



Martín Balarezo García

# Mortal Genesis

*Screenplay*

Jenny García (a young, beautiful Hispanic FBI agent, who also works undercover as a journalist at The Washington Post), Harry Emborg (a serious FBI agent of German ancestry in his early thirties), and his friend John Jenkins (a smart and funny African-American CIA agent also in his early thirties), join forces to stop a neo-Nazi worldwide organization from taking over the world by releasing a virus that will kill billions.



*Martín Balarezo García was born in Lima, the capital of Peru, on January 8, 1961. He currently resides in Fairfax County, Virginia, in the United States of America.*

*His first book, "Reflexiones trascendentales", was sponsored in 1989 by the National Council of Science and Technology of Peru.*

*In 1991, he was a speaker to the VII Convention of Peruvian Institutions held in Washington, D.C. In 1994, he published his first novel, "Sueños de un ilegal." In 2013, he published his short novel "El racista." In 2015, his novel "El sendero de las guerrillas" won the award for the Best Novel - Adventure or*

*Drama in Spanish at the International Latino Book Awards in the United States. One year later, his book "Relatos sin fronteras de la A a la Z" was ranked second in the Most Inspirational Fiction Book in Spanish category at the International Latino Book Awards.*

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# MORTAL GENESIS

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MORTAL GENESIS



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## Mortal Genesis

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*To all of you who are willing to fight, in silence or loudly,  
the seen or unseen dark forces on Earth.*

## ACKNOWLEDGEMENTS

All my gratitude to my family and friends who always support my crazy or more believable dreams.

To Elsy Bachmann (R.I.P.), my children's mother, and my brothers Fernando and Rodolfo, who in 2002 allowed me to have the time that I needed to write the original version of *Mortal Genesis*, among the captivating scenery of the Appalachian Mountains, in 17 days of intense writing and research.

To Andrea, Giancarlo and Marco, my beloved children, Yesenia Bruckschen, Ana Luisa Gallo, Paola Bravo and Martha Hemingway for their valuable input that allowed me to improve my screenplay.

## AUTHOR'S BIOGRAPHY

Martín Balarezo García was born in Lima, the capital of Peru, on January 8, 1961. He currently resides in Fairfax County, Virginia, in the United States of America.

He started writing his first published book in 1986, celebrating in that way the birth of his first child and only daughter, Andrea. *Reflexiones trascendentales (Transcendental Reflections)* was sponsored in 1989 by the National Council of Science and Technology of Peru, where he presented numerous essays of philosophical, social and scientific content, and more than 300 quotes.

In 1991, he was invited as a speaker to the VII Convention of Peruvian Institutions held in Washington, D.C., with the theme *Causes and effects of currently Peruvian emigration*.

In 1994, he published his first novel, *Sueños de un ilegal (Dreams of an Illegal Alien)*, where he narrates the adventures of a Peruvian writer who decided to emigrate to the USA due to harassment by the terrorist guerrillas of his country.

His short story *Una ventana hacia el gran imperio (A Window into the Great Empire)*, where he recounts the adventures of two siblings who mysteriously encounter an evolved Inca empire, was selected among the best narratives in the contest convened in 1998 by the Institute of Peruvian Culture of Miami.

The original version of his screenplay *Mortal Genesis*, about an international neo-Nazi organization that has developed a virus with intentions to control the world, was selected in 2003 as a quarterfinalist in the prestigious Hollywood contest organized by The Writers Network.

His novel *El sendero de las guerrillas (The Path of the Guerrillas)*, in which he narrates events that go beyond the beginnings of the



bloody subversion of *Sendero Luminoso* (Shining Path) and the MRTA (Revolutionary Movement Tupac Amaru) in Peru, was finalist in the 2009 Novel Award by El Comercio Journal of Peru, with more than 400 contestants. In 2013 it was published, and two years later won the Best Novel – Adventure or Drama in Spanish Award at the International Latino Book Awards in the United States.

In 2013, he published his short novel *El racista* (*The Racist*), which deals with the issue of racism in Peru.

In 2015, he published his book *Relatos sin fronteras de la A a la Z* (*Stories Without Frontiers from A to Z*), where he narrates one hundred, 350-word interesting stories on various topics concerning humanity, each one ending with a profound message that invites the reader to reflect on. In 2016, it was ranked second in the Most Inspirational Fiction Book in Spanish category at the International Latino Book Awards in the United States.

He is currently publishing his quotes on social networks including Facebook, Instagram and Twitter, which are generating a growing interest in his readers and followers.

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## SYNOPSIS

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**Logline:** Two FBI agents and a CIA agent join forces to stop a neo-Nazi worldwide organization from taking over the world by releasing a virus that will kill billions.

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Doctor Hausen, who oversaw the secret development of biological weapons for the Nazis, now under the name of HANS PAUL, manages the Von Braun Institute, a biological research center located on top of a hill in Central Africa. The main objective of the Institute is to find a way to destroy human beings not of the white race. He also supervises the worldwide development of a neo-Nazi organization, whose members are waiting for the new leader, as the Jewish await the coming of the Messiah, and the Christians the coming of Jesus Christ.

Years later, under the leadership of HERMANN HITLER, a biological son of Adolf Hitler, the neo-Nazi organization secretly has millions of members around the world, who hold important positions in enterprises and government. The new *führer* has converted the hill, where the Von Braun Institute is located, into a colossal underground fortress. After the tragic death of Doctor Hans Paul, the Institute is now under the management of ERIC KATZ, Hermann's old friend and loyal follower of his twisted ideals.

At present time, PETER EMBERG, one of the most important leaders of the neo-Nazi organization in the United States of America, kills his stepmother with a strange virus to acquire the multinational enterprises that his late father established. HARRY EMBERG, Peter's half brother, is a Federal Bureau of Investigation agent who suspects that there is something obscure behind the horrible death of his mother. Harry, along with his love interest JENNY GARCÍA, also an FBI agent who works undercover as a journalist at The Washington Post, and his friend JOHN JENKINS, an agent of the Central Intelligence Agency, discover the horrifying conspiracy of the neo-Nazi organization, which assured that they

have developed a virus capable of destroying human beings not of the white race.

