stop
zillionaire,"
more
Gary seems sincerely contrite. (He needn't be: Milo wants to please him. Besides: Milo sees he'd like to obsessing about convergence, to be a "worldly engrossed in his hobbies; but, after all, what could be engrossing than Skywire?)

MILO

It's okay. Really.

GARY

(reaching into his pocket)

Take a look at this. Slightly different approach.

brow. Reading the page Gary got from Phil, Milo knits his

MILO

You did this -- overnight?

GARY

You're making me young again.

INT. LISA'S APARTMENT - NIGHT

PAN OFF a TV, where local news footage shows a mangled, smoking BMW, post-wreck, on a lonely nocturnal highway.

NEWS VOICE

...A graduate of MIT, he was on the antidepressant Prozac, and had been warned not to drink and drive. (Etc.)

Lisa watches the news report, knowingly.

INT. BUILDING 20 HALLWAY - DAY

Lisa heads up the hall, carrying a CD-ROM.

INT. MILO'S OFFICE - DAY

Milo's typing.

LISA

Milo?

He looks. He stands.

MILO

Lisa.

LISA

You know my name.

MILO

You know mine.

LISA

You're famous around here.

MILO

(winces)

I'm getting a teacher's pet rep.

LISA

I wouldn't worry about it. You've gotta figure most people around here were their teachers' pets.

MILO

...Were you?

LISA

We moved around so much I barely knew my teachers.

MILO

Me too! Were you an Army brat or something?

LISA

...Something like that. Yeah.

MILO

Didn't mean to pry. I just have this theory. Some of us who got to good at this? We were -- escaping something.

mysterious

This seems to jolt her. She pales a little. What a girl. But this only adds to her allure.

MILO

Did I say something?

LISA

No, I know what you mean. I used to spend my life wishing people could be like computers. Least they make sense. Sometimes you think they've betrayed you. Like a person would. But then you see, no, you just missed a step. You can go back and make it all work.

This strikes a deep chord with Milo, all of it.

MILO

I used to wish that. All the time.

They're looking at each other: he gets self-conscious.

MILO

(re: the CD-ROM)

What've you got there?

LISA

Graphical interfaces. For Skywire? I'm s'posed to coordinate with you.

MILO

Show me.

looking
the

They sit. As she inserts the disk, he finds himself at her. On the screen, the frontier outpost we know as

outpost
burns
logo appears. It's struck by a bolt from the sky. The
comes alive with light, music, movie-images through its
windows, a ringing phone. Finally, the word SKYWIRE
into it. It's neat, she's really good.

MILO

Cool!

LISA

Yeah? I ran it for lots of platforms,
ranging from the narrowest bandwidth
to --

touch.
Simultaneously, they reach for the mouse. Their hands
They look at each other. Something happened.

MILO

...Sh-Show me the next one.

screen
She nods, manipulates the mouse. He stares at the
strenuously, fighting the impulse to stare at Lisa.

INT. ANTEROOM - GARY'S OFFICE

him.
Gary's SECRETARY types as Milo enters. She smiles at

SECRETARY

Have a seat. He's with someone, but
I know he wants to see you.

INT. GARY'S OFFICE - CONTINUOUS

Gary's face is red. The two Lawyers who sat in on his
deposition are with him again.

LAWYER

Because we bundled it, the judge is
threatening to enjoin the whole --

GARY

I'm confused, Ted.

Gary has used the phrase before, but the pretense of
ingenuosness is gone; it's witheringly condescending.

GARY

Didn't you tell me they'd be Chapter

12 by the time they could hope to enjoin? I'm very confused, because you said they'd be ready to settle.

ANTEROOM - CONTINUOUS

Milo hears Gary yelling behind the closed door. It's indecipherable, but we discern an enraged "bullshit!"

Milo

flips through a copy of Wired, trying to ignore it. The Lawyers come out, passing swiftly, rather grimly.

SECRETARY

Go on in.

(when Milo looks
dubious)

He's always happy to see you.

INT. GARY'S OFFICE - A MOMENT LATER

Agitated, Gary rather compulsively lines-up the papers, pens,
etc. on his desk; he barely hears the knock at the open doorframe.

GARY

Milo. What's up?

MILO

Well -- you sent for me.

GARY

Right... Right.

Still distracted, he finds a page of code on his desk, gives
it to Milo. Once again, Milo marvels.

MILO

You really wrote this just today?

GARY

(dark, unsmiling)
What're you implying.

MILO

(taken aback)
Nothing!

Their eyes are locked. Gary blinks, sags into his chair.

GARY

Everything I do is under scrutiny.
The questions they ask, trying to
make anything strategic look sordid.

(knits his brow)

I'm confused. Doesn't everybody in
business try to get ahead?

MILO

(uncomfortable)

I'm sure.

GARY

The purpose of this company isn't to
destroy our competitors any more
than the purpose of living is to
breathe. But the software business is
binary: you're a zero or a one. Being
obsessive isn't a crime. It's a
character trait.

his

Milo just wants to get out. He studies the code to hide
discomfort. Gary watches him.

GARY

It scales, don't you think?

MILO

Definitely.

He smiles. For the first time it looks forced.

INT. SEATTLE RESTAURANT - NIGHT

warehouse.

A youthfully upscale place, a converted red-brick
Alice looks great. The Waiter pours wine.

ALICE

This feels fairly grown up, I'd say.

Milo smiles (again it looks forced) raises his glass.

MILO

To our new life.
(she's looking at him)
...What's wrong?

ALICE

That's what I need to ask you.
(when he says nothing)

You know you can't keep anything from me.

MILO

He gave me some new code-fixes this morning. I said, "Did you really do this just today?" Cause I was impressed. He said "What're you implying?"

She just looks at him. He grows a little defensive:

MILO

It's the way he said it. Just the way my dad did, when he was caught in a lie. That's how you knew you were onto something ugly.

ALICE

(just confused)

What would it mean, anyway? If he didn't write it?

MILO

That's what I'm asking myself. Does he have some genius stowed away? Why not let him write Skywire.

(upset)

'Not saying it makes sense.

Milo A Busboy leaves a basket of rolls. Glum, preoccupied, takes one without looking, brings it to his lips --

ALICE

Milo!

He looks at Alice, looks at the roll, blanches.

MILO

I'm so stupid.

He throws the roll back into the basket.

ALICE

He's your boss. He's not your --

MILO

(he's nodding)

I know, I know.

ALICE

If you can't deal with him on that basis, you better get a new counselor.

MILO

(the very idea hurts)
Isn't that -- extreme?

ALICE

What's extreme is what that ER doctor said when he pumped your stomach. Eat another sesame seed and that's it.

We see the rolls: covered in seeds.

ALICE

I mean, if one little comment from Gary is gonna upset you this much --

MILO

You're right. It's -- a working relationship. Don't know what I was expecting.

him He smiles. But his heart's not in it. She hates to see suffer. She picks up her glass.

ALICE

C'mon. Let's do the toast?

EXT. TERRACE OUTSIDE CAFETERIA - DAY

He Milo sits alone, marking up pages of code as he eats. doesn't notice Lisa, standing with her tray.

LISA

Did you wanna be alone?

MILO

No. Please.

He indicates she should sit.

LISA

They just pushed up the schedule on Skywire apps. How fast are you going?

MILO

"There is no second place." Plus every time I get jammed-up, Gary has

an inspiration.
(looks at her, curious)
Is it like that with your counselor?

LISA

Mine's not the CEO. He barely remembers to take a shower.

MILO

Right, right. But does he ever just, like, hand you code?

LISA

Maybe once. I re-wrote it, anyway.

MILO

(he smiles)
You're compulsive.

LISA

Mmm-more like -- I have a little trouble. Trusting people.

MILO

Why's that?

LISA

Long story. Not that interesting.

The She smiles charmingly to cover whatever she's feeling.
more enigmatic she is, the more intrigued he is.

EXT. BLDG. 20 QUAD - DAY

with Milo and Lisa walk, eat ice cream out of paper cups
Outpost logos. They laugh. We go nearer.

MILO

So, when you were talking about wishing people were more like computers. Was that then? Or now?

LISA

Then and now.
(when he looks at her)
But not right now.

She maintains eye contact. Her meaning is clear.

VOICE

Milo!

zealot) Milo turns, sees Brian (Stanford classmate, Outpost
trots give an envelope to a Guard at the door of #20; he
be over to Milo, who is as flustered as another guy might
having been found in bed with a girl.

BRIAN

Just dropped off a resume. Almost
got in the front door.

being He looks at Lisa, back to Milo, wondering why he isn't
introduced.

MILO

You're living here?

BRIAN

'Thought if I relocated it could
help my case. I'm writing programs
for the local public access station.
Where any whack-job with 100 bucks
gets his own show? God, does it suck.
(gives him a business
card)
Can you help me?

MILO

Sure, I'll see what I can do.

Seeing how flushed Milo is, Brian thinks he must have
blundered in on something. He starts to back away.

BRIAN

Well I parked illegally. See y'later?

MILO

(watching Brian go)
'Forgot to introduce you.
(a beat)
I have a girlfriend.

LISA

That's great. I -- didn't know.

MILO

She saved my life.

EXT. GAS STATION - NIGHT

The station is closed. Milo's car is parked, empty.

MILO (O.S.)

How's it going down there?

We find him, in an illuminated phone booth.

TEDDY (ON THE PHONE)

I've been hacking for five night's straight, I'm really making headway.

INTERCUT WITH:

INT. TEDDY'S LOFT (SUNNYVALE) - CONTINUOUS

A funky space, posters on the wall, a red Stanford pennant, rubber trees at either end of his desk.

TEDDY

But these, like, White Supremacists trashed my office, last week.

MILO

What?!

On the wall beyond Teddy the word GOOK (in blood red) has been covered over with paint but still bleeds through.

TEDDY

They're in the neighborhood. They usually hassle Vietnamese grocers.

MILO

Jesus, Teddy.

TEDDY

I'm cool. They didn't touch the machine. Or my disks. Probably didn't know what they were. So, you a Moonie yet?

(he waits)

Milo?

MILO

I met this girl.

TEDDY

What? Come on. Is it serious?

MILO

I don't know.

TEDDY

Did you tell Alice?

MILO

No! I keep thinking it'll go away. But there's this -- connection. She's been hacking since she was little, she had to move around a lot. Plus I see her every day, we're working on the same program. She's -- beautiful.

TEDDY

A beautiful geek? I don't wanna sound paranoid, or like a pig, but what're the chances?

MILO

What d'you mean?

TEDDY

I dunno. I guess Larry's got me totally suspicious of that place.

MILO

What does that mean?

TEDDY

Milo, geeks don't have two girlfriends. Most don't have one.

MILO

I didn't plan this.

EXT. BUILDING #20 QUAD - DAY

Through a window, we watch Milo traverse the quad.

GARY (O.S.)

What'd the girl say?

PHIL

There may be a little less trust after your outburst.

We are

INT. GARY'S OFFICE - CONTINUOUS

code. Gary turns back inside, where Phil reads Milo's new

PHIL

Hasn't affected his work, though.

GARY

Nothing does. Still. I want him to like me.

Phil is confused by Gary's sincerity; so is Gary.

EXT. BUILDING #20 PARKING LOT - EVENING

Milo
seems

Desi and another Geek watch in astonishment: Gary walks to his car, his arm circled over Milo's shoulder. He to be -- apologizing.

EXT./INT. MILO & ALICE'S HOUSE - EVENING

Alice
is

Milo comes eagerly up the path: can't wait to tell what just happened. He enters -- pulls up short. Alice waiting for him. She's white.

MILO

...What's wrong?

She doesn't know how to say it.

MILO

What!

ALICE

Teddy was killed last night.

MILO

What're you -- what?

ALICE

It was a hate crime.

Milo is staggered. She moves to him...

ALICE

I'm sorry. I'm so sorry.

He hangs onto her, for support.

EXT. SUNNYVALE LOFT BLDG. (SILICON VALLEY) - DAY

on the Establish the funky building, vestiges of police tape door, a limo and many cars parked out front.

INT. LOFT - MAIN FLOOR - CONTINUOUS

have A mixture of Teddy's relatives and Computer Friends gathered. In the BG, Teddy's Dad weeps volubly.

INT. TEDDY'S WORKSPACE - CONTINUOUS

suit, Teddy's brother, NELSON, shows Milo the workspace: red Stanford pennant, rubber trees on the desk. Milo, in a peers at the painted-over epithet on the wall.

NELSON

They trashed his hard disk, all his back-ups. Nothing's left.

MILO

They caught the guys?

skin- Nelson shows Milo a San Jose Mercury: mugshots of two headed Aryan Nations Members in their 20's.

NELSON

It's an airtight case. They found the weapon with Teddy's blood on it and their fingerprints. They'd been arrested twice for beating-up Asians. How come they weren't in jail?

Milo unpins a picture of himself & Teddy from a board.

MILO

He told me about the break-in. He didn't seem to take it that seriously.

NELSON

You guys don't take anything seriously do you? That's not on a hard drive?

Milo is stung by this. Alice appears in the doorway.

ALICE

Nelson? Your mom wants you. It's time to go to scatter the ashes.

Milo is pinning the picture back up. The pushpin falls
to the floor, he kneels to retrieve it. On the
floorboards, he sees a thin, shiny plastic filament. He picks it up.

MILO

I didn't know he was working with
fiber optics.

But when he looks up, Nelson's gone.

ALICE

We gotta go too, honey.

As he heads out with Alice, he unthinkingly stuffs the
filament in his suit pocket.

EXT. BLUFF OVER THE PACIFIC - DAY

behind a smaller group of Mourners. A LAY MINISTER intones the
Lord's Prayer.

EXT. BLUFF - LATER

it's the cars.

MILO

I know you lost all his work. Maybe
I could come down here and --

LARRY

You are naive. Look at your employment
contract: you can't work anywhere
else in this field for at least few
years.

(he smiles sadly)

Not that I don't miss you.

MILO

Just thought his work should go on.

LARRY

He was on the verge of something,

too. He was gonna show us the next day. He said "The answer's not in the box, it's in the band." Know what it means?

MILO

It's only meaningful when you've got 40,000 lines of code to back it up.

LARRY

Man, could he write code. Totally elegant. He had his own style.

MILO

Those really weird, short lines.

life. They smile. For a moment, they've brought Teddy back to

Alice comes up from behind, to fetch Milo.

LARRY

Take good care of this guy.

EXT. BLDG. 20 - DAY

mast. Arriving for work, Milo sees Outpost flags at half

INT. HALLWAY - DAY

get As Milo comes up the hall, Lisa is standing there. We the feeling she's been waiting for him.

LISA

You okay?

the He looks at her, perhaps hearing Teddy's words ("what're the chances?"). He nods, moves on. She watches him head up hall.

INT. MILO'S OFFICE - DAY

Milo types. There is a rapping on the doorframe. Gary.

GARY

I heard what happened.

MILO

Were the flags for Teddy?

Gary nods. Spontaneously Milo stands, hugs Gary.

GARY

Had you talked to him much lately?

MILO

Just once. 'Guess I was worried we didn't have anything to talk about, since work was off-limits. Non-disclosure.

GARY

Did you?

MILO

Talk about work? Never!

GARY

I meant did you find other stuff to --

MILO

Oh. Yeah.

GARY

You've been coming in early.

MILO

It helps. Alice said it would help.
To focus on something.

(a little guilty)

'Don't know what I'd do without her.

INT. MILO & ALICE'S HOUSE - MIDDLE OF THE NIGHT

Milo sits on the couch, in dim light. Alice comes in.

ALICE

You okay?

(sits by him, holds
him)

I miss him, too.

DISSOLVE TO:

EXT. DINING ROOM TERRACE - DAY

Milo eats alone. Through the window, he sees Lisa
inside.

She's eating alone, too. Gary comes trotting up.

GARY

Milo?

He is unclasping a manila envelope; he takes pages out.

MILO

Wow. You must have 20,000 lines of code there...

GARY

34,000. But they're real short lines. 'Just came out that way.

sort of
Seeing Gary's code, Milo knits his brow: it must be like -- Teddy's.

GARY

Been thinking about the push mechanism in the handler. And it came over me: it's in the wrong place.

MILO

(an uncertain smile)
The wrong place?

GARY

The answer's not in the box. It's in the band.

with a
but
the
Milo's smile freezes. As he stares at Gary, we zoom reverse dolly so that the background retreats queasily Gary remains dominant in frame. For Milo, it feels like very ground is going out from under him.

And
words
Gary continues to explain, pointing at lines of code. Milo pretends to listen. But he can't even make out the Gary speaks -- he hears only a jumble of echoes.

smiling,
Milo nods mechanically; he wants to scream. Or run. He perceives, amid the echoes, that Gary is standing, saying "See you later." And he's gone.

Milo touches the pages, like some talisman of Teddy.

LISA (O.S.)

Milo? You okay?

It strikes him she always shows up at these moments. He gathers his wits before looking up.

MILO

Gotta go home. 'Think I ate something.

INT./EXT. MILO'S CAR/OUTPOST PARKING LOT - DAY

hits
He's
branded

Pulling out of the lot, Milo seizes the car phone. He HOME on the speed-dial. Gets a busy signal. Rings off. about to press re-dial when he sees the Outpost logo on the receiver.

He throws it down like it's contaminated.

EXT. MILO & ALICE'S HOUSE - DAY

children.

Middle-of-the-day sounds: chirping birds, school
Milo pulls to the curb at a bad angle.

EXT. INT./FRONT DOOR/FOYER - DAY

He fumbles with his keys. When he gets inside:

MILO

Alice? Alice!

window,

He moves into the bedroom. He sees her through the painting in the studio.

EXT./INT. BACK GARDEN/STUDIO - MOMENT LATER

She
waits

He stands outside the studio. Waits for her to look up. does. She smiles. Then she sees something's wrong. He for her to come out here, where it's safe to speak.

EXT. BACK GARDEN - LATER

but

He paces, agitated. She watches him. She's skeptical, doesn't want to appear unsympathetic.

ALICE

Are you saying you think they had something to do with his death? Nelson said it was an airtight case.

MILO

I don't know what I'm saying. Maybe -- maybe they hired those guys.

ALICE

I can't see Outpost putting its reputation in the hands of people like that.

MILO

I don't know! I just know it was Teddy's code. All these ideas flying in from everywhere. You know how he says "Any kid working in his garage can put us out of business?" It's like they know what every kid's doing.

ALICE

They hack into people's programs?

MILO

Nobody does work like this on-line. It's in your PC, or in a mainframe. Self-contained. They'd have to be, like, watching people. Physically.
(he freezes)
Oh Jesus.

INT. BEDROOM - A MOMENT LATER

hanging
jacket.
optic

Milo's at the closet, rummaging among the clothes there. Alice comes up behind him. He finds his suit. He digs in one pocket, then another. He finds the fiber optic strand (from Teddy's floor). Shows it to her.

MILO

(almost silently)
It's a camera.

EXT. BACK GARDEN - AGAIN

indulging

They've trooped back outside. She's worried she's indulging his paranoia.

MILO

It isn't a broadcast studio. It's --
a surveillance post or something.
That's why they have the dishes on
top.

ALICE

You're scaring me. I think we should
just go.

MILO

Go where? You can't get away from
people like this.

ALICE

"Like this?" It's Gary you're talking
about.

MILO

(it really hurts)
You think I don't know that?

ALICE

Milo. Why would he --

MILO

How should I know? "Solving a
problem," I guess. Or needing to
control everything. I don't know.
(can't think about it)
I've gotta get in there.

ALICE

Even if all this were true. There're
20 other buildings. All of them filled
with computers and --

MILO

It's the only one with dishes on the
roof. The studio's a front. That's
why they keep postponing its opening.
(muttered, obsessive)
...gotta get in there.

ALICE

Milo, you told me those DOJ Agents
are all over the place. How could
they hope to hide a surveillance
post?

(as he mulls this)

And how can you get in there, anyway?
With the cameras and the swipe cards --

MILO

I can't just walk away!

ALICE

You can't just walk in, either.

MILO

They stop the construction work at six or seven. The parking lot's mostly clear by two or three in the morning. Even the early Geeks don't get there before five.

ALICE

Is it two? Or is it three? Have you ever really noticed?

a
He knows what she's saying: he's unqualified for this, space-cadet. She tries to hold him. But he wriggles away.

MILO

No! I can't just keep my head in the sand. That's how I got into this mess.

He paces, he thinks. She watches him, worried.

MILO

I know how to get in there. But you've gotta help me.

ALICE

(scared, reluctant)
...Whaddo I do?

MILO

So you believe me?

She can't lie. She shakes her head.

ALICE

Just tell me what to do.

BEGIN MONTAGE:

INT. MILO'S OFFICE - NIGHT

Hardhats
Standing at his window, Milo can see #21. Workers in

come out of it, carrying lunchboxes. Milo holds a small writing pad. He notes the time.

EXT. SUBURBAN MAIN STREET - DAY (CONTINUE MONTAGE)

the

Alice parks in front of a drugstore. As she gets out of car, she looks around uneasily.

INT. DRUGSTORE - (CONTINUE MONTAGE)

Alice is at the counter, buying a wind-up alarm clock.

MONTAGE)

INT. MILO'S OFFICE - MIDDLE OF THE NIGHT (CONT.

only

Milo watches a car pull out of the parking lot, leaving one or two others. He writes down the time.

INT. TOYSTORE - (CONTINUE MONTAGE)

Alice is at the counter, among children and mothers, purchasing a chemistry set.

INT. MILO'S OFFICE - NIGHT (CONTINUE MONTAGE)

his

He watches a SECURITY GUARD (DELBERT) go into #21 on rounds, notes the time: 3:45 AM.

INT. MILO & ALICE'S - STUDIO - NIGHT (CONTINUE MONTAGE)

to a

Alice, wearing dishwashing gloves, ties the alarm clock small Tupperware container with copper wire.

chemicals

Milo (wearing latex gloves) is at the sink, mixing from the toy chemistry set. Alice approaches with the container affixed to the clock. As she holds it out

Milo

pours the mixture into it.

SHORT

FADE:

show:

OVER BLACK we hear ticking. The screen lightens to

INT. SUPPLY CLOSET (BUILDING 20)

and

Milo's alarm clock is set for 11:00. It sits amid mops
cleaning products.

INT. BLDG. 20 HALLWAY - DAY

for

Milo stands in the open door of a refrigerator, as if
searching for a soda. He's looking up the hall, waiting
someone. He consults his watch. 10:53.

MILO

Come on.

Guard

door on

Here comes a GUARD; he nods to Milo as he passes. The
opens a door with his card. Milo rushes through the
the Guard's swipe -- "tailgating."

GUARD

Sir, you gotta use your own --
(noticing)
Where's your ID?

Milo cops an attitude. He's not completely convincing.

MILO

Do you know who I am?

GUARD

It's my job, I gotta --

MILO

(he's getting better)
The kind of stock options I'm sitting
on?

INT. PHYSICAL SECURITY OFFICE - DAY

looks

Bob Shrot, the ex-cop in charge of physical security,
up as the Guard escorts Milo into the room.

INT. SUPPLY CLOSET - CONTINUOUS

cleaning

The bomb explodes. The blast is tiny but loud (glass
bottles ring; plastic bottles moan).

INT. SECURITY OFFICE - CONTINUOUS

finding
sees

Milo sits, watches Shrot encode a new card for him,
his info on a terminal. On a monitor behind Shrot, Milo
Programmers being ushered out of the building.

SHROT

Every geek has to try this once to
show me how smart he is --

ANOTHER GUARD rushes in.

ANOTHER GUARD

There was an explosion in a Y-sector
closet, we're evacuating the whole
sector.

a

Shrot comes to his feet, grabs a holster (with gun) off
shelf. Milo, looking flummoxed, stands.

SHROT

Un-nh, can't wander around without
ID now. Just park your ass in that
chair.

Milo sits. Shrot goes out with the Guard.

GUARD (O.S.)

Whole place reeks of fuckin' ammonia.

Guards'
of

Milo moves quickly to the wall, reads a chart with the
Schedule, runs his finger down it til he finds the name
the Guard on the 3 AM shift: DELBERT, KEN.

INT. HALLWAYS - A FEW QUICK CUTS - CONTINUOUS

Guards open closet doors, shine their flashlights.

INT. PHYSICAL SECURITY OFFICE - CONTINUOUS

card

Milo has moved to Shrot's seat. He's encoding a fresh
with Ken Delbert's information.

INT. SERVICE HALLWAY - CONTINUOUS

standing at

Panning off the civil defense sign we find Shrot
a closet, examining a piece of the alarm clock.

INT. PHYSICAL SECURITY OFFICE - CONTINUOUS

diagnosing

Milo is at work, bringing up schematic screens,
the system with his unique concentration.

event:

Panning to the window, we see the evacuated Programmers
enjoying themselves on the lawn. It's a rare, exciting
they jump around, miming explosions.

INT. SERVICE HALLWAY - CONTINUOUS

the

Shrot and the Guard collect pieces of the bomb out of
debris, puts them in a tray.

INT. PHYSICAL SECURITY OFFICE - CONTINUOUS

cameras. On
hallway, a

Milo brings up the screen that controls the #21
the monitors, he sees nothing very interesting: a
room under construction...

clicks

He pulls down a menu. RECORDING is highlighted. He

PLAYBACK. The image hardly changes, but a Guard wanders
through. He types, the tape rewinds (the Guard moves
backwards). He finds a neutral spot (showing an empty
hallway), stops the tape.

INT. SERVICE HALLWAY - CONTINUOUS

Gary, Randy & Phil approach Shrot; Gary stares at him.

RANDY

What is it?

SHROT

Not much. Glorified cherry bomb.
Right by the civil defense sign?
Some geek's idea of irony. I been
saying we need a camera in this hall.

RANDY

There's nothing in this hall.
Someone's pulling your chain, as
usual.

SHROT

(thinking aloud)
Unless it's a diversion. Milo's in
my office. He was tailgating, so I --

Gary explodes, with incredulity.

GARY

Milo? Try to have a clue. Try to
think.

Gary strides off. Shrot feels unfairly maligned.

RANDY

That kid's the great white hope.

SHROT

I could get it out of him.

RANDY

You're not listening.

Even if Randy and Phil head up the hall. Shrot watches them.
his "intellectual superiors" are convinced of Milo's
innocence, he isn't.
He walks swiftly back toward his office. Then he runs.

INT. PHYSICAL SECURITY OFFICE - CONTINUOUS

STREAM TO Milo reads a warning message. DOWNLOADING PLAYBACK
PROCEED? RECORD CYCLE WILL CAUSE BIT OVERLOAD. DO YOU WISH TO

Y/N. He types Y.

place): it The glitch freezes the tape (we see it lock into
shows the empty hallway.

INT. HALLWAY - CONTINUOUS

hall They've let the Programmers back in. They head up the
as Shrot heads down it. He pushes past them gruffly.
He knows he's enhancing his Neanderthal image (they
make cracks) but he's more interested in obeying his
instinct.

INT. PHYSICAL SECURITY OFFICE - CONTINUOUS

Milo immobilizes another camera in #21... and another.

INT. HALLWAY CONTINUOUS

Shrot rounds the corner. His office is in view, now.

INT. PHYSICAL SECURITY OFFICE - CONTINUOUS

Milo, at the keyboard, closes up windows, one by one.

INT. SECURITY OUTER OFFICE - CONTINUOUS

Milo.
Shrot is back, he has only to round the corner to see

We assume his POV as he does so:

Milo sits in the chair where Shrot left him.

MILO

Everything okay?

INT. MILO'S OFFICE - NIGHT

looking
Pan off the clock (3:20 AM) to find Milo at his desk,
at the clock with a certain dread. It's time.

EXT. BLDG. 20 QUAD - NIGHT

Milo walks the path between the two buildings, fiddling
nervously with the dummied swipe card.

loping
Hearing footfalls behind him, he whirls: it's a Geek
to his car. He smiles. Milo smiles: waits, walks on.

is
visible
with
expression
just saw
his
Nearing #21, Milo looks around, making sure no one else
around. His POV (panning): A Programmer works late,
through a lighted window in #20... The dog sculpture
cocked ears sits atop the Day Care, its quizzical
seeming to wonder what Milo is up to... The Geek he
racing by on foot now pulls out of the parking lot in
James Bond BMW...

the
Milo arrives at the entrance. Heart pounding, he brings
card to the slot. Will he trigger that awful alarm?
He slides the card, the door clicks.