Hermann Hitler decides to launch seven missiles with the fearsome virus into the atmosphere. He has chosen June 6, the anniversary of the attack on Normandy during WWII, as the day to get revenge for his father's defeat. To uncover this conspiracy, Jenny García takes advantage of her position as a journalist to enter the Von Braun Institute. Unfortunately, they discover her transmitting revealing information and detain her in the huge bunker.

The PRESIDENT of the United States orders the destruction of the sinister African hill, but at the same time allows the forming of a rescue mission for Jenny García. Harry Emberg and John Jenkins go in the mission to rescue her. After finding Jenny, they unfortunately have problems escaping.

A spectacular military action is taking place. The American forces attack the hill to rescue Harry, John, Jenny and other civilians. During the confusion, GAMBO, a mysterious white ape that Jenny met while in captivity, which has the capability to destroy any virus or bacteria that attack it, kills Eric Katz. The steps taken by Hermann Hitler made it impossible for the three friends to leave on time to be evacuated, but they find the way to escape just before the hill is destroyed. The bombs destroy the hill seconds before the missiles loaded with the mortal virus are launched. A huge tongue of fire destroys the helicopter in which Hermann Hitler wanted to escape. The new *führer* and the mortal virus have disappeared forever.

Peter Emberg is arrested. Harry and Jenny have strengthened their love. John is recovering from the wounds he suffered during the mission. All human beings around the world are given the opportunity to continue living.

## GLOSSARY OF SCREENWRITING TERMS

**AERIAL SHOT:**

An aerial shot be taken from a plane or helicopter.

**EXT.:**

Exterior. Scene will be outdoors.

**FADE IN:**

Gradual transition from complete blackness to scene.

**FADE OUT:**

Gradual transition from scene to complete blackness.

**INT.:**

Interior. Scene will be indoors.

**OS:**

Off-Screen. Voice to come from somewhere unseen.

**POV:**

Point of View. The camera replaces the eyes of a character.

**VO:**

Voice Over. An off-camera voice is used to deliver commentary.

*«The cult of personality is a cult of darkness that needs  
no demon to feed its monstrosity.»*

*Martín Balarezo García*

# **MORTAL GENESIS**

The Screenplay

**PART ONE**  
The Discoveries



**FADE IN:**

**INT. BERLIN—FÜHRERBUNKER—BELOW THE CHANCELLERY—  
DAY**

SUPERIMPOSED ON THE SCREEN: BERLIN, APRIL 30, 1945 –  
2:45 P.M.

ADOLF HITLER, serious but not desperate, is being followed by DR. RUDOLF HAUSEN, who oversaw the secret development of biological warfare and is extremely loyal to the ideology of his leader. He's a very young genius scientist, tall, with fair eyes and hair, and dressed impeccably. They walk through the Conference Area in the headquarters.

Even though they're 50 feet underground, the UPROAR OF THE ARTILLERY of the Soviet forces can be heard as it grows closer to the Chancellery.

**INT. FÜHRERBUNKER—HITLER AND EVA BRAUN'S BEDROOM—  
DAY**

Adolf Hitler goes directly to where EVA BRAUN is standing, while Dr. Hausen stays at the door. Eva Braun's dirty blonde hair, loosely waved, is well combed and not quite reaching her shoulders; her face is anguished, she's on the verge of crying. Next to her there is a beautiful COMPANION in her twenties, blonde, blue-eyed, and dressed in white. She hands a white handkerchief to Eva Braun.

HITLER

(looking into Eva Braun's eyes and taking her hands)

The moment has arrived.

(to the companion, who is also on the verge of crying)

Thank you for everything. You may leave now.

(to Dr. Hausen)

Rudolf...

Dr. Hausen responds to Hitler's pause considering the increasing BOMBINGS and the imminent arrival of the Soviets.

DR. HAUSEN

Everything is ready. However, we don't have much time.

Adolf Hitler gently holds Eva Braun's arm and hand, and all three walk towards Hitler's studio.

**INT. FÜHRERBUNKER—ADOLF HITLER'S STUDIO—DAY**

Hitler pulls out of a safe deposit box a black case, opens it up and shows Dr. Hausen a unique RING that he never wore, made of gold with a swastika engraved on each side of it and, in the middle, a Nazi Eagle made of platinum. The eagle's eyes and wings are inlaid with brilliants. Under the eagle, the word *FÜHRER* is engraved. In light of its workmanship, the ring looks solid and eternally durable.

HITLER

(simultaneously while giving the ring to Dr. Hausen)  
Give it to the new *fürher*. He'll wear it as a symbol of his absolute power.

DR. HAUSEN

(he safeguards the ring, and with a compliant gesture)  
So, it will be!

HITLER

I leave the future of humanity in your hands.

Dr. Hausen says goodbye to both looking at them in the eyes and then lowering his head. He turns half way around and quickly leaves the studio. Hitler closes the door. The NOISE OF THE ARTILLERY continues.

**INT. FÜHRERBUNKER—SITTING AREA—DAY**

DR. HAUSEN passes through the dimly lit Sitting Area where he comes across MARTIN BORMANN and HEINZ LINGE.

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Before exchanging words and during a brief period of silence in between the bombings, a shot is heard coming from Adolf Hitler's studio. Bormann and Linge stand up and walk towards the studio. DR. HAUSEN disappears behind the door, towards a secret exit of the *Führerbunker*. A WALL CLOCK INDICATES THAT IT IS 3:30 P.M.