INT. BLDG. 21 - LOBBY - CONTINUOUS

construction
He enters: concrete floor, unpainted walls,
lights. At the inner door he looks up at the camera.

CUT TO:

A MONITOR

that shows us where Milo stands, minus Milo. Widen:

INT. SECURITY OFFICE - CONTINUOUS

The
A GUARD packs up his stuff, getting ready to go home.
new guard, KEN DELBERT enters.

DELBERT

How's it goin'?

GUARD

(shaking out his cup)
Big night. Switched from tea to
coffee. Brought new meaning to my
work.

DELBERT

Yeah? Maybe I'll start my rounds
with #21 tonight.

GUARD

You are a wild man.

INT. BLDG. 21 - INNER HALLWAY - CONTINUOUS

construction
Milo moves up a hall with unpainted walls, bare floors,
unconnected wires. The only illumination is from
lights on the concrete floor. Opening doors, he sees:
Bare rooms. Wall plates ready to receive electrical
equipment,
bundles of wire hanging out. In other words: the
building is

as advertised, so far.

EXT. BUILDING 20 - NIGHT

clean- Delbert comes out with his flashlight, heads across the swept path that leads to #21.

INT. BLDG. 21 - HALLWAY - CONTINUOUS

hall. He Milo nears a set of double-doors at the end of the
found hears a low ominous hum from within. Convinced he's
his something, he quickens his pace. He's about to swipe
the card when a beam of light bounces along the wall.
He presses himself into an alcove. Through a chink in
unfinished wall he sees:

shining Delbert come in the front door. His rounds consist of
are his torch up at the cameras, making sure the red lights
on.

He walks right past Milo (who doesn't breath).

humming Delbert swipes open the double doors, leans in: the
gets louder.

ON MILO: pressing himself into the alcove.

the Delbert turns around, heads back down the hall... exits
building.

hall. Milo waits a beat before heading to the end of the
Using the card, he enters

A BIG SPACE

framed in A studio-to-be, architectural touches like soffits
around but not plaster-boarded. The portentous hum comes from
here. a corner. He approaches, convinced the answer lies

Clearing the wall he sees:

powering
A squat emergency generator sitting on the floor,
construction lights. Something you'd buy at Sears.

EXT. #21 ENTRANCE/A MOMENT LATER - (BINOCULAR SHOT)

looking
Through infra-red binoculars we see Milo come out,
left and right, to make sure he hasn't been observed.

VOICE (RANDY)

Well. Now he knows: nothin' in there.

We are

INT. PHIL'S OFFICE - BLDG. 20 - CONTINUOUS

through
Randy turns back into the room, where Phil is sifting
papers spread over a coffee table.

RANDY

Maybe he'll get back to work.

PHIL

Speaking of which...

RANDY

Yeah, yeah.

Randy pulls the blinds shut, joins Phil.

EXT. QUAD - CRANE SHOT CONTINUOUS

path
object
From a high angle, we track Milo, as he walks along the
to a bench. The camera passes briefly behind a dark
in the foreground (dog sculpture) as we track him.

QUAD - TIGHTER - CONTINUOUS

suffering.
ground.
Milo sags onto the bench. He stares out, perplexed,
Then he knits his brow. He seems to be studying -- the

Or rather the shadow stretched out in front of him: the
looming silhouette of the dog atop the Day Care.

He stands up, turns around. REVERSE ON:

the
concrete,
metal:
The whimsical canine. Push toward it's ears cocked to
sky... Then toward a single ear, framed by fur-brown
but with a smooth, concave inner surface of enamelled
satellite dish.

MILO

(muttering)

...in a tree...

EXT. DAY CARE CENTER - A MOMENT LATER

At the entrance, Milo applies the swipe-card.

INT. DAY CARE CENTER - CONTINUOUS

tricycles.
room,
into the
He steps in on colorful carpeting, amid balls &
Kid's artwork hangs on the wall. He moves through this

COMPUTER ROOM

ringed
spared no
contour
spaceship).
perimeter of
screens.
drawings
shows a
plant
20 screens glow. They hang suspended over a wide,
table, a chair at each keyboard. Indeed, Gary has
expense for the toddlers: they're flat, sleek, digital
screens. At the moment, they show colorful, childish
drawings that say WHERE I WANNA WORK (e.g.: a
There are a dozen more screens on tables at the
the room showing screensavers (eg: angelfish swimming).
Milo moves slowly around the table, studying the
Not surprisingly, most of the WHERE I WANNA WORK
are of desks or tables with computers.
Tracking just ahead of Milo, we get to a screen that
workstation with a red pennant on the wall, a rubber

familiar.

at each end of a desk. Even in contour form it's --
Milo passes it. And comes back to it.

still
the
furiously --
do is
his

Staring at it, he sits. He begins typing. [The drawing occupies the screen, but in a window he's brought up at bottom, there is dense, DOS-looking code.] He types numbers, symbols, backslashes. Whatever he's trying to a challenge even to him. He deletes lines, begins anew, frustration evident.

the
dissolve

As he works through the layers of code, the pixels on screen start to fill in. The contour lines slowly into a live broadcast image of Teddy's workstation in Sunnyvale (eerily empty, now).

CLICK
the
All

When all the pixels have fallen into place, Milo hears
CLICK CLICK CLICK CLICK from every direction, as all screens in the room fill in with live broadcast images. of them show variations on a theme:

various
unobstructed
programmers are
A

A workstation seen by a camera over-the-shoulder of a programmer (if he were present). The stations are of shapes and sizes, but in each case we have an view of screen & keyboard. At this hour, few present. One guy has fallen asleep, his head on a desk. Japanese Geek is hard at work: it's day there.

INT. PHIL'S OFFICE - CONTINUOUS

Phil and Randy work at the coffee table.

PHIL

Did you download Corey? In San Jose?

RANDY

Damn. 'Have to go back over there.
(he stands, stretches)

Be so much easier if we could walk
in the front door.

PHIL

You don't look anything like a three-
year-old.

INT. DAY CARE - COMPUTER ROOM - CONTINUOUS

Milo works the keyboard. Again, the code gets dense and
obscure as he goes deeper. He succeeds in calling-up a
graphical interface. Among the menus he can choose from

are:

TARGET SCHOOLS, PD UPLOADS, RX UPLOADS.

Cal
windows
an
video
mug-

He clicks Target Schools, a menu shoots down (Berkeley,
Tech, etc.). He clicks Stanford, then Chin, Teddy. Two
open. In one, there is a video stream of Teddy winning
award in the Gate's Bldg. In the other, uploaded police
stenciled SUNNYVALE PD) of the White Supremacists whose
shots we saw in the San Jose Mercury; they're being
interrogated.

handheld
store.
some
without

In the first window, Teddy's image dissolves into a
crime-scene video (marked SV-PD) of a ransacked grocery
"DIE GOOK!" is painted on a wall. Milo looks confused:
"narrative" is unfolding, but it remains obscure
audio.

He types some more.

regarding
are:
Filter

In the bottom window, he brings up convoluted text
the audio. About the only phrases we can understand
"Audio Block ON" and "Hardware Requirement: Magnetic
Type PBX-R17."

his

His eyes cast about the room for some suitable hardware
substitute. He digs in his shirt pocket. He takes out

he swipe card, studies it. He casts about some more, till
sees some kids' safety scissors in a jar.

INT. BUILDING 20 - SERVICE HALL - CONTINUOUS

door Randy whistles as he heads up the hall. Arriving at the
with the Civil Defense sticker, he swipes his card.

INT. DAY CARE COMPUTER ROOM - CONTINUOUS

Aryan On-screen, long-lens footage shows a low building; the
in Nations suspects come out of it. A still photo appears
the 2nd window: a steel hasp.

he is Milo's eyes are narrowed: what am I seeing? Meantime,
from reaching under the table where he has removed a plate
the mainframe terminal, exposing hardware within.

its He has trimmed the swipe card to size and is wedging
magnetic strip into a metal slot. He wiggles the card.

We hear an eerie fibrillation, which flattens into the
voice of a serene, eminently sane female:

MULTIMEDIA NARRATOR

-- run this methamphetamine lab known
to Federal Authorities, per ND 47,
from which we removed the implement,
fingerprints intact.

wall Crime-scene video streams in now stenciled FBI by the
this time/date). A handheld camera pans a blood-spattered
always then shows a mutilated Asian murder victim. (All of
graininess.) footage is made even eerier by the jerky glitches
present in streaming video, and its sinister

MULTIMEDIA NARRATOR

FBI footage, procured by ND 47, shows
the aftermath of an Aryan Nations'
killing in Denver. Note the evidence

of torture, which is typical.

how
Milo pales as he realizes he is watching a primer on
racial killings are done.

He hears a creaking noise behind him, and whirls.

It's the classroom hamster, on his wheel.

INT. STAIRWELL/BOMB SHELTER - CONTINUOUS

enters a
Still whistling, Randy descends some metal stairs,
vast bomb shelter (canned foods, etc.)

INT. DAY CARE - COMPUTER ROOM - CONTINUOUS

lecturing
Milo has tapped into his own file: footage of him
at Stanford (as an RA), pointing to a whiteboard.

MULTIMEDIA NARRATOR

-- complete immersion in code-writing
renders him both unobservant and
suggestible [click]. On two occasions
he went truant from classes to attend
Comix Conventions.

narrow:
speaking
almost
The audio crackles and drops out again. Milo's eyes
he sees video of Alice, sitting on a folding chair,
to someone. She has a harder look, pulls on a Marlboro.
What's he seeing? He wiggles the jerry-rigged hardware
urgently, till the narration crackles back on:

MULTIMEDIA NARRATOR

-- Rebecca P, a Connecticut art stu-
dent facing Federal drug charges,
whose records were supplied to us by
N.D. 47.

unseen
Milo
what
He hears her voice under the Narration, answering an
Interrogator (sounds like Phil). It's a job interview.
subtly, unconsciously shakes his head, as if to deny

again: his eyes see. The narration begins to fibrillate,

MULTIMEDIA NARRATOR (O.S.)

Armed with his personal files, she was easily able to ingratiate herself with the socially maladroit Milo --

and The audio drops out as Milo sees uploaded medical files
he's ER photos of himself marked STANFORD MEDICAL CENTER:
dread, waxen, bloated, gasping for breath. With a certain
Milo jams the card in deeper:

MULTIMEDIA NARRATOR

...she planted the sesame seed both to test the extent of his proclivity and to provide a bonding experience, since she would quote "save his life."

ER Milo is devastated, disbelieving. Now he sees real-time
gasping, footage: an Allergy Victim, bloated, twitching,
dying...

MULTIMEDIA NARRATOR

-- should it be needed Milo's allergy is the ideal --

to The audio crackles out. But Milo doesn't have the heart
bring it back: he can fill in the rest.

INT. UNDERGROUND TUNNEL - CONTINUOUS

Randy traverses a well-lit tunnel. Still whistling.

INT. COMPUTER ROOM - DAY CARE CENTER - NIGHT

Worman- Numb now, Milo clicks randomly: crime footage, personal
records, animations -- it all flies by with Chuck
like speed.

MULTIMEDIA NARRATOR

Note that the cult members are found reclining after swallowing the [click] Syringe marks best hidden at base of scrotum [click] mimics high blood

alcohol [click] indistinguishable
from kidney failure.

he Milo closes his eyes, leans back: overwhelmed. Suddenly
sits forward, whispers almost fervently as he types:

MILO

Please don't be one of them.

INT. DAY-CARE - UNDERGROUND ROOM - CONTINUOUS

supplies, Camera moves slowly through stacks of pre-school
toward a windowed door at the back of the room.
He RANDY appears in the window, lit ominously from below.
applies his swipe card.

INT. COMPUTER ROOM - CONTINUOUS

eras: Milo watches footage of Lisa taken by surveillance cam-
she is outside #21, trying to peek in the door.

MULTIMEDIA NARRATOR

...needs to be watched, due to her
heightened level of suspicion --

before In one window, footage of Lisa casing the hallway
eating going into Milo's office; in another, footage of her
lunch with Milo.

MULTIMEDIA NARRATOR

-- and to her possible contagion of
key employees.

other Milo clicks. A MAN's pair of mug shots appear. In the
window, a grade-school yearbook photo of Lisa.

MULTIMEDIA NARRATOR

In August '86 Lisa informed her mother
of the sexual molestation by her
stepfather, and of his threat to
kill her should she tell anyone.

being Milo watches streaming local news footage of a man

He's

taken from a courtroom in shackles (jerky, grainy).
lost the audio, but doesn't need it, anymore.

INT. DAY-CARE STAIRWELL

Randy climbs up to the main floor... whistling.

INT. COMPUTER ROOM - DAY CARE - CONTINUOUS

throat

Milo watches eerie crime-scene footage: a Girl with her
slashed.

on

But then, hearing nearly-distant whistling, he clicks
windows furiously: closing them.

INT. DAY CARE BACK ROOM - CONTINUOUS

Randy rounds a corner. He enters the

COMPUTER ROOM - CONTINUOUS

Where's

The screens show the children's contour images, again.
Milo?

begins

Randy takes a seat at the same console Milo was at, and
to type. Camera booms slowly down beneath table-level
to find:

white,

sneakers

tower

MILO hanging onto the underside of the table, knuckles
as he clings to metal table braces. The toes of his
are jammed into the space between a black plastic data
and the table bottom.

back.

Randy shifts in his seat, his knee rising toward Milo's
Milo arches it, avoids a knee by mere millimeters.

in on

RANDY: brings up a shot of a Programmer at work, zooms
his screen to begin collecting his code.

brow

MILO: begins to lose his grip as sweat forms on his

and, worse, on his hands. They're giving way.

hard-
RANDY: clicks. A printer across the room start making a
copy of the purloined code.

jammed
from
his
MILO: stares in horror as the data tower his toes are
on top of starts to shift -- threatening to disengage
its ports. He tries to lift it back up with heels of
shoes.

typing,
the
RANDY: knits his brow as his screen flickers. He keeps
but starts to lower his head: he's going to look under
table.

heels,
MILO: winces as he presses the tower upward with his
while trying to maintain his balance...

hits
table --
RANDY: lowering his head, keeps his eyes on the screen,
keys. Just as he is about to clear the level of the
the screen re-illuminates. He comes back up.

feels
MILO: having extended his legs to support the tower,
his hands slipping...

RANDY: closes up the window...