### **EXT. AERIAL SHOT—AFRICA—HILL—DAY**

SUPERIMPOSED ON THE SCREEN: AFRICA, MANY YEARS LATER  
In a remote place of Central Africa, the VON BRAUN INSTITUTE'S BIOLOGICAL RESEARCH CENTER is located on top of an enormous hill filled with and surrounded by an abundance of vegetation, next to breathtaking waterfalls. The hydraulic forces of the waterfalls fuel the hydroelectricity used to sustain the Center. The Center consists of SIX two-story white structures that are interconnected by hallways; in the middle of the buildings, there is a well-kept garden. The complex resembles a MOLECULAR STRUCTURE.

There are some ADOLESCENTS lined up in one of the surrounding gardens of the buildings, apparently playing with a rope. FROM A FAR, THE PLAYFUL SHOUTING OF THE YOUNGSTERS and the MURMUR OF THE WATERFALLS stand out from other sounds of the jungle.

### **EXT. VON BRAUN CENTER—GARDEN—DAY**

Approximately TEN ADOLESCENTS are playing tug-of-war with an enormous rope; there are other black adolescents that have turned into euphoric spectators. There is a group of white boys on one side and a group of black boys on the other. The faces of those that were leading each group stand out because of their intense expressions. In a matter of seconds, the white group of youngsters wins.

THE LEADER OF THE WHITE BOYS is athletic, of medium height, blue eyes, an intense look, light brown short hair. THE LEADER OF THE BLACK BOYS is a bit taller and thinner but very strong.

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WHITE LEADER

We beat you! We finally beat you... dirty monkeys!

BLACK LEADER

We're not monkeys, you bastard!

The white leader responds by abruptly pushing him.

WHITE LEADER

I'm not a bastard... you smelly monkey!

BLACK LEADER

Then, what are you?... The son of no-one!

Without saying a word and with a strange hate reflected on his face, the white leader attacks him violently. While they fight on top of the grass and under the SHOUTING OF THE OTHER BOYS, they continue shouting at each other.

WHITE LEADER

My father was a great German leader!

BLACK LEADER

That's what they made you believe, jackass!

While they're still throwing punches at each other, ADANNA, a robust black nurse dressed up in a white tidy uniform, suddenly appears and tries to separate them.

ADANNA

Master Hermann, that's enough! André, enough already! Stop fighting!

She manages to separate them quickly. The friends of both boys get them up from the ground. Hermann's lip bleeds, while André's nose bleeds. Adanna then GRABS HOLD of each of them by the arms.

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ADANNA

You're going with me to the clinic!  
(looking at the other youngsters)  
And the rest of you stay peaceful!

Adanna, Hermann and André walk through the gardens, leading to the Center's clinic located in the right wing of the first building.

ADANNA

Oh boys... boys! Is this why you wanted to become teenagers? To cause problems? I hope you both straighten out when you grow up! If not, you're going to end up ruining your lives!

They walk underneath the threshold of the main entrance. Above them it reads: VON BRAUN INSTITUTE, BIOLOGICAL RESEARCH CENTER, FOUNDED IN 1889.

**INT. VON BRAUN CENTER—CLINIC—DAY**

Hermann and André are seated in front of one another, looking into each other's eyes with distrust while Adanna tends to their injuries.

ADANNA

Are you both crazy or what? It seems as if you've forgotten you were both born on the same day.

(to Hermann)

You really never care for him.

ANDRÉ

(without taking his eyes off Hermann)

He thinks he's above all of us.

Suddenly, DR. HANS PAUL, director of the center, and his wife and assistant HELEN enter the room. He's none other than Dr. Hausen under a new identity, in his late sixties and wearing glasses. He

wears a comfortable white overcoat. Helen is a blonde, green-eyed mature woman, who is also wearing a white overcoat.

DR. PAUL

I see there was a fight around here.

HELEN

Hermann, are you all right?

HERMANN

Yeah, Aunt Helen, it was nothing.

ADANNA

Dr. Paul...

DR. PAUL

Don't worry, Adanna, this is how boys are.

ANDRÉ

(directing himself to Hermann)

You have always been like that! The German white-school has definitely messed up your mind!

DR. PAUL

André, it would be best if you went home.

HERMANN

(looking and pointing to André with his finger vigorously)

And even better if you just stayed there!

Hermann and André look at each other one more time before André steps out of the clinic. Then Dr. Paul walks up to Hermann and gives him a PAT on his shoulder.

DR. PAUL

Hermann, take a shower; I'll be waiting for you in my office.

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Hermann nods, and then Dr. Paul turns half way around and exits the same door from which he had entered. Helen remains in the room to aid Hermann.

**INT. VON BRAUN CENTER—DR. PAUL’S OFFICE—DAY**

Dr. Paul’s office is large and cozy. There is a large window with a spectacular view. The walls are decorated with original works of art. A picture of Helen and him sits on top of his desk.

Dr. Paul is sitting behind his desk; he’s glancing at a book when HERMANN arrives, KNOCKING LIGHTLY at the open door. Hermann is wearing a white bandage that covers part of his lip and his jawbone.

HERMANN

May I come in Uncle Hans?

DR. PAUL

Come on in. I was waiting for you. Have a seat, please.

Hermann accepts his invitation and sits in one of the two leather seats facing Dr. Paul’s desk. A brief moment of silence takes place.

DR. PAUL (CONT’D)

Now, are you going to tell me why you were fighting?

HERMANN

I told him they were “dirty monkeys.” He also said I was a bastard! and the son of no-one! You have to tell me who my real father was!

DR. PAUL

Soon, you’ll soon know the truth.

HERMANN

But, when Uncle Hans? When?

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DR. PAUL

Soon, very soon.

(changing the subject)

What are you going to do about André and the other black boys?

HERMANN

You know, I hate niggers... but I have to bear with them.

DR. PAUL

Do you feel this way only towards black people?

HERMANN

Well, we make fun of foreigners that aren't white. I don't want them in Germany. They're different... they fear us... they're inferior to us... we didn't deserve to lose the war!

Overjoyed by Hermann's words, Dr. Paul leans towards him, and slides him the book he had been glancing. Hermann grabs it and reads the title: *Mein Kampf* of Adolf Hitler.

DR. PAUL

Read it and when you finish tell me what you think.

HERMANN'S POV

Cover of the book *Mein Kampf* of Adolf Hitler.

HERMANN

(without taking his eyes off the book)

*Mein Kampf!*

His eyes are wide and bright as if he had found a hidden treasure, and even though his lip was still in pain, he managed a grin of satisfaction.



**INT. VON BRAUN CENTER—STAIRS—NIGHT**

Hermann goes upstairs to his bedroom. When he makes it halfway, ONE OF HIS FRIENDS makes a proposal from the first floor.

FRIEND

Hey, Hermann! It's time to play pool!

HERMANN

(without stopping his ascension up the stairs)  
Not tonight!

FRIEND

C'mon, man, in a couple of days we'll be going back to Germany.

HERMANN

No, I'm serious. I'll see you tomorrow.

**INT. VON BRAUN CENTER—HERMANN'S BEDROOM—NIGHT**

Hermann is reading the book. He's not tired. He's too excited about the content of the book to sleep. He profoundly analyzes some of the paragraphs; he even reads some of them over and over again. He won't stop until he completes the book.

**INT. VON BRAUN CENTER—HERMANN'S BEDROOM—MORNING**

HERMANN'S POV

Hermann's hands are holding the book. He's reading the last page. Then he closes the book giving one last look at the front cover.

**INT. VON BRAUN CENTER—DR. PAUL'S OFFICE—DAY**

Hermann KNOCKS on the slightly open door. He smiles. He cannot hide his excitement. DR. PAUL is reviewing some books on his

shelves; he grabs one as he turns around and invites him to come in.

DR. PAUL

(looking at the book Hermann has in his hand)  
Don't tell me that you finished reading it!

HERMANN

Completely!

DR. PAUL

(inviting him to be seated)

Well?

HERMANN

Adolf Hitler was right! His ideals cannot be mistaken; otherwise, he couldn't have been able to convince our entire nation. Now my own ideas have a foundation from which to be supported. Now I know that we're superior, that our nation and our race must subject itself to the rest. My blood boils with an uncontrollable desire to make Adolf Hitler's ideals prevail, to make his battle my own battle.

DR. PAUL

It's because you carry your father's ideals, feelings, and goals in your genes.

HERMANN

What?... What are you trying to say?

DR. PAUL

You are the son of Adolf Hitler.

Hermann is beside himself. He's only able to grab his head and

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look up feeling as if EVERYTHING IS SPINNING ABOVE HIM. Then he props his body against the table and puts his hands on top of it.

HERMANN'S POV

Between Hermann's hands, the back cover of *Mein Kampf* is showing Adolf Hitler's picture face up.

There is a sepulchral silence. Hermann cannot stop looking at the picture. His mind is trying to accept the news, which he considers grandiose. Little by little, he begins to hear Dr. Paul's voice, as if it were coming from a deep cave.

DR. PAUL

Hermann... Hermann... Hermann!

HERMANN

Nobody will believe it. I can't believe it.

DR. PAUL

At the beginning, nobody believes when a messiah arrives. We'll see.

HERMANN

That is not possible.

DR. PAUL

Yes, it is, with the power of science.

HERMANN

You have to prove it to me.

DR. PAUL

I'll prove it to you right now.

Dr. Paul hands some documents to Hermann, who reads them eagerly.

HERMANN

What about my mother?

DR. PAUL

She died when you were a baby. A powerful virus killed her.

HERMANN

(very slowly, looking at Dr. Paul)

And now... what?

DR. PAUL

You can count on our support.

HERMANN

... Our?

DR. PAUL

(pausing while he takes the book written by Hitler)  
The Nazis didn't disappear when the war ended. Your father believed in certain signs. This institute carries his wife's last name and it was founded the same year he was born. In addition, Von Braun assured everyone that this is the place that most resembles Paradise. Lastly, it surprised your father that the names of Adam and Eve were similar to those of Adolf and Eva. He was right. Even Jews have come here to do research on us. They never discovered anything.

Either way, for me it's also a paradise, but a paradise for the research. On this continent, we've millions of guinea pigs, including the black people who don't even suspect that we're using them.

HERMANN

What else?

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Dr. Paul gets out of his desk drawer a BLACK CASE and hands it over to Hermann.

DR. PAUL

Your father asked me to give it to you as a symbol of your absolute power.

Hermann opens the case and after removing the RING he contemplates it in ecstasy!

DR. PAUL (CONT'D)

In a few years, you'll learn all about us. In a few years, all of us will have a new *führer*.

Hermann is ecstatic, slightly smiling, his bright and intense look is lost in time and in space; he's absorbed in his thoughts, full of the ecstasy that surrounds him, already tasting the power that he's inheriting.

**EXT. WESTERN BERLIN—MANSION—DAY**

A luxurious black car arrives. The DRIVER and TWO BODYGUARDS get out of the car. One of them opens the back door to let HERMANN out, while the driver takes out a suitcase from the car's trunk. Hermann walks towards the door of the enormous mansion in which he lives. The door opens with no need to ring the bell.

**INT. WESTERN BERLIN—MANSION—DAY**

Hermann walks through the doorway with a military flare. THE DRIVER appears behind him with a suitcase that he sets to one side, and he leaves closing the door behind him. Right beside Hermann is JAN, the head of domestic administration; he's a tall white man in his thirties, very clean shaven, wearing a dark suit and tie; his hair is black straight, slightly grown and gelled back; his nose is somewhat aquiline, and he wears glasses. He has a very

silly look that doesn't fit the typical Hitlerian look. He quickly lowers his head and gets closer to pick up the suitcase.

JAN

Welcome home, Hermann.