MILO: flops to the carpet(!) just as --

RANDY pushes away from the table... From the floor

MILO watches him walk over to the printer, collect his
hardcopy, and disappear from view.

recedes.
Milo listens: the door clicks shut, the whistling

BACK ROOM - A MOMENT LATER

Civil
one
Milo traces Randy's steps. He sees the door with the
Defense sticker, intuits how Randy got here, i.e, how

moves, unobserved, between the Day Care and #20.

He sags against the wall. Wondering what to do, now.

EXT./INT. MILO'S CAR/STREET - DAWN

up

Milo sits in his idling car, staring at his own house, the street. How can he go in there?

He puts the car in gear, does a U-Turn.

EXT. DEPARTMENT OF JUSTICE - SEATTLE - EARLY MORNING

government
hoses

The Deux Chevaux is parked on the street outside a building. Not many people are around, yet. A Janitor hoses down the sidewalk.

INT. DEPARTMENT OF JUSTICE - RECEPTION AREA MORNING

It's
that

Milo slides a business card across a reception desk. the one the ruffled Prosecutor, Lyle Barton, gave him day in Palo Alto.

MILO (O.S.)

He gave me this. 'Said I should come see him if --

DOJ RECEPTIONIST

He's not in yet.

MILO

Can I wait in his office?

DOJ RECEPTIONIST

It's locked, dear.

frightened.

He looks over his shoulder, then back again,

MILO

Please.

DOJ RECEPTIONIST

Wait in his outer office.

INT. BARTON'S OUTER OFFICE - MORNING

Barton's
Worker,
particulars of

Milo sits on a wooden bench, foot tapping. Hearing voice, he comes to his feet. Barton enters with a Co-worker, holding a container of coffee, discussing the particulars of a case.

CO-WORKER

Do I make the call, or do you?

Milo is relieved the second he sees Barton's kindly face.

MILO

Mr. Barton, do you remember me?

BARTON

...It's -- Milo, isn't it?

MILO

Yes sir. I need to talk to you.

BARTON

Give me two seconds with Lacy here?
(unlocks his door)
Go on in, I won't be a moment.

Milo enters as Barton finishes up with his colleague.

BARTON (O.S.)

I'll make the call, but I think you need to send a Fax first (etc.).

INT. BARTON'S OFFICE - CONTINUOUS

and
the
Barton
photo,
jersey:

Milo paces. He surveys framed diplomas, commendations photos on the wall. He takes comfort in their solidity: pictures of Barton's teenage Kids, Barton and Wife at Grand Canyon. There's a college football photo, a young with his team. Milo studies it, smiles. Move in on the till we see the number on Barton's Notre Dame football

ND 47.

hears
Barton behind him.

BARTON

Milo?

MILO

Yeah. Hi. Thank you for seeing me.

BARTON

Have a seat.

As Milo takes the seat in front of the desk (mind spinning)
Barton moves to his own chair.

BARTON

What seems to be the problem? You look a little upset.

MILO

I am. I am, sir.

What's he gonna say?

BARTON

Milo?

MILO

My friend, my best friend, Teddy, was killed in Silicon Valley.

BARTON

My goodness.

MILO

It was racially motivated. He's Chinese. He was. And... I know sometimes the FBI gets involved with that. Don't they?

BARTON

If there's a Civil Rights violation. But generally we let the local police and DA do their work first.

MILO

I -- just wanna help bring these guys to justice. They're neo-Nazis.

BARTON

Let me look into it, see what's being done. Frankly, it's not my area.

MILO

(he gets up)
'Just didn't know who else to talk to.

BARTON

(circles an arm over Milo)
And Outpost? You're happy there?

MILO

Yes sir.

INT. MILO & ALICE'S HOUSE - MORNING

puffs
the
Alice is on the phone in the front room. Agitated, she
on a pencil (surrogate cigarette). We hear Phil through
receiver:

PHIL (ON THE PHONE)

'Didn't mention he was going to the Justice Department?

ALICE

No.

INTERCUT WITH:

INT. PHIL'S OFFICE - CONTINUOUS

PHIL

Not like him, is it? To do a thing like that without telling you. You're not losing your hold on him, are you?

ALICE

He'll tell me when he gets home.

PHIL

That'll be a test, won't it?

ALICE

Instead of busting my chops you should do something about that girl. Fire her. Or something.

PHIL

Lisa's an extremely valuable member of the Skywire team. We've got our

eyes on her. You keep yours on Milo.

ALICE

(as she hangs up)
Prick.

EXT. MILO & ALICE'S HOUSE - MORNING

he's
Milo comes up the path. He pauses as he nears the door:
not sure he can pull this off.

INT. HOUSE - CONTINUOUS

As Milo enters, Alice rushes to meet him.

ALICE

It's almost nine, I've been so
worried!
(she takes his hands)
What did you see in there?

MILO

Nothing.

ALICE

Nothing?

She watches him as he collapses onto the couch.

MILO

It's what they said it is. An
unfinished broadcast studio. You
were right... I just drove to Seattle
and back.

ALICE

...Why?

MILO

Remember Lyle Barton?

She shakes her head.

MILO

The Justice Department guy who came
to the apartment when --

ALICE

I remember.

MILO

After I broke into 21 -- which was insane, thank God they didn't catch me! -- I just drove around. Trying to figure out what possessed me. You know what? I've been putting my own guilt on Gary.

ALICE

Guilt?

MILO

(quietly)

If I'd stayed down there, maybe this wouldn't've happened.

ALICE

Poor baby. You know that's not true.

He
touch.
window.

She sits by him, touches her hand to his face tenderly.
closes his eyes for a moment, steels himself to her
Then he forces himself to cup his hand over hers.
But he can't stand it. He gets up, looks out the

MILO

I thought, instead of indulging all these paranoid delusions, risking my job, alienating Gary, scaring you, I should do something useful with my grief. Help them find Teddy's killers.

him:

He doesn't see her smile: is that all. Assuming an appropriately concerned expression, she moves toward

ALICE

I was so worried about you.

His
the
kisses:
professional

She turns him around, kisses him. Her eyes are closed.
remain open. He's looking at her. Trying to comprehend
treachery.
She touches him, breathes heavily. She wants more than
to prove to herself how wrong Phil was, her

that, pride insulted. Or perhaps it's more personal than especially with Lisa as a potential rival.

MILO

(through their kisses)
...been such a long night.

to But she doesn't stop. She moans as she presses herself him: wants proof of his devotion.

INT. BEDROOM - LATER

are He's on top of her in the moment just after. Her eyes we closed. He stares at her -- glares at her -- with what recognize as spent anger.

ALICE

That was -- different.

MILO

...Different?

Shit. She knows.

ALICE

You didn't feel it? So intense.

us What's clear is, she liked it. A clap of thunder takes to:

EXT. PIZZA PARLOR - NIGHT

looking It's pouring. Milo stands outside, wearing a slicker, in the window at someone.

INT. PIZZA PLACE - MOMENT LATER

her Lisa reads a paperback at a table, a slice of pizza on plate, an umbrella hooked to her chair. Sensing someone standing over her, she looks up. She smiles.

LISA

So you're not avoiding me.

Milo sits across from her. He doesn't know where to start.

LISA

What's wrong?

He looks around, wants to make sure no one's listening. He speaks very quietly.

MILO

I snuck into #21.

LISA

Why would you do a thing like --

MILO

You thought about it too. You've been suspicious for a while. But it's not happening in there. It's happening in the Day Care.

LISA

The Day Care?

Two Men with even features enter the restaurant. One has a laptop case slung over his shoulder.

MILO

Can we go someplace else?

EXT. CITY PARK - NIGHT

They're in a bandshell. The rain falls heavily, drips off the eaves. She holds the filament from Teddy's workspace.

MILO

It's easy to know who the smart geeks are, the schools tell 'em. They upload medical files, school records, pharmacy files. They'd be happy just to steal code forever. But when a program gets close to fruition. Like Teddy. He was almost there.

LISA

But why would they --?

MILO

You know. There is no second place.
And what's the risk? The killings're
undetected, they're hand-tailored,
they make "sense." I mean, they're
in the information business. They
have scenarios for all of us, too.
In case we find out too much.

She's peering at him. He reads her mind.

MILO

I'm not one of them. Not trying to
"suss you out."

She wants to believe him.

MILO

They killed my best friend! I'm living
with somebody they pay to go to bed
with me. Can't you trust somebody
just once? I don't wanna be alone
here.

she
His plea is so ardent, his humanity so transparent. But
can't quite do it.

LISA

I'm sorry, Milo... I'm sorry.

She smiles sadly as she backs away.

MILO

(forcefully)

I know why you're so secretive. Why
you won't let anybody near you.

(quieter)

I know what he did to you.

LISA

Oh yeah?

She tries to sound tough; there are tears in her eyes.

LISA

So that's in my -- file?

She
He wants to comfort her. He takes a step toward her.
shakes her head: no.

LISA

Is that my -- scenario?
(when he hesitates)
Tell me.

MILO
They'd frame him.

LISA
(horrified)
He's out of prison?

MILO
(he nods)
They're already watching you. If they had to, they'd give him this drug that mimics an alcoholic blackout. He'd wake up not even remembering his "act of revenge."

She
weeps silently. He moves to her, carefully, slowly,
seeing
her fear, her trauma. He touches her shoulders. She
tenses,
tries to back away.

LISA
No.

But he holds on.

MILO
Nobody's gonna hurt you.

Slowly, he wraps his arms around her.
She remains tense for a moment, then yields, pressing
her
face into his shoulder. The rain drums on the
bandshell.
After a moment:

LISA
...Milo?

MILO
Hmm?

LISA
I always felt if a -- boy I liked
ever found out -- he'd run. He'd

think I was unclean.

MILO

No, no. Never.

mistrust

She clings to him tightly, now, the wall of her
breached after all the years of pain, secrecy, shame.
A wide shot: they hold each other, alone in the storm.

VOICE (PHIL)

All his suspicions were allayed?

INT. LIBRARY-LIKE OFFICE - DAY

Alice nods. She sits in front of leather-bound books.

VOICE

You're sure.

watch
at a

She's at Gary's house. On the hot seat. Phil and Randy
her. Gary does, too, but deep in shadow, behind a desk,
remove. Rain falls heavily on the Lake.

ALICE

He said it made sense that Gary's
code was like Teddy's, that that
cliché about great minds was true.
Said it was all about his own guilt.

(she shrugs)

Plus, he has a tendency to get Gary
mixed-up with his dad once in a while.
It always passes.

PHIL

He wasn't acting?

ALICE

I don't think he knows how.

Phil looks convinced. Gary doesn't.

EXT. HIGHWAY/GAS STATION - MORNING

whiz
fills-up

From across the highway (cars with morning commuters
by) we see Milo pumping gas at a self-serve; Lisa

other

in the next lane. Ostensibly, they have run into each
on the way to work. They are smiling, casual.

bear

Only when we cut close do we see that their expressions
no connection to their words.

LISA

What about the FBI?

MILO

They've got this guy in the DOJ,
maybe others. We tell the wrong
person, it's over.

LISA

Who can we trust?

MILO

There's always a logical answer --
you just have to define the question.

She defines it:

LISA

How do you let go of a secret without
telling the wrong person.

helpless

She pretends to need help lifting her car hood: "a
female." He comes over to help her.

MILO

We don't tell anybody.

(she's puzzled)

We tell everybody. At once. So there's
no secret left to protect. When
everybody knows, they don't dare
touch us.

INT. PHYSICAL SECURITY OFFICE - MORNING

the

Bob Shrot is on the phone. Behind him, a nerdy security
programmer, LEN DIETZ, is at the console that controls
security cameras (the ones Milo futzed with).

SHROT

(into the phone)

No, Tony can't fill in for you, he's
not at your authorization level.

odd.
Scrolling, Len knits his brow: he's found something

LEN

Bob? You better look at this.

EXT. GAS STATION - CONTINUOUS

Milo checks Lisa's oil for her.

MILO

Do we post it on the Net?

LISA

There're so many disinformation sites about Gary already. Where he has devil's horns or they crop him in with Saddam Hussein.

INT. PHYSICAL SECURITY OFFICE - CONTINUOUS

Shrot stands over Len's shoulder.

SHROT

Could it be a glitch? Something the construction workers caused?

LEN

Unlikely. All 14 cameras are frozen. Do we call Randy and Phil? Tell 'em there may have been a break-in?

SHROT

Not yet. 'Love to bust my ass cause I'm not in frigging Mensa.

(walks to the window)

I swear to God, it's that kid Milo, I told 'em so in the first place, but they didn't even wanna hear about it.

(turns to Len)

Let's run a printout on card entries.

EXT. GAS STATION - CONTINUOUS

Milo shows Lisa the oil stick. She nods.

LISA

The mainstream media. TV, or a newsmagazine.

MILO

Right. But Gary's tied-in to a lot of media conglomerates. Have to be careful who we pick.

LISA

We could cross-reference a data base on media ownership. But not on our own computers. Not even at home.

MILO

Certainly not at my happy home.

He slams the hood.

INT. PHYSICAL SECURITY OFFICE - DAY

line
Shrot and Len watch a laser printer, as it spits out after line after line of swipe card entries...

MATCH

DISSOLVE TO:

A LASER PRINTER spits out code. We are:

INT. MILO'S OFFICE - DAY

scrutin-
Milo watches new Skywire code emerge from his printer. Gary is in the doorway behind him: watching Milo, izing him. Sensing someone, Milo turns and looks.

MILO

Gary, hi.

GARY

You look a little tired.

MILO

I'm okay. It's going well!

GARY

'Have a look?

MILO

Sure.

Gary takes the page. As he reads it over:

GARY

Why did you move around so much?
When you were a kid.

MILO

...My dad was a compulsive gambler. Only he didn't think he was. That applied to guys who didn't have a "system." "Losers," who played games of chance. He could "read" people, so chance had nothing to do with it. No matter how deep a hole he dug himself, he'd give you the whole speech. And you'd better not point out the obvious.

(he shrugs)

His creditors would catch up to him. Loan sharks or whatever. He'd wake us in the middle of the night. Off we'd go, again.

GARY

What would you tell the kids? At your new school? You had to come up with a good story, right?

Milo thinks: he's testing me.

MILO

No. I just went deeper into the machine. Preferred being the geek to having to explain. Lying would've been worse.

GARY

...Worse?

MILO

Cause he was a liar. And I hated him.