Hermann doesn't respond to his greeting. He doesn't even look at him.

HERMANN

(looking straight ahead)

Jan.

JAN

Yes?

HERMANN

Come here.

Jan stands beside Hermann, and since Jan is taller than he is, Hermann indicates with his finger for him to get even closer.

HERMANN (CONT'D)

Who am I?

JAN

Excuse me?

HERMANN

Who am I!

JAN

Hmm... well... Hermann... Paul

HERMANN

Don't you really know?

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JAN

Err... I don't understand.

HERMANN

(looking at Jan and slowly pulling him down by his tie)  
Do you know who my father was?

JAN

Yes, yes I do... Hermann.

HERMANN

Then... who am I?

JAN

(sweating)

Our... *führer*.

HERMANN

Then... how should you greet your *führer*?

Jan, without thinking twice, greets him with the traditional Nazi salute.

HERMANN (CONT'D)

(enjoying the moment, looking forward)

Better... much better.

**EXT. INOVA HOSPITAL—FAIRFAX, VIRGINIA—NIGHT**

SUPERIMPOSED ON THE SCREEN: DECEMBER 25.

At a distance is the INOVA FAIRFAX HOSPITAL. A helicopter hovers over it, making its typical LOUD NOISE.

The private helicopter lands. The fuselage shows the name of a company: EMBERG COMMUNICATIONS. A GROUP OF MALE AND FEMALE NURSES from the hospital immediately gets close to the

helicopter. WALTER EMBERG is the first to get out of the helicopter. He's a 58-year-old wealthy businessman of German origin, medium build, grayish mustache and hair.

He helps put DAISY, his young and beautiful pregnant wife, on the stretcher. She shows signs of pain as she's about to give birth. Then PETER gets out, Walter's 16-year-old son from his first marriage. They're both formally dressed. Walter signals the helicopter pilot to leave by motioning with his head. THE UNDERBELLY OF THE CHOPPER is seen as it takes off.

**INT. INOVA HOSPITAL—HALLWAYS—NIGHT**

The stretcher on which Daisy lies is going through the hospital corridors; by her side are Walter and the nurses. PETER follows a bit behind.

**WALTER'S POV**

Daisy is on the stretcher; her gestures indicate that she's pushing.

WALTER (OS)

Everything will be fine, honey.

MALE NURSE

When was her due date?

WALTER

January 7, but suddenly she began to feel the contractions.

MALE NURSE

Don't worry! Christmas and a baby! Two in one!

**INT. INOVA WOMEN'S HOSPITAL BIRTHING CENTER—  
HALLWAYS—NIGHT**



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A few seconds later, they walk through an entrance with a sign above it that reads: INOVA WOMEN'S HOSPITAL BIRTHING CENTER.

MALE NURSE

Register your wife and wait in the lobby! We'll call you soon!

WALTER  
(to Daisy)

I'll see you later, honey. I love you.

The stretcher is pushed into an elevator.

**INT. INOVA WOMEN'S HOSPITAL BIRTHING CENTER—LOBBY—  
NIGHT**

Walter and Peter are seated in chairs around a table, next to a turned-on television. Walter is worried. Peter appears indifferent.

TELEVISION WEATHER REPORTER (VO)

... the weather has surprised the experts again. It's the first time in 17 years that the Washington, D.C. area has seen spring-like conditions during this time of the year...

Walter turns his neck towards the television that is near him.

WALTER'S POV

The television continues transmitting.

TELEVISION WEATHER REPORTER (CONT'D)

... with mild temperatures, clear skies, squirrels and birds to be seen in parks and gardens... it's incredible. Apparently, these conditions are the preface to the arrival of *El Niño*, but we're not sure

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of that just yet. Meanwhile, enjoy these days.  
Merry Christmas!

A telephone RING breaks the silence in the lobby. An AFRICAN-AMERICAN RECEPTIONIST answers the call.

RECEPTIONIST

Front desk...

(to Walter)

Mr. Emberg.

Walter and Peter walk towards her.

RECEPTIONIST (CONT'D)

You may go up to the third floor. Your wife and the baby are doing well.

WALTER

Thanks!

Walter and Peter walk quickly towards the elevator.

**INT. INOVA WOMEN'S HOSPITAL BIRTHING CENTER—THIRD FLOOR—NIGHT**

They both walk out of the elevator; the first thing they see is a large WOODEN STORK. They walk through the hallways towards the third floor reception desk. Upon arriving, they encounter several smiling NURSES.

FEMALE NURSE

Good evening. What's the patient's name?

WALTER

Daisy Emberg.

*Mortal Genesis*

FEMALE NURSE

Oh, yes. Is she your daughter?

WALTER

No, she's my wife.

PETER cannot help but to grin.

FEMALE NURSE

Oops! I'm sorry.

Nearby there is a young DOCTOR who overhears the embarrassing nature of the conversation. He gets out of his chair and interrupts, trying to ease the awkward air.

DOCTOR

(to Walter, giving him his hand)

Mr. Emberg. I'm Dr. Clark. I assisted your wife during labor. Congratulations! Your wife gave birth to a beautiful and healthy baby boy.

WALTER

So, everything turned out all right?

DR. CLARK

It couldn't have turned out any better.

**INT. INOVA WOMEN'S HOSPITAL BIRTHING CENTER—  
NURSERY—NIGHT**

That same night, as they peer into the nursery, Walter and Peter are observing the BABY that had recently been born; there are OTHERS, boys and girls. Two FEMALE NURSES are taking care of them. One of them rolls the baby crib that holds Walter's son near him.

*Martín Balarezo García*

PETER

(looking at the baby)

What will his name be?

WALTER

(looking at the baby, smiling)

Harry... that will be his name... Harry.

PETER

Will he follow our ideals?

WALTER

I hope so, Peter. I hope so.

#### **EXT. VON BRAUN CENTER—HELIPORT—DAY**

SUPERIMPOSED ON THE SCREEN: AFRICA, YEARS LATER

A helicopter poses smoothly over the heliport of the Von Braun Center. HERMANN and his old friend ERIC get out of the helicopter. They're both well dressed and each of them holds a briefcase in hand. They walk toward the main building where an aged DR. PAUL and two of his ASSISTANTS await their arrival. As Hermann and Dr. Paul are about to greet each other, the assistants greet Hermann with the typical Nazi salute.

DR. PAUL

Hermann!

HERMANN

Uncle Hans, how are you? You look good!

DR. PAUL

I'm doing well, thank you.

HERMANN

(turning towards Eric)

You remember Eric Katz, don't you?

*Mortal Genesis*

DR. PAUL

Of course. Please, follow me.

They enter the building.

**INT. VON BRAUN CENTER—DR. PAUL’S OFFICE—DAY**

Dr. Paul, Hermann and Eric enter his office.

DR. PAUL

Have a seat, please.

ERIC

Everything looks great here.

DR. PAUL

I try to maintain everything in order, even though Helen is no longer here to help me.

ERIC

I’m sorry. Hermann told me about her passing away.

DR. PAUL

Death should not hold anyone back; one must learn to move on. Anything to drink?

They shake their heads, silently rejecting the offer.

HERMANN

Uncle Hans, the time has come to make some changes.

DR. PAUL

You’re our *führer*, and you’re prepared to make the changes you deem necessary. What have you thought about?

HERMANN

First of all, Eric will be your head assistant. He has turned into an extraordinary molecular biologist and he has a doctorate in virology.

DR. PAUL

One must have more than a doctorate to be my assistant.

HERMANN

I need him to know specifically all that you do here.

(getting closer to the table without ceasing to look at Dr. Paul)

Eric will be the director of this center when you retire... Uncle Hans.

DR. PAUL

(getting closer to the table)

Many of my assistants hope to take my position... Hermann.

HERMANN

No one will oppose my decisions... Uncle Hans. Not even you.

ERIC

I'm ready to learn, Dr. Paul.

DR. PAUL

May I know what other changes you plan on implementing?

Hermann takes out some plans from his briefcase. He opens them carefully and unfolds them over the table.

DR. PAUL

It looks like an underground city beneath a hill.

*Mortal Genesis*

HERMANN

Exactly! We're going to convert this hill into the most advanced laboratory in the world and in the best-equipped bunker.

DR. PAUL

That's impossible!

HERMANN

We're counting on the best engineers and the best African labor.

ERIC

Later we'll eliminate the black laborers.

DR. PAUL

This is a very troubled region. Perhaps it's not a good idea.

HERMANN

We'll bribe the politicians, the military and the guerrillas... as we have always done.

Dr. Paul looks at Hermann, greatly worried.

**INT. VON BRAUN CENTER—HALLWAY—DAY**

Hermann and Eric are taking a tour of the Center's facilities. Before exiting one of the hallways that connects the buildings, a sign above the entrance door to the next building reads PRIMARY GENETIC RESEARCH.

**INT. VON BRAUN CENTER—PRIMARY GENETIC RESEARCH—DAY**

Hermann and Eric enter one of the rooms where a TALL BLACK RESEARCHER is looking through a microscope. When he hears them enter, the researcher turns to look at them.

*Martín Balarezo García*

HERMANN

André? What on earth are you doing here?

ANDRÉ

I work here.

HERMANN

Not for long, monkey.

André gets up abruptly from his chair, and rushes towards Hermann.  
ERIC breaks it up just in time.

ERIC

Don't even think about touching him, nigger.

ANDRÉ

I take it that Dr. Paul hasn't told you, white racists,  
what you come from.

HERMANN

What are you talking about, motherfucker?

André says nothing, takes Eric's hands off, and sits back down.

ERIC

Answer him, asshole.

ANDRÉ

You've all descended from the black race, you rotters!

HERMANN

What the hell are you talking about!

ANDRÉ

We've discovered that we've all inherited mito-  
chondrial DNA from an African tribe, white bas-  
tards!



*Mortal Genesis*

HERMANN

(to Eric, while keeping his eyes on André)

Eric!

ERIC

It's something that has just recently started to be investigated.

André takes out some documents from the drawer of his desk and he throws them at Eric, who looks them over immediately.

ERIC (CONT'D)

It appears he's right.

HERMANN

That's bullshit!

Hermann, furiously, takes off his white overcoat and starts rolling up his sleeves.

HERMANN (CONT'D)

Right now, you're going to take samples of this monkey's blood and mine, and you're going to use the best equipment we have in this Center to prove to me that it's a lie!

ERIC

Hermann, just ignore him.

HERMANN

Do as I say!

**INT. VON BRAUN CENTER—ERIC'S OFFICE—NIGHT**

André is furtively reviewing some documents. He's seated behind a desk. A small lamp on the desk illuminates him. All of a sudden, ERIC opens the door and turns on the light.

ERIC

What are you doing here, fucking nigger?

André doesn't respond. Eric goes to the intercom on the wall, near the door.

ERIC (CONT'D)

(without ceasing to look at André)

Hermann, come to my office, it's very important.

Eric gets closer to André and takes away the document he's reading. Eric looks them over. André gets up, trying to escape, but Eric rapidly takes out a gun he has under his overcoat. At that point, HERMANN enters the office.

HERMANN

What's going on?

ERIC

I found the nigger looking at these documents.  
Now I think he knows more than he needs to.

HERMANN

Do you have the results?

ERIC

This fucker was right. You and he have the same origin.

André begins to walk towards the door. Eric attempts to hit him with the gun. Hermann stopped him from doing it. André continues walking and leaves the office.

ERIC (CONT'D)

We can't let him go!

Hermann begins to walk towards the door going after André.

*Mortal Genesis*

HERMANN

Stay here. I'll take care of him.