(mimicking a voice)

"Get your head out of that machine, wise up to the real world." The more he mocked me the deeper I went. Cause if being savvy meant being like him --

(he shrugs)

Guess that's why I'm kind of clueless, even now. Didn't cultivate my conniving side. 'Not sure I even have one.

GARY

Don't be so hard on yourself. With a

brain like yours, you could connive
with the best of 'em I bet.

Gary smiles. There's no way to read it.

EXT. PUBLIC LIBRARY - NIGHT

Establish the humble building, in a Park.

INT. LIBRARY - NIGHT

does
shakes
Lisa and Milo sit together in front of a monitor. A Kid
his homework on a computer at the next table. Milo
his head, as he scrolls.

MILO

He's buying up pretty much everything:
cable companies, baby bells, picture
libraries, museum rights, film
archives... Getting ready for Skywire.

LISA

(she's thinking)
What about "60 Minutes."

MILO

Yeah, they dig stuff like this.
(he types, then reads)
"CBS News has partnered with Outpost
Information Systems in a cable news
network due to launch Fall of 2001."

LISA

But still, you can't say CBS wouldn't
love to break something like --

MILO

(he's shaking his
head)
Say there's just one "mole" working
there, like Barton at the DOJ. How
do we know he's not the guy we've
contacted? Or she? Or the guy she
works for?

At the next table, she notices a Lady reading Time.

LISA

Time?

MILO

(types, reads)

Time-Warner has a 40 per cent stake in Gary's set-top device. That also takes out CNN.

(scrolling & scrolling)

"GE joins Outpost in new venture," which means NBC is out. "Disney joins Outpost," ABC is out. "Outpost and Newscorp in new deal," Fox is out. Any of these places could have a mole. Or all of 'em.

(still scrolling)

It's like a a continuous loop. We can go to some alternative press place that 1,000 people read, get them and us killed. But anything big enough for this is a parent of or a subsidiary to something Gary's got a finger in!

HOMEWORK KID

Shhh.

MILO

Sorry.

LISA

Milo?

Kid, She's thought of something. He's watching the nerdy smiling sadly, perhaps identifying with him.

LISA

How close are you?

MILO

What?

LISA

He's got 12 satellites up. He's got dishes on top of 21. He's building this --

(gestures at the screen)

mega-network for Skywire. Let's use it.

Move in on Milo as he thinks it over with a mixture of excitement and skepticism.

EXT. LIBRARY/PARK - NIGHT

thinking
Milo and Lisa walk in the park outside the library,
it through.

MILO

We can't just assume they're standing
by to receive Skywire 12 months from
launch. I'd have to write in an aglet.

LISA

A what?

MILO

It's how on-line services push logos
they wanna sell you. You don't ask
for 'em, they just appear. 'Have to
work on it somewhere besides my office
or my house. And then the quality of
the broadcast wouldn't exactly be
digital, that's 12 months away.

LISA

But they'd still get the idea, right?

MILO

You'd have to design a graphic
interface to make the data pop. Maybe
some audio, too. To tie it all in to
Gary. How long would that take you?

LISA

It's a standard GUI. Once I've got a
concept, it's maybe three day's work.

MILO

Gary knows I'm close on Skywire. We
have to do this fast.

LISA

Before they kill somebody else, too.

MILO

(a new wrinkle)

Oh, man. I'd have to get into Gary's
house. To get the satellite positions.

LISA

You mean -- break in?

MILO

I don't know --

LISA

And what if the broadcast dishes on top of 21 aren't hot yet? You said the place isn't finished.

The complications pile up. They walk. They think.

LISA

I'll go look.
(when he looks dubious)
They'll just have a few more pictures of me snooping around.

the
They come to a fountain and balustrade at the edge of park, stop walking.

MILO

(looks at her)
Why were you so careless?

LISA

I thought the worst they would do is fire me. Who knew they took termination so literally?

Gallows humor. What a game girl. He's nuts about her.

MILO

Why were you snooping in my office?

LISA

Oh.
(she gets bashful)
I liked you. I was checking you out.

He kisses her. There are no constraints now, there's no "adulterous" guilt: they kiss with a passion deferred.

INT. MILO'S OFFICE - NIGHT

Slow push-in on the phone on Milo's desk: it's ringing.

INT. ALICE'S STUDIO - CONTINUOUS

Alice is calling him. Her face hardens, she hangs up.

INT. MOTEL ROOM - LATER

As we pan the Best Western decor (in semi-darkness):

MILO (O.S.)

'Think everybody in this place is here the same reason we are?

LISA (O.S.)

'Cause their apartments might be bugged?

Milo grins. He & Lisa lie in bed.

MILO

I told Teddy about you.

LISA

What'd he say?

MILO

"A beautiful geek? What're the chances?"

She smiles, rather bashfully.

MILO

I felt guilty. 'Cause I "owed so much" to Alice. But even then I was starting to wonder. Is it so great to be so consumed by this one thing that you let another person do your thinking for you? If you have a lucrative skill, it's all anybody wants from you. You grow older but you don't grow up. You turn into -- into --

LISA

Gary.

It's painful for him: losing a second father.

MILO

Larry used to say how the guys who wrote the first cool operating systems, like the UNIX guys at Berkeley? They just gave it away. They figured it was human knowledge, it belonged to the world, like Shakespeare or aspirin. 'Know what I'm gonna do after we broadcast the incriminating stuff? Air the Skywire code. Then nobody can have a monopoly.

INT. ALICE & MILO'S HOUSE - LATER

quietly

Alice is in bed. In the darkness, Milo comes in as
as possible. But she switches on the bedside lamp.

ALICE

Where were you?
(holding his gaze)
You know you can't keep anything
from me.

MILO

Okay, yeah. I did something naughty...
There's this amazing Comix store in
Seattle.
(is she buying it?)
To tell you the truth, I did it once
or twice at Stanford. 'Guess I can't
keep anything from you...

Of course she buys it: it's in the file.

ALICE

(she smiles)
I won't turn you in.

INT. PHYSICAL SECURITY OFFICE - MORNING

Shrot and Len go over the print-out of the card
entries.

LEN

Every entry was authorized.

SHROT

Keep looking.

LEN

What're we looking for?

SHROT

Any irregularity in the pattern.

INT. MILO & ALICE'S HOUSE - MORNING

a
formal
haircut

Morning TV is on in the kitchen. A Seattle station airs
puff piece about a party at Gary's house: people in
clothes (including Gary & his Wife) hold drinks and eat
canapés on the terrace over Lake Washington. (Gary's

is different: it's file footage.)

TV VOICE

Last years' party-goers pledged over \$2 million to the Museum; this year's event promises to raise even more. Lured in part by the chance to see the stunning Boyd house...

is. Alice, grinding coffee, isn't paying attention. Milo

MILO

Look at this.

ALICE

What?

MILO

Why doesn't he ask us to his party. He's never even met you.

ALICE

He has thousands of employees, Milo --

MILO

It's for the Museum. He knows you're a painter. If anybody should be invited --

ALICE

Milo --

MILO

I know you think I'm too attached to him, but still. I am close to Gary. And you're the most meaningful person in my life.

(he gets up)

I'm going back to the Comix place, why should I be killing myself.

ALICE

Milo, you --

such But he's out the door. She's not entirely displeased by a dramatic demonstration of his loyalty to her.

EXT. BUILDING 21 - DAY

dish

Close on a satellite dish. We pan from the base of the
to the wiring: a cable is fused to a component box.

in

Lisa is on the scaffolding, having climbed it brazenly,
broad daylight. She holds a small metal box with a
two clamps. She applies the clamps to the base of the
The needle on the meter dances.

meter and
cable.

GUARD

Hey! Get down here!

She was expecting to be busted. Still, she's scared.

EXT. SAINT CATHERINE'S DAY SCHOOL - DAY

uniform

A Catholic school on a wooded lane. Schoolgirls in
play on the swings and hopscotch courts.

INT. LIBRARY - SAINT CATHERINE'S

moment

Milo types madly on a four-year-old PC. It takes him a
to notice SISTER BEATRICE.

MILO

This is a lifesaver. My PC crashed
just before finals.

SISTER BEATRICE

None of us knows how to use it. I'm
thinking of taking a course.

(she wants to look)

May I?

MILO

Sure.

With her, we see the complex lines of code.

SISTER BEATRICE

Forget it.

INT. PHYSICAL SECURITY OFFICE - DAY

sketch

Lisa sits with Bob Shrot. She's unfolding a page of
paper.

LISA

I needed t'see it up close for a graphic. The outpost with a dish on top? I climbed up there to get it right.

looks
tries

She hands him an unfinished rendering of the dish. He at her, at the drawing, at her again. She's scared, but to hide it.

SHROT

(hands back the drawing)
Next time you ask.

thud.

waving

Relieved, she gets up. The meter tumbles to the floor, She goes white. But when she looks up, she sees Shrot didn't see it: Len is standing in the inner door, a printout.

LEN

'Might of found something.

out,

Lisa grabs up the meter as Shrot joins Len. As she goes she hears:

LEN

Delbert seems to enter #21 twice.
Without leaving the first time.

SHROT

Let's get him in here.

INT. SEATTLE MONORAIL CAR - NIGHT

enters

kiss, he

Milo looks up as his train comes into a station. Lisa the car, carrying a stack of comix. He stands, they takes the comix.

MILO

Great. I knocked off the aglet, as soon as I get a passable version of Skywire we're there.

LISA

The dishes are juiced up, too.

MILO

Thank God.

LISA

Milo? Shrot suspects somebody broke into #21. I was in his office when he was reviewing the card readouts.

MILO

(confused)

They know I broke in. Alice helped me.

(figuring it out)

Shrot's not one of them. He's blundering into this on his own.

LISA

He doesn't know about the Day Care.

MILO

Hardly anybody does, that's the beauty part. No cameras, the DOJ doesn't bother with it, it's accessed by a tunnel they boast about. You know the best place to hide a leaf?

LISA

Yeah, that's old, in a tree.

MILO

Oh.

LISA

Milo? What if Shrot notices somebody entered the Day Care at four A.M.? And tells them about it?

discovery They look at each other: the consequences of this would be deadly.

INT. BUILDING 20 CAFETERIA - DAY

Programmers, A busy lunch hour. Milo is eating with some other including Desi. There's a stir of excitement in the room.

Gary comes straight to Milo's table; all conversation

instantly drops out.

GARY

Milo?

Milo stands. Gary hands him a heavy vellum invitation.

GARY

I'm giving a benefit for the art museum Thursday night. Thought you'd like to bring Alice.

Everybody at the table is listening.

MILO

That's great! Thanks.

GARY

(as he goes)

'Sorry about the late notice...

Milo sits down. Everybody's looking at him.

DESI

"Sorry about the late notice?"

INT. PHYSICAL SECURITY OFFICE - DAY

holds the

Delbert is seated across from Shrot and Len. Shrot printout.

SHROT

Why did you enter #21 twice?

DELBERT

Huh?

dense

Shrot hands Delbert the printout. Delbert looks at it: with coded entries. He stares at it.

DELBERT

This thing's screwed-up. Look here.
(shows it to them)
'Shows me going into the Day Care that night. I never been in the Day Care.

Shrot narrows his eyes...

INT. PUBLIC LIBRARY - DAY

interface
Outpost

Milo sits with Lisa as she brings up the graphic she's designed for the Skywire broadcast. It's an desktop, with recognizable logos, fonts, etc.

LISA

One window'll be obits I downloaded, based on the scenarios you described. The other windows'll accommodate the surveillance stuff you told me about. The idea is, this works with anything, since we can't edit.

she's
of
He nods. [It's not necessary for us to understand what saying, just so Milo does.] She holds up an audio copy Gary's book, The Next Highway.

LISA

Same with the excerpts I'm choosing: they'll play against any of the images you described.

MILO

Perfect.
(something preys on
his mind)
How am I gonna get away from the party long enough to --

LISA

You could always say you have to go the bathroom.

MILO

That's lame, isn't it?

LISA

You'll come up with something.

He already looks nervous. We begin to hear live music.

EXT. GARY'S HOUSE - NIGHT

and
of
The music echoes from inside. Push past a line of cars limousines in the lit-up drive, Milo's car at the head it.

tag
Milo and Alice get out. As they go inside, she pulls a
from the sleeve of his just-bought dinner jacket.

INT. GARY'S HOUSE - ENTRANCE HALL - CONTINUOUS

As Milo and Alice enter, he sees a Balthus painting re-
digitize to a Mondrian.

ALICE

They called the house to ask who's
your favorite painter.

to
Alice smiles, Milo forces a smile: it'll be even harder
sneak away, now.

guests
pass
pretentiously
They pass a doorway where a Houseman stands, to keep
from entering residential rooms (the ones Milo must
through to get to Gary's workroom). A Guy in a
hip tux tries to peek in.

HOUSEMAN

Sorry, Sir, this part of the residence
is restricted.

Milo looks a little more tense...

PARTY ROOM - A MOMENT LATER

been
and
The room is full of people. A long windowed wall has
opened onto a lakeside terrace, where more Guests drink
chat, and an orchestra plays.

largest
A giant Mondrian digitizes on the wall: the world's
ID card. Milo sinks a little more.

blond) and
easel
Gary
Across the room, Gary, his Wife (a blandly pretty
two Men are grouped around a Monet set on an antique
(thus clearly the real thing; Mrs. Boyd has prevailed.)
notices the giant digital Mondrian.

hands one

MILO takes two flutes of champagnes off a tray. He
to Alice as Gary et. al. approach.

GARY

Alice, I'm Gary. This is my wife,
Clarissa.

(handshakes, etc.)

Milo, this is Barry Linder, who's
visiting from Hollywood.

LINDER is a short, tan man of 50.

LINDER

I hate being the Hollywood guy. It's
so limiting. Meet my friend, Ricky.

RICKY is 25-years-old; he looks like a Polo model.

RICKY

Hi, guys.

GARY

Barry's studio's gonna help fill the
Skywire pipeline, thought you guys
should meet.

MILO

(his mind elsewhere)

Cool.

ANGLE: the orchestra, playing.

ANGLE: a group of SOCIETY TYPES chatting.

SOCIETY WOMAN

He's a sweetheart. He gave 10,000
PC's to the Library Association.

SOCIETY MAN

All 10,000 of which will be signed
onto his browser, no doubt.

SOCIETY WOMAN

And so what?!