**INT. VON BRAUN CENTER—HALLWAY—NIGHT**

André is walking. Hermann follows behind. They can barely be seen. There are only a few red lights lit on the ceiling.

HERMANN

Where do you think you're going?

André delays in responding, as if he was thinking very hard about what he's going to say.

ANDRÉ

To a place where I won't feel guilty because I'm killing my people.

They exit the hallway.

**INT. VON BRAUN CENTER—MAIN BUILDING—NIGHT**

André and Hermann enter the main building. No one else is there. The lights are off, except for the emergency exit sign lights.

HERMANN

That place doesn't exist.

ANDRÉ

I will find it.

André pauses when he reaches the exit door, he punches in a number code into an electronic panel that is on the wall, and then he opens the door and exits. Hermann also exits a few seconds before it closes shut.

**EXT. VON BRAUN CENTER—IN FRONT OF THE MAIN BUILDING—  
NIGHT**

Hermann takes out a gun and he prepares to shoot it. ANDRÉ stops upon hearing the COCKING of Hermann's gun.

ANDRÉ

You're a valueless racist, but I don't think you could be a killer.

Hermann puts a silencer on his gun while he responds to André.

HERMANN

I just do what is convenient for me.

ANDRÉ

You would not kill a man from behind.

HERMANN

But I would execute my enemy with one shot to the back of his neck.

ANDRÉ

Everyone would disapprove of it.

HERMANN

(pointing the gun at André)

Everyone?... I am not obliged to anyone!... Not even to God!

Hermann shoots. His face reflects hatred, madness and satisfaction all at once.

**INT. WESTERN BERLIN—MANSION—HERMANN'S OFFICE—DAY**

SUPERIMPOSED ON THE SCREEN: BERLIN, ONE YEAR LATER

*Mortal Genesis*

Hermann had converted his mansion into the Von Braun Institute's headquarters. Hermann is speaking on the phone with Eric, he smiles confidently. The phone lines used by the organization cannot be intercepted. Behind him, there is an enormous Nazi Swastika hanging by his photograph and one of Adolf Hitler.

HERMANN

How is everything going, Eric?

**INT. VON BRAUN CENTER—ERIC'S OFFICE—DAY**

Eric is reclining in his office chair while he speaks, with his feet propped up on the desk.

ERIC

Very well, very well.

(pause)

Of course, I'm ready.

(pause)

Every day Dr. Paul's health is more delicate. I think it's time for him to retire.

(pause, Eric takes his feet off the desk)

There isn't one nigger left in the Center.

(pause)

What Dr. Paul started years ago is still in progress. So far millions of niggers, homosexuals, prostitutes, drug addicts and hemophiliacs are infected around the world. You'll receive the detailed report tomorrow.

(pause)

There is nothing they can do. The virus will evolve and mutate.

Eric continues listening to Hermann and, without saying a word, he begins to laugh frantically.

**INT. VON BRAUN CENTER—APES LABORATORY—DUSK**

The building is full of CAGES filled with different species of APES. Practically all the employees have gone to their rooms, only A FEW EMPLOYEES are left in charge to take care of the apes. On the second floor, there are few offices where blood research on the captive animals takes place. The offices have windows from which researchers can observe the apes. In one of the cages, there is a CHIMPANZEE peacefully sitting looking up.

CHIMPANZEE'S POV

DR. PAUL'S unmistakable figure is behind one of those windows.

**INT. VON BRAUN CENTER—APES LABORATORY—OFFICE—DUSK**

Dr. Paul is observing the apes through the window. Two beautiful FEMALE EMPLOYEES are putting away some samples of blood. There are microscopes, serological instruments and small television screens everywhere.

EMPLOYEE 1  
(to employee 2)

Goodness, we sure had a lot of work today.

EMPLOYEE 2  
(to employee 1)

And we're just beginning with this new project.

(to Dr. Paul)

Aren't I right, Dr. Paul?

DR. PAUL  
(looking at both of them)

Yes, indeed. It's the most important project of my life.

EMPLOYEE 1  
See you tomorrow, Dr. Paul.

EMPLOYEE 2  
Don't stay too late, and have a wonderful night.

*Mortal Genesis*

DR. PAUL

(observing through the window)

Good night, ladies, and thanks for everything.

In a matter of minutes, a FIGURE entering the office appears reflecting in the window. Dr. Paul notices it and quickly turns around.

DR. PAUL

Eric! Next time knock before entering!

Dr. Paul starts coughing and he takes out a handkerchief. He continues coughing and a little bit of BLOOD stains the handkerchief. He puts his hand inside the pocket of his lab coat, pulling out a bottle of medicine. After taking one pill, he places the bottle on the table.

ERIC

(falsely worried)

Are you all right, Dr. Paul?

DR. PAUL

(stopping his coughing)

You ask me that, but it's not what you would want, is it?

ERIC

I've been looking for a while for you. We should talk.

After Dr. Paul's momentary neglect, Eric grabs the bottle of pills.

DR. PAUL

(intuitively sensing what he wants)

If it's about my retirement, there is nothing to be said.

ERIC

Each day you're more sick and exhausted. It's time for me to begin directing the Center.

Dr. Paul begins coughing again.

DR. PAUL

I have spoken with Hermann. He agrees that I carry on a while longer.

ERIC

I will talk to him! I must take your place!

Dr. Paul coughs severely while his anger increases. He cannot respond to him. He tries looking for his medicine but trips over the furniture, which in turn makes a lot of RUCKUS upon falling. All this without Eric's help. Eric walks towards him and shows him the bottle. Dr. Paul keeps coughing with a look of anguish on his face, feeling that he can no longer breathe.

ERIC

Is this what you need, Dr. Paul?