ANOTHER MAN

Wait'll all the books are on-line.

SOCIETY WOMAN

And so what?

Ricky.
ANGLE: Milo, Alice, Gary, Barry Linder, Clarissa,
Milo looks utterly preoccupied...

LINDER

The merchandising implications are epic. A kid's watching the movie, he points and clicks at the laser blaster -- before the reel's even over he's ordered the toy.

ALICE

But, I mean -- Devil's Advocate -- won't that influence the content? Won't the artists complain? The directors or writers or whoever?

LINDER

Artists? Darling, the only art left in America is business. You're in Picasso's house!

hasn't
Gary smiles as everyone toasts him, except Milo; he
heard any of it.

MILO

Where's the bathroom?

LINDER

The irreverence!

Laughter.

chatting
away
TRACK MILO as he wends his way through laughing,
Guests, dread and determination on his face. He moves
from us, enters the

ENTRANCE HALL

rooms.
speaks to the Houseman who guards the residential

HOUSEMAN

You'll have to use one over there.

He indicates an area on Milo's side of the door.

MILO

There's like eight women waiting in

line. They take forever.
(winces: painful
bladder)
Please?

HOUSEMAN

Right here.

Houseman He points to a door immediately behind him. As the
watches, Milo goes into the

BATHROOM

open He stands there a moment, breathes deeply. He cracks
Milo the door. The Houseman is turning away another Guest;
makes his move.

DEN-LIKE ROOM - CONTINUOUS

the far Looking over his shoulder, Milo hurries to a door at
inevitably end of the room, silently cursing the Mondrian that
appears.

bathroom The Houseman looks over his shoulder, sees the closed
door, assumes Milo's still inside.

INT. PARTY ROOM - CONTINUOUS

digital Gary chats with his guests. Alice looks up at the
art, now a Bosch again.

INT. GARY'S HOUSE - VARIOUS ROOMS - CONTINUOUS

sees Milo walks fast. As he passes from one room to next, he
a Mondrian: he's been in this room. All the austere,
tastefully decorated rooms are blending together.

turns. He stands in the center of the room making quarter

perfectly- Through each of four (open) doorways he sees a
rich, appointed "den," the ultimate expression of bland,
professionally-decorated taste.

He's lost.

He starts into one room -- backs up -- goes into another.

INT. ENTRANCE HALL - CONTINUOUS

The Houseman looks over his shoulder again. He sees the Mondrian and, in the room beyond that, another Mondrian.

He moves to the bathroom door, knocks on it. Opens it. He pulls a sleek walkie-talkie from his jacket.

INT. ANOTHER DEN - CONTINUOUS

Milo, still lost, is getting frantic. He doubles back, cuts toward another wing of the house. Through an open doorway he sees:

A young, chillingly calm NANNY, watching him. The Baby fusses in her arms. Milo smiles, keeps moving.

INT. GARY'S HOUSE - A DEN - CONTINUOUS

A Second Houseman follows the trail of Mondrians. He sees Mondrians in two different directions. He hesitates, picks a direction, keeps moving.

INT. PARTY ROOM - CONTINUOUS

The first Houseman moves through the Guests, toward Gary.

INT. GARY'S WORKROOM - CONTINUOUS

Milo has finally made it. Sitting at Gary's work station, he slips a CD-ROM into the PC. It floods with text. The music echoes from far off. The entire wall behind him is filled with a Mondrian.

INT. DINING ROOM - CONTINUOUS

He As Linder chats, the first Houseman sidles up to Gary, whispers in his ear. We see Gary smile, excuse himself. and Alice share a look as he moves off.

through We go with Gary. His smiles fades instantly. He pushes
"do;" he Guests, who thank him for hosting such a brilliant
hardly hears them.

INT. GARY'S WORKROOM - NIGHT

the PC Milo writes frantically on his tiny pad, copying from
screen:

LONGITUDE - 77 Degrees 03 Minutes 58 Seconds East

LATITUDE - 38 Degrees 55 Minutes 14 Seconds South

ALTITUDE - 426 MILES

next He flips the page, begins entering the fixes for the
satellite. Thinking he's heard something, he looks up.
Nobody's there.

INT. ANOTHER DEN - CONTINUOUS

confused by The Second Houseman turns in several directions,
runs the trail of Mondrians. Passing into the next room, he
different into a Third Houseman, also confused. Each follows a
Mondrian, in a different room.

INT. GARY'S HOUSE - A DEN - CONTINUOUS

He Unlike the Housemen, Gary doesn't follow the paintings.
moves swiftly, seems to know where Milo is.

GARY'S WORKROOM - CONTINUOUS

Milo still working...

PARTY ROOM - CONTINUOUS

Her Alice looks up at the digital painting: still a Bosch.
face sets grimly.

INT. GARY'S WORKROOM - CONTINUOUS

doesn't Milo clicks, closing the window. Concentrating, he
drains see what we see on the wall behind him: the Mondrian
triptych. away... And the wall fills up with the hellish Bosch

After a moment, Milo senses something.

Milo's. Gary stands in the doorway. Watching him. Milo doesn't
breathe. Gary crosses the room, eyes locked with

filled Gary comes behind Milo. He reads the screen. It's
with text, whatever Milo loaded in when he sat down.

GARY

(reading the screen)

"Dear Lisa. I've enjoyed working
with you. I'd be lying if I didn't
say I find you attractive. But in my
heart I know that Alice..."

(he looks up)

You left my party to send E-mail?

MILO

I couldn't do it at work cause of
security or at home for -- obvious
reasons.

music Gary stares at Milo. He looks skeptical. The party
floats in from afar as the moment stretches.

GARY

You could've handwritten it.

MILO

I'm not much good at handwriting. Or
parties.

GARY

Oh, that's right. You're "clueless."

This hangs there.

MILO

Gary, I'm sorry if I was rude --

The Second Houseman sticks his head in.

HOUSEMAN

Everything OK, Mr. Boyd?

GARY

No problem.

(when he's gone)

Is there?

MILO

Gary, I --

GARY

You see what's hanging on the wall?

He looks over. Milo looks over. Among the framed commendations, awards, degrees we see Milo's childhood program, written on Outpost 1.0. Gary has had it

framed.

Milo absorbs it. Even now, he feels something for Gary.

GARY

I hope you know what you mean to me.
Not just because of what you're doing.
Because of who you are.

MILO

I do know, Gary. I feel the same way. I thought I was coming here for a job. But it's meant a lot more.

Milo smiles almost tenderly. He doesn't know if Gary buys it. Perhaps if he could see Gary's eyes. But they're obscured by Bosch's writhing bodies, reflected on his eyeglasses.

Gary moves away from Milo, he stands over the table with the art books, vaguely looks through one.

GARY

When will you have a Beta version?

carefully. Milo wonders: does he know? He picks his words

MILO

I'm pretty close. But when I wrote the last contact switches, it wiped out a piece of the content filer. You know what it's like, writing software.

GARY

I do know. You focus on the big problem. But somewhere down the chain, something breaks down. Something gets destroyed. At first it's upsetting. You feel you've lost control.

Milo. Gary puts down the book. Something in his tone draws

GARY

So you have to remind yourself: it's just the process. Something's always lost along the way to anything worthwhile. Some little bug, some glitch. 'Can't get bogged down in that, you're doing something other people could never do. They lack the imagination, the brain, the nerve. Let them fret about every unforeseen consequence. You have to solve the problem. That's who you are.

a Is this a confession? A plea for understanding? Or just pep-talk to keep Milo focused on Skywire?

EXT./INT DRIVEWAY/MILO'S CAR - LATER

and In the car, Milo and Alice pull away from the lights limos in icy silence. Several beats.

ALICE

Are you gonna tell me where you went?

MILO

I went to see the Skywire model in Gary's office. You know. Just to hold it again.

He looks at her. She stares ahead, out the windshield.

ALICE

Are you having an affair, Milo?

Alice. He'd better have his story straight with Gary and

MILO

No. No. I sent an E-mail to somebody, just now. To tell her how I feel about you.

(looks at her)

You know I'm clueless, without you. You know I --

ALICE

(fighting tears)

Just shut up?

them? Or is she faking it? Has he lost the trust of all of them? He's afraid, now.

EXT. INT. DAY CARE - DAY

Move in on the building, past Kids playing in the yard.

INT. DAY CARE - COMPUTER ROOM - DAY

fingerprint We hear the children's shouts OS. Short, with a kit, is dusting the keyboards. Len stands over him.

LEN

Get the backslash, the colon, keys kids don't use but geeks do.

(looking around, perplexed)

What would Milo want in here, anyway?

SHROT

They know. 'Just they don't trust me with it. So we'll get the evidence, first, ask questions later.

EXT. LIBRARY PARK - EVENING

Lisa. By the balustrade, in the dimness, Milo stands with

LISA

Does he know you know?

MILO

He suspects I know something. I think he was sort of -- explaining himself to me, in case I do.

(he breathes)

We have to go in tonight. I'm two hours from a Beta version.

(knows she won't like it)

But I've gotta go home for an hour.

LISA

Why?!

MILO

She called to apologize. I said I was pulling an all-nighter. She said then come home just to say Hi. Which I always do when we fight, it's suspicious if I don't.

LISA

Please don't go.

MILO

At this point the worst thing I could do is anything out of the ordinary.

She looks at him, worried, then takes a disk out of her backpack.

LISA

Here's the interface.

He takes it. They kiss. She watches him go, worried.

EXT./INT. MILO'S HOUSE - NIGHT

As Milo comes up the path, he sees Alice in the kitchen.

He opens the front door, steps in. She comes from the kitchen in an apron, wiping her hands. The apron is spattered, her hair is askew.

ALICE

I'm a mess! I got this Hunan cookbook, since we're always afraid for you to

eat in Chinese restaurants. I've
been mincing things into teeny-tiny
pieces all afternoon.

Or He smiles to hide his terror. Is she killing him now?
just testing his reaction? Or is it a sincere overture?

MILO

Great!

ALICE

Look at me! I'm gonna change.

When she turns away, we see the fear on his face.

INT. THE BEDROOM - A MOMENT LATER

Alice pulls into a dress.

IN THE KITCHEN - CONTINUOUS

a
too Milo, at the stove, sniffs at the food that simmers in
wok. He grabs a a spoon, examines it; but it's minced
fine to discern one ingredient from another.

BEDROOM

Alice pulls her hair back with a ribbon...

KITCHEN

label Milo churns the garbage in the wastebasket, reads the
on a jar, the label on a can...

BEDROOM

Alice applies blush-on.

KITCHEN

Milo goes through the spice cabinet...

LIVING ROOM - A MOMENT LATER

Milo paces. He stops when she comes from the bedroom.

MILO

(he smiles)

You look beautiful.

ALICE

Yeah? Give me a goodbye kiss.

MILO

...What?

ALICE

I know you. You're gonna run back to work right after dinner. I want my kiss now.

or... Either she's the most cold-blooded woman in the world,

as if He takes her in his arms, kisses her long and hard --
pretends his life depended on it. When he releases her, she
to swoon. She backs toward the kitchen.

ALICE

Be right back.

KITCHEN - A MOMENT LATER

big Camera is positioned on the counter, just behind the
on bowl as Alice spoons the food into it... She sprinkles
some final ingredient, also minced.

DINING ROOM - CONTINUOUS

Milo's fingers drum the table top...

KITCHEN - CONTINUOUS

Alice picks up the dish. We don't see her face.

ON THE DISH - MOVING - CONTINUOUS (ALICE'S POV)

the We hold the dish out in front of us. The food shines in
to light, a poisonous yellow gleam. We move from kitchen
dining room, slowly, deliberately...

smile. Milo comes into view beyond the dish, wearing a forced

Alice We come all the way to the table with the dish, where
sets it down.

his She sits. Milo, still vamping, pours wine. He picks up
fork. Stares at it.

ALICE

Milo?

His mind churns furiously.

ALICE

Milo?

MILO

Don't we have any chopsticks?

ALICE

Oh, right. Hold on.

the When she's gone, he flips his left arm over and drags
those tines of his fork against it, making score-marks, like
used by allergists to test for sensitivity.

stares He dabs the sauce onto the tracks, wipes it clean. He
at it.

INT. KITCHEN DRAWER - CONTINUOUS

graters, Alice roots through ladles, bottle openers, cheese
pairs spatulas. At the bottom of the drawer, she finds two
of take-out chopsticks, wrapped in white paper.

INT. DINING ROOM - CONTINUOUS

yet. Milo looks from his watch to his arm -- no reaction

MILO

(under his breath)
One more minute...

But here's Alice. She slips into her seat.

ALICE

Here we go.

MILO

Great.

He unwraps the chopsticks rather slowly.

MILO

...wanna savor this.

ALICE

It's gonna get cold.

MILO

Right. Wait. A toast.

ALICE

You're just afraid to eat it.

She smiles, picks up her glass.

MILO

To the artist.

They toast. She sips her wine. He sips his. He wants desperately to glance at his inner arm once more. But

she's

watching him, waiting for him to eat.

He picks up the chopsticks, gathers up a tiny bite. She watches keenly. He brings the food to his mouth, passes

it

between his lips, swallows.

He closes his eyes, ostensibly to savor the food, in fact bracing for a paroxysm.

fact

She watches him expectantly -- either for his verdict on the food, or for the first fatal spasm.

on the

MILO

(his voice cracks)

It's great. It's great.

She grins. She takes a bite. The moment she looks away, he turns over his arm to get a look, face full of fear.

he

The tracks are still flat, there's no redness. He

shovels a

another large bite into his mouth, ecstatic to be alive. Then
bite, greedy with life.

INT. COMPUTER SECURITY OFFICE - NIGHT

we Shrot and Len are in a high-tech office. On a monitor,
see a blown-up image of a fingerprint taken from Milo's
keyboard; Milo's name is printed under it.

thousands In a second window, other fingerprints flash by:
of prints lifted off keyboards in the Day Care.
Shrot waits for a match to click in.

INT. MILO'S OFFICE - NIGHT

Till Milo scrolls his Skywire code, concentrating intensely.
He he feels some stickiness on his thumb and forefinger.
rubs them together, peers at his keys.

a Dolly-zoom in on a trace of fingerprint powder.
it Fear seizes Milo. He ejects his the Skywire CD -- it is
bright silver color, with a Skywire logo on it -- slips
in an equally distinct silver (CD) jewel-case.