Dr. Paul extends his arm, opening his eyes widely and frightfully. He can hardly breathe. Eric opens the bottle and throws the pills on the floor, and then he does the same with the bottle. Dr. Paul falls to the ground LOUDLY. His facial expression reflects his suffering. A string of blood drips out of his mouth. He exhales for the last time. His neck relaxes. His eyes stay open. Eric leans over and takes his pulse. He's certain that Dr. Paul is dead. He looks at Dr. Paul's inert eyes; gets up with a triumphal look in his face.

ERIC

I am the master now.

**INT. VON BRAUN CENTER—APES LABORATORY—NIGHT**



*Mortal Genesis*

The chimpanzee's eyes cannot stop looking at the window. It's as if the chimp knows exactly what has happened.

**CHIMPANZEE'S POV**

Eric exits through the door in which he had entered.

The chimpanzee goes crazy, **HOWLING**, making a **HELLISH NOISE** with his cage. From one minute to the next **ALL THE APES DO THE SAME**. The **CARETAKERS** appear once again. They're confused; they don't know what to do.

**EXT. VON BRAUN CENTER—NIGHT**

The Center lights turn on gradually, while the strong **UPROAR** caused by the apes is increasing. The surrounding animals also begin **HOWLING**.

**EXT. AFRICAN JUNGLE—NIGHT**

The **HOWLING** of the animals begins to extend throughout the jungle as if it were a cataclysmic wave. It's as if they're all transmitting the same sentiment of terror and frustration.

**EXT. WASHINGTON, D.C.—NATIONAL MALL—DAY**

**SUPERIMPOSED ON THE SCREEN: PRESENT TIME**

There are many tourists and people jogging in the park where the Washington Monument is located.

**TWO MEN** with an athletic build, **ONE WHITE** and the **OTHER AFRICAN-AMERICAN** in their early thirties, are running together, wearing lightly colored sweat suits. The white man has brown hair that is somewhat long and deep blue eyes. The African-American man has short hair and a mustache; he's a reliable person, nice and extremely extroverted.

**AFRICAN-AMERICAN MALE**

This is the life!

*Martín Balarezo García*

WHITE MALE

You know it!

Two YOUNG AFRICAN-AMERICAN WOMEN, that are also jogging, pass by them.

AFRICAN-AMERICAN MALE

OOh la! *Mamacitas!* It's Saturday! How about going out tonight!

They smile, but they don't stop. Suddenly, a BEAUTIFUL LONE HISPANIC FEMALE RUNNER passes near them. The white male recognizes her.

WHITE MALE

(to his friend)

Wait! Wait!

AFRICAN-AMERICAN MALE

What's up, man?

The African-American male stops and runs in place.

WHITE MALE

(to the beautiful female runner)

Jenny! Jenny!

JENNY stops and turns around. She's a Hispanic female in her late-twenties with a wonderful athletic figure, wearing a tight black running outfit. Her long, dark brown hair is held back with a rubber band. Her bright eyes and her beautiful smile show signs that she knows him.

JENNY

Hi, Harry! It's so good to see you!

HARRY

Me too! This is John.

*Mortal Genesis*

JENNY

Hi, John.

John smiles, waves his hands, and keeps running in place.

HARRY

We missed you yesterday.

JENNY

I'm sorry, I just wasn't in the mood for a party.

HARRY

At least let me take you out to dinner.

JENNY

Maybe... one of these days.

(talking and via sign language)

See you!

HARRY

(talking and via sign language)

See you!

Jenny resumes jogging.

JOHN

Whoa!... Man... She's looking good!

HARRY

But, she's still hesitant to go out with me.

JOHN

Perhaps... she'll change her mind with me.

HARRY

C'mon, John. You wouldn't think about coming

between us, would you? By the way, she doesn't like CIA agents.

JOHN

Do you think I would be able to actually do that? You would be lucky as hell if you could get her.

HARRY

Last one to make it to the end buys lunch!

They both run towards the Washington Monument.

**EXT. WASHINGTON, D.C.—NARROW STREET—DAY**

That same day, during lunch time, A SILVER MERCEDES-BENZ, LATE MODEL, parks in front of a small Italian restaurant.

**INT. MERCEDES-BENZ CAR—DAY**

Harry is the owner and driver of the car, beside him is John who won't stop squeezing a STRESS BALL used to strengthen his hands and arms.

HARRY

(towards the restaurant)

Oh... so the secret place is another Italian restaurant.

JOHN

Believe me. That place makes the best pizzas on Earth.

(changing topics)

Hey! Tell me more about that girl.

HARRY

Well, Jenny is one of our special agents and a Washington Post journalist. The last time I met

*Mortal Genesis*

with her was in Miami, when she covered the case about the defeated Mexican cartel.

JOHN

An FBI agent in The Washington Post... Smart move! What about the sign language?

HARRY

Her dad lost his hearing during NAM, and she taught me some signs. Okay, let's go and have lunch, I'm hungry.

**INT. WASHINGTON, D.C.—TONY'S PIZZERIA—DAY**

As soon as John and Harry enter the Italian restaurant, the OWNER recognizes John.

OWNER

(with an Italian accent)

Hey, Johnny! Good to see you again!

JOHN

Hey, Tony!

HARRY

(to John)

Johnny?

JOHN

He likes to call me that. I don't mind. He's a good guy.

John and Tony shake hands and then he introduces him to Harry. Tony is an Italian immigrant in his fifties, is balding, has a bit of a big belly, a big nose and a very nice personality.

JOHN (CONT'D)

Harry, a friend.

TONY

Ah, a friend of Johnny is a friend of mine. Come in, come in.

**INT. WASHINGTON, D.C.—TONY'S PIZZERIA—DAY**

Tony takes Harry and John to a table.

TONY

You must be thirsty. Can I get you a drink?

HARRY

A Samuel Adams, please.

JOHN

I'll have the same, thanks.

TONY

Anything to eat?

JOHN

We're going to share a Super special pizza with no onions, please.

(pausing a moment while Tony walks away)

Hey, Tony! Don