INT. BLDG. 20 HALLWAY - MOMENT LATER

bumps Milo smiles at Desi as he moves up the hall. He almost
into Gary's Secretary.

SECRETARY

Milo, hi! How was the party?

MILO

Great! Great! Thanks for asking!

hall. He continues up the hall. He ducks into the service

INT. COMPUTER SECURITY OFFICE - CONTINUOUS

Shrot watches as

window
unison,

The computer produces an alarm-like buzzing. The second
locks onto the matching print. The prints flash in
garishly confirming the match.

INT. TUNNEL/STAIRWELL - CONTINUOUS

Day

Milo races along the tunnel that leads from #20 to the
Care...

INT. COMPUTER SECURITY OFFICE - CONTINUOUS

Shrot punches a number on the phone.

LEN

You calling Phil and Randy?

SHROT

I'm calling Gary.

INT. STAIRWELL/DAY CARE BACKROOM - CONTINUOUS

enters

Milo climbs the stairs, fumbles with the swipecard,
the Day Care.

INT. COMPUTER SECURITY OFFICE - CONTINUOUS

called-
almost

Len is at the console. On a security monitor, he has
up video from a moment ago: Milo hurrying up the hall,
running into Gary's Secretary.

phone.

Shrot has an eye on the video as he speaks on the

SHROT

He's left his office, we think he's
gone back to the Day Care for some
reason. Can you tell me why, Gary?

(he listens)

Whatever you say.

(hangs up angrily)

Wants to consult with Phil. Was it
Phil's idea to run the fingerprints?

Shrot straps on his service revolver as he heads out.

SHROT

Come with me.

LEN

(trying to catch up)
Where we going?

INT. DAY CARE - COMPUTER ROOM - CONTINUOUS

Milo is under the table, detaching one of the the black plastic data towers that contain the "primers," stored surveillance material, etc.

INT. PHIL'S OFFICE - CONTINUOUS

the Phil hangs up the phone. He turns to Randy, who is with two men: the blond GUNTHER, the pale-eyed RIMAN.

PHIL

He's in the Day Care.

INT. DAY CARE - CONTINUOUS

Milo carefully detaches a second data tower.

EXT. BLDG. 20 - CONTINUOUS

Care Shrot and Len hurry out of the building, toward the Day across the quad. Len is ill-at-ease:

LEN

Bob, I'm a programmer, not a cop.

In his haste, Shrot doesn't even hear him.

INT. BUILDING 20 HALLWAY - CONTINUOUS

en Gunther, Riman & Randy head down the service hallway, route to the bomb shelter stairs.

INT. DAY CARE - CONTINUOUS

the Milo, lugging one bulky black data tower under each arm (wondering if he should just ditch one) gets as far as main, colorfully-carpeted room --

Shrot is there, gun drawn. Len stands just behind.

SHROT

What are you doing?

MILO

You're better off not knowing.

Shrot thinks he's being mocked, as usual.

SHROT

What're you doing?!

Milo sets down one of the towers.

MILO

They're surveilling programmers from in here. They steal their code. Sometimes -- I know this sounds insane -- sometimes they kill one.

Shrot looks skeptical.

MILO

They let me break into 21. 'Cause there's nothing in there. You know they've been keeping things from you. 'Getting in the way when you try t'do your job. That's why you never told 'em your suspicions about me. Right?

Shrot doesn't deny it.

MILO

If you had I'd be dead now.

Milo's sincerity is striking. Shrot cogitates.

MILO

You've been following your gut all along. Please don't stop now?

INT. STAIRWELL - CONTINUOUS

Gunther, Riman and Randy climb the metal stairs, turn
at a landing, climb some more.

When they get to the next landing, Riman opens the
door.

They enter

THE DAY CARE - BACK ROOM

forward

Hearing voices inside, Gunther draws a gun; they move stealthfully. They enter the

COMPUTER ROOM - CONTINUOUS

RANDY

What's going on here?

Randy sees: Shrot and Len.

SHROT

Who're these guys?

RANDY

Where is he?

SHROT

We're too late. Take a look.

have

He shines his light under the table, where the towers been detached.

SHROT

What's in here worth taking, anyway?

EXT. QUAD - CONTINUOUS

data

Milo hurries away from the Day Care. He has just one tower, now, so he can move faster.

INT. DAY CARE COMPUTER ROOM - CONTINUOUS

Randy starts to push past Shrot --

RANDY

He must be out there still --

tower

He gets to the front room, where the jettisoned data still sits (but he doesn't see it).

SHROT

(calling after)

Forget about it. His car's not in the lot, he's gone!

Shrot watches anxiously to see if he's stopped Randy.

EXT. OUTPOST - PARKING LOT - NIGHT

tower.
Milo moves low among the high-priced cars, lugging the

He gets to his Deux Chevaux, opens the trunk --

VOICE

Hey!

Milo turns. It's Desi, again.

DESI

Wanna get a cheeseburger or something?

MILO

Maybe another time.

trunk,
As calmly as possible, he stows the tower, slams the
gets in the car.

INT. DAY CARE - COMPUTER ROOM - CONTINUOUS

Randy hangs up the phone.

RANDY

(to Shrot & Len)

Fellas, I'm gonna have to ask you to
leave here now.

SHROT

Wait a second. I'm the one who found
out he was mucking around in here in
the first place.

RANDY

We're all grateful for that. Really.
Go out the way you came in?

room.
Reluctantly, Shrot & Len head out toward the front

INT./EXT MILO'S CAR/HIGHWAY - NIGHT

his
Milo is on the phone, he drives as fast as one can in
car.

MILO

Meet me at the other location.

LISA (V.O.)

Tell me you're not calling on your

car phone?!

INT. DAY CARE - COMPUTER ROOM - CONTINUOUS

Randy, Riman & Gunther have turned the Day Care into a surveillance post. They hear Milo & Lisa's conversation speakers.

MILO (V.O.)

They know, I had no choice. Get out of the house now! Do you have a laptop?

INT. LISA'S HOUSE - CONTINUOUS

LISA (ON THE PHONE)

It's three years old, it --

INT. MILO'S CAR - CONTINUOUS

MILO (ON THE PHONE)

Bring it to the other location.

LISA

But you said the other --

He rings off. He reads something off a business card.

INT. LISA'S HOUSE - CONTINUOUS

Scrambling, Lisa grabs her old laptop, finds her keys.

INT. GARY'S HOUSE - GARY'S WORKROOM - CONTINUOUS

Phil's on the phone.

PHIL

Yeah, alright.

(hangs up, briefs
Gary)

He's off campus, he's taken some surveillance data with him.

Gary's eyes narrow.

PHIL

She's bringing her laptop, it's wired. Second she boots up, we're on 'em.

EXT./INT. BUILDING/MILO'S CAR - RURAL ROAD - NIGHT

on

a
him.) Milo reads the address off the business card, which has
satellite dish as its logo. (He holds it in front of

satellite When he brings down the card, it reveals a real-life
dish through the windshield.

read a As the car pulls up by a low cinderblock building, we
sign that says KNQR - PUBLIC ACCESS.

INT. KNQR - RECEPTION AREA - CONTINUOUS

floor,
blow- Milo rushes in, lugging the tower. There's a linoleum
desk framed one-sheets for tacky public access shows (Yoga,
dried Evangelist, Nude Talk Show). Behind the reception
sits a beefy RENT-A-GUARD with an earring.

RENT-A-GUARD

Help you?

MILO

Brian here? Brian Bissel?

RENT-A-GUARD

(picks up the phone)

Who wants to see him?

INT./EXT. LISA'S CAR/HIGHWAY - NIGHT

sure Lisa drives fast, checking her rear-view-mirror to make
her she's not being followed. Pan to the seat next to her:
laptop lies on the passenger seat.

INT. DAY CARE COMPUTER ROOM - CONTINUOUS

coordinates A monitor shows a green interface with yellow
at the (like an air traffic controllers' screen). Randy sits
keyboard in front of it, phone cradled on shoulder.

RANDY

(into the phone)

Nothing. They haven't booted-up yet.

INT. KNQR - CONTINUOUS

Milo speaks to Brian.

MILO

This is the biggest Beta demo in like the history of software. You'd be my partner.

BRIAN

You can't pre-empt Yoga, that's our biggest show.

MILO

Brian! You wanna be a big deal, don't you? That's your dream in life.

Outpost
Brian is examining the data tower. He touches the logo branded into it, rather reverently.
Lisa comes in, laptop slung over her arm.

BRIAN

Will I get to work for Outpost?

MILO

No. But you can write your own ticket in the Valley after this. We're gonna bring down Outpost.

BRIAN

What?

MILO

What'd they ever do for you?

Brian's thinking it over. He shrugs.

BRIAN

Okay.

MILO

Great. Great! We need to drag a lot of heavy stuff in front of the door --

BRIAN

What?!

MILO

(to the Rent-a-Guard)

Wanna be a part of history?

RENT-A-GUARD

Not really.

MILO

(digging in his pocket)

Well -- would you like to pick up an extra -- 232 dollars?

INT. GARY'S HOUSE - CONTINUOUS

Gary is pacing...

PHIL

(on the phone)

Nothing yet, Gary...

INT. KNQR - RECEPTION AREA - CONTINUOUS

door,
garbage
The Rent-a-Guard drags a file cabinet in front of the
where he has already dragged the couch, some chairs, a
can, two lamps...

INT. SATELLITE ROOM (UPSTAIRS) - KNQR - CONTINUOUS

on:
leathery
Brian
data
has a
on.
Three TV's of various sizes and wood veneers are turned
one to NBC ("ER") one to CBS ("48 Hours") one to ABC
(toothpaste commercial). On an in-house monitor a
Woman in a leotard does yoga.
Lisa is cabling her laptop into the station's computer.
boots it up: it runs the satellite. Milo cables the
tower into the laptop.
Cables go in every which direction: the whole set-up
distinctly gerry-rigged look.
Go tight on the laptop power switch. Lisa toggles it

INT. DAY CARE COMPUTE ROOM - NIGHT

a
The yellow coordinates start blinking on. Randy sits at

console.

RANDY

(into the phone)
We've got a fix on 'em.
(typing)
218 North Jericho Road.

types
Gunther and Riman grab holstered guns, race out. Randy
some more, speaks into the phone:

RANDY

Public access TV station. KNQR.

INT. GARY'S HOUSE - CONTINUOUS

Phil hangs up, blows a sigh of relief.

PHIL

He's taken it to the public access
station.

plow
Phil sags gratefully into a chair... only to see Gary
past him. At his workstation Gary types, mutters:

GARY

That's what he was doing in here.

background,
The Bosch wall screen fills up with a dark blue
longitude and latitude lines...

PHIL

Gary?

Gary throws a printed spiral notebook at him.

GARY

Help me change the Skywire settings.
Add five degrees to each satellite
coordinate.

PHIL

Gary, don't worry, we --

GARY

Just do what I'm asking!

Gary hits a switch. A wood panel slides into the wall,
revealing a bank of four TV's.

INT. CAR/HIGHWAY - CONTINUOUS

Gunther and Riman speed toward the station.

INT. SATELLITE ROOM - WNQR - CONTINUOUS

video

Milo slips his disk in the laptop. Lisa cables the tower to the laptop.

BRIAN

You're interfaced with our dish.

MILO

(to Lisa)

Gimme the coordinates?

Lisa reads from Milo's little pad.

LISA

Longitude 77 degrees, 03 minutes, 58 seconds East.

Milo types on the laptop.

LISA

Latitude 38 degrees, 55 minutes, 14 seconds South.

INT. GARY'S WORKROOM - CONTINUOUS

Phil reads to Gary as he types.

PHIL

19 seconds South. Altitude 431 Miles.

EXT. SPACE - NIGHT

orbits

left.

We see the Earth far below. The Skywire Satellite majestically into frame, shifts five degrees to the

collective

INT. SATELLITE ROOM - KNQR - CONTINUOUS

Milo hits enter. Milo, Lisa, Brian, shift their gaze to the three funky TV sets.

ABC,

"ER" plays, uninterrupted, Dan Rather, Diane Sawyer on

chaotic
frantic

the Yoga lady, the audio of all four blending in a low melange that adds to the tension (particularly the medical emergency on "ER").

BRIAN

Is it your software?

MILO

Is it your dish?

LISA

Maybe it's the satellite.

MILO

(he thinks)

Let's try #2.

INT. GARY'S WORKROOM - CONTINUOUS

GARY

Okay, #2.

PHIL

Longitude 48 degrees 06 minutes --

EXT. KNQR - CONTINUOUS

Gunther and Riman squeal into the station parking lot.

INT. SATELLITE ROOM - CONTINUOUS

Milo is

Lisa looks out the window to the parking lot, below.
typing in coordinates.

LISA

They're already here. My laptop must be wired!

BRIAN

(anxiously)

Milo?

MILO

(typing)

We're there.

Milo hits enter.

INT. GARY'S WORKROOM - CONTINUOUS

Gary hits enter.

EXT. SPACE CONTINUOUS

Earth,

A second Skywire satellite shifts regally away from the
as if shunning the signal.

INT. SATELLITE ROOM KNQR - CONTINUOUS

Milo, Lisa, Brian watch the TV's. "ER" et al.

MILO

Damn!

EXT./INT. KNQR - ENTRANCE - CONTINUOUS

A-Cop

Gunther and Riman tear through the barricade the Rent-
has erected with ruthless precision.

INT. SATELLITE ROOM - CONTINUOUS

coordinates --

Milo cogitates while Lisa reviews the satellite

LISA

(to Brian)

You checked your connections?

BRIAN

(to Milo)

Yes! Should you reboot?

which

Milo is scrolling the software, trying to figure out
of a 1,000 possible glitches is getting in the way.

MILO

...He knows.

LISA

What?

MILO

He's been altering the coordinates
since we logged on. He's a step ahead.
Let's jump to #12.

INT. GARY'S WORKROOM - CONTINUOUS

PHIL

Ready for number three?

GARY

Let's go.

PHIL

Longitude 109 --

GARY

Wait... He knows.

PHIL

What?

GARY

'Knows I'm altering the coordinates.
Let's jump to #12.

PHIL

Gary?

GARY

Just do it.

INT. KNQR - UPSTAIRS HALLWAY - CONTINUOUS

front of The Rent-A-Guard drags furniture, props, lights, in
the entrance to the satellite room.

INT. ENTRANCE - KNQR - CONTINUOUS

barricade. Gunther and Riman have created an opening in the
Guard They step through it. They hear the racket the Rent-a-
is making upstairs. They head that way.

INT. STAIRWAY/UPSTAIRS HALLWAY - CONTINUOUS

ascend, The Rent-A-Guard is holding a lightstand as they
guns drawn.

GUNTHER

Step aside. We won't hurt you.

puts Riman takes the lightstand from him. The Rent-a-Guard
into his hands up, sidles across the hallway as they tear

the barricade.

INT. SATELLITE ROOM - CONTINUOUS

Lisa reads to Milo.

LISA

Latitude 47 degrees.

MILO

Wait a second. He knows I know.

BRIAN

What?!

MILO

He's working backwards, too.

(to Lisa)

Let's do number five?

LISA

Longitude 66.

Milo types.

INT. STAIRWELL - CONTINUOUS

door. Gunther and Riman rip down the barricade, reach the

They whip it open, guns drawn. They see:

An empty supply room. [The barricade was a decoy.]

INT. SATELLITE ROOM - CONTINUOUS

tries to The Rent-A-Guard has joined Milo et al in here. He
yet slide a heavy shelf in front of the door, but it's not
in place. Lisa has dialed 911. She's scared.

LISA

Come now. They've got guns!

OS, we can hear Gunther and Riman pounding at the door.

GUNTHER (O.S.)

Open the door, Milo!

BRIAN

(to Milo)

You there yet?

MILO

(typing)

One more second.

enter,
stand.

He hits enter. The door is kicked open. Gunther & Riman
Gunther with a gun, Riman still carrying the light

looks

He immediately bashes the KNQR computer with it. Lisa
devastated.

BRIAN

Hey, hey, relax, relax!

never

He holds up the computer cable, to show Riman it was
plugged in, anyway.

LISA

Oh my God.

BRIAN

(to Gunther)

Should I call Phil? Or do you?

at

Gunther knits his brow. He notices Milo: still staring
the TV screens.

BRIAN

Milo? Wake up. Our regular programming
will not be preempted tonight.

by

Milo's gaze stays fixed to the screens. Riman grabs him
the shirt. But Gunther's concerned by Milo's behavior:

GUNTHER

(staring at Milo)

Wait.

begins

(lightning

As Milo watches the screens, a pixilated, ghostly image
to appear on all of them: the animated Skywire logo
strike, etc.).

It's

Brian lurches across to the laptop, ejects the CD-ROM.

beige-colored, says Outpost Word.

BRIAN

...When did you know?

MILO

(still watching the
screens)

You should've called a few times to
bug me about your job prospects.

LISA

Milo? Who's got Skywire?

INT. GARY'S WORKROOM - CONTINUOUS

stronger Gary and Phil watch as the Skywire logo gets steadily
on Gary's TV's. Phil is confounded:

PHIL

If Milo didn't launch Skywire, who
did?

We hear a low steady hum.

CUT TO:

even A CABLE plugged into a dusty wall-port that doesn't
to have a plate on it. Panning along the cable, we widen
show:

INT. UNFINISHED STUDIO (#21) - CONTINUOUS

generator, In dim construction light, not far from the Sears
is Len sits on the concrete floor. The second data tower
lies by patched into a laptop. The distinct silver jewelcase
the CD-rom drive. Shrot paces:

SHROT

Now what are we doing? I don't get
any of this shit!

LEN

I launched Skywire. Just pray the
last set of coordinates Milo sent me

connected us to Gary's satellite.

CUT TO:

FOUR TV SETS

Each shows the standard Outpost desktop: Outpost logo, fonts, colors. [This is the all-purpose interface Lisa created for Obituaries to Milo.] A window at the top shows a succession of "Programmer Dies in Highway Crash;" "Programmer Among Cult Suicides;" "Programmer Victim of Racial Killing," etc.) The obituaries -- eight of them -- fade up and down in a continuous cycle.

Meantime:

Lower on the screen, the material from the day-care data tower appears, following the same succession we saw when Milo brought up Teddy's data, i.e., footage of a young Programmer at college, surveillance footage of him typing away (from behind), medical records that describe his vulnerability or a crime primer that describes his scenario. Between the obits and the primers, cause and effect is (eventually) established.

The crowning note is the audio, Gary in VOICE OVER, gleaned (by Lisa) from the audio version of his own book:

GARY'S VOICE OVER

Most of us who write software achieve our greatest work before age 30. As I grow older I know how important it is to access fertile young minds!

REVERSE ON

Gary watching.

INT. KNQR - SATELLITE ROOM - CONTINUOUS

broadcast,
We hear sirens grow near. Gunther watches the
still gripping his gun.

RIMAN

(to Gunther)

You know the scenario for this.

wonders
This sounds ominous. Lisa wonders what it means. Milo
wonders
what it means. He swallows hard.

MILO

'Last thing you wanna do is hurt us
now.

(not at all sure)

Right?

GUNTHER

(to Brian)

Who's seeing this?

BRIAN

(with dread)

Who isn't?

CUT TO:

A MONTAGE

footage,
computer
1. MOVE PAST ROWS & ROWS OF PC's playing surveillance
a crash-scene upload, and an obituary, in a college
lab. Students watch, agog.

GARY'S VOICE OVER

We work hard to stay ahead because
we know any kid working in his garage
can put us out of business.

craned
desktop.
in
clear).
2. TIMES SQUARE - Pedestrians and motorists (with
necks) watch the Jumbo-Tron, now the world's biggest
In one window, college video of a promising Programmer,
the other, footage of a cult suicide. (Sometimes the
Programmer in question is simultaneous with his obit,
sometimes not, but the connection by now becomes

GARY'S VOICE OVER

The first rule of the software business is: those who don't innovate are doomed to die.

Technicians
programming.
over
drinks
On a
a
Vision
STORE,
footage
Outpost
Day
Randy
magnetic

3. The cuts accelerate. In a NETWORK CONTROL ROOM, flip switches, trying to bring back scheduled At the NIKKEI, the Brokers are transfixed by what comes the Big Board. In a VEGAS CASINO Gamblers sip their as they watch it on closed-circuit horserace monitors. STREET CORNER, a Crack Dealer watches on his beeper. At STADIUM, the Stones play but (tilting up) the Diamond behind them plays Milo's broadcast. In an ELECTRONICS a wall of TV's -- 200 of them -- plays grisly primer for Shoppers. A guy takes a shiny wrapped copy of '98 from his basket, returns it to the shelf... In the Care Computer Room, it plays on all the monitors as moves through the room with a big buzzing electro-hoop, which he runs over each tower, wiping out data. Through all the cuts, we hear Gary's narration:

GARY'S VOICE OVER

That's why we work so hard to invent or acquire great new applications. Consumers don't care where new ideas come from, just so long as they're offered at competitive prices. Isn't that what the free market's about? Sure, we like being #1, but it's pressure, too. This business is binary: you're a zero or a one.

INT. JUSTICE DEPT. - WASHINGTON D.C. - CONTINUOUS

A group of Government Lawyers, working late (Chinese takeout,

unbelievable loosened ties) watch with a dawning sense of good luck.

JUSTICE DEPT. LAWYER

'Guess we should wake the Attorney General.

is in TIGHT ON: A PC SCREEN - Teddy Chin's recruitment file one window, the hate crime footage is in another.

GARY'S VOICE OVER

I've been called "aggressive" but to me, that's really a compliment.

REVERSE: SUNNYVALE LOFT - CONTINUOUS

close: it Larry watches with his start-up partners. His eyes hurts to see Teddy, again.

GARY'S VOICE OVER

Look at all the jobs and technologies my "aggression" has created.

INT. LYLE BARTON'S HOUSE - FRONT ROOM - CONTINUOUS

The OPEN on a framed photo of Barton, his Wife and Kids. broadcast plays, OS.

BARTON'S WIFE (O.S.)

Lyle? Phone for you.

the TV She comes in. No Barton. The front door is wide open, is still on.

GARY'S VOICE OVER

We really are a family here at Outpost.

INT. MILO & LISA'S HOUSE - BEDROOM - NIGHT

Move Paintings are gone from the wall, clothes flung around. in on a note pinned to the pillow, as the TV plays.

GARY'S VOICE OVER

I think that's why outsiders sometimes sees us as "cultish" or "secretive."

Milo, It wasn't so bad, really.

XX "Alice"

EXT. OUTPOST CAMPUS - NIGHT

squadcars
High wide shot: sirens scream as unmarked sedans and
squeal into the sanctified parking lot.

GARY'S VOICE OVER

Is loyalty and group spirit somehow
"sinister" nowadays?

INT. GARY'S WORKROOM - CONTINUOUS

Phil has
Open on Gary's TV monitors, then pan into the room.
departed; the Outpost Lawyers have taken his place.

LAWYER

The "murder" stuff is all innuendo:
bad PR, legally null. 'Could probably
be spun as Urban Legend. There is a
case for corporate espionage, but if
you cop a plea, you'll get a slap --

GARY

Cop a plea? I'm confused, Ted. You
think I knew about this?

The Lawyers suppress their opinion.

GARY

I'm running the company, fighting
the DOJ, raising a family. Randy and
Phil obviously overreacted. To this
endless, antitrust witchhunt.

LAWYER

(get real)

The government's gonna offer 'em a
helluva deal to tie you into this.
Whether you knew about it or not.

LAWYER 2

Randy, Phil and whoever else knew
about it.

GARY

That won't be a problem.

INT./EXT. CAR/RURAL ROAD - CONTINUOUS

Gunther & Riman turn off a rural road...

GARY (O.S.)

As for PR, Skywire'll take care of all that.

...onto a tarmac. A private jet sits lit up, waiting.

INT. GARY'S WORKROOM - CONTINUOUS

GARY

The world's seen it now. They know it's gonna dominate the convergence market even beyond how Outpost '98 dominates the desktop.

INT. PRIVATE JET - 35,000 FT. - CONTINUOUS

from
Alice,
gin

Continuous dolly past: Gunther, as he takes a Chivas the Stewardess; Lyle Barton who slips on his headset; sorting through video cassettes; Randy & Phil, playing rummy; Brian, eating a hamburger. Meantime:

GARY (O.S.)

Go after us, you give foreign competitors a shot at the platform that'll hold sway for 30 years: you threaten not just our chip and PC partners like when you came after the browser.

INT. GARY'S WORKROOM - CONTINUOUS

GARY

You threaten TV networks, phone companies, catalog outlets, publishing houses, movie studios, travel agents, airlines, stock brokerages -- you sabotage the whole economy. Talk about undermining innovation!

LAWYER 2

(he's writing on a legal pad)

Easy to spin, old as the hills: What's good for Outpost is good for America.

He hands the pad to Gary.

INT. KNQR - SATELLITE ROOM - CONTINUOUS

Milo watches the screens, anxiously.

MILO

Come on, Bob. Load in the other disk.

INT. GARY'S WORKROOM - CONTINUOUS

Gary is reading from the Lawyer's pad.

GARY

"I had no knowledge of these activities, but I have to ask myself if the competitive environment I encouraged in some small way contributed --"

LAWYER

Gary?

Gary looks up. The Lawyer nods soberly at the TV's.

the
system
Make the

In one window, the Skywire code scrolls slowly past. In other, it says: "Here's the code for the operating that made this broadcast possible. Take it. Use it. new convergence technologies as free as the Web."

HUMAN

Under the windows, these words scroll continuously:

KNOWLEDGE BELONGS TO THE WORLD.

Watching, Gary knits his brow: he looks wounded.

INT. COLLEGE COMPUTER LAB - CONTINUOUS

Students
their

In the lab that began the montage, move past rows of scribbling madly as the code unfolds, or saving it to hard drives.

that

Off-screen, a Student says, "Well, the genie's out of bottle."

SHORT

FADE :

CYBER PUNDIT (OVER BLACK)

The Board ousted Gary Boyd as
Chairman, they're assisting the DOJ
in the breakup of Outpost into
divisions.

FADE IN ON:

TV - PLAYING LARRY KING LIVE

The CYBER PUNDIT chats with LARRY KING.

LARRY KING (ON TV)

That's gotta kill him, right?

CYBER PUNDIT (ON TV)

Outpost was his baby, sure. On the
other hand, we just learned Gary
Boyd owns the Skywire satellites.
Personally.

LARRY KING (ON TV)

Outpost doesn't own em.

We are:

INT. SUNNYVALE LOFT - DAY

Larry Lindholm sits on a couch watching TV. MOVERS are
carrying out computer equipment all around him. He
tries to
ignore them.

CYBER PUNDIT (ON TV)

Conglomerates're lined up to finance
the launch of the remaining
satellites. They'll pay him a huge
premium to get on-line.

LARRY KING

That'd change with a criminal
indictment.

CYBER PUNDIT

There's no hard evidence he knew
about this. Anybody who could
implicate him seems to've vanished.

LARRY KING (ON TV)

Isn't there a stigma? Bankrolling
this guy?

CYBER PUNDIT (ON TV)

Stigma? Larry! 60 billion buys you
some slack in this world.

LARRY KING (ON TV)

And the kid who wrote Skywire --
then gave it away? They're calling
him the digital Robin Hood.

CYBER PUNDIT (ON TV)

Milo. Surprised he's not your guest.

LARRY KING (ON TV)

We tried!

CYBER PUNDIT (ON TV)

You better believe everybody's trying
to sign him up.

As Larry (King) chuckles, Larry (Lindholm) looks up.
Milo and Lisa wear backpacks. As Milo sluffs his off:

MILO

Larry, Lisa.

Larry switches off the TV as he comes to his feet. A
Mover passes by, hauling out a monitor. Larry explains:

LARRY

Your app kind of blew mine out of
the water.

MILO

(he shrugs)

We'll come up with the next big thing.

LARRY

...You wanna work -- here?

MILO

Got out of my other commitment.

Larry hugs Milo. Turns to Lisa:

LARRY

May I?

the

He hugs Lisa, too. A Mover grabs Milo's backpack from
floor.

MILO

Hey, wait!
(when the Mover looks)
Not giving everything away.

The Mover sets it down, moves on.

LARRY

C'mon. Bring your stuff.

from

Milo grabs up his pack, the three of them head away
camera.

LARRY

You guys'll be using Teddy's old
space, is that okay?

MILO

Cool.

BLACK:

FADE TO

THE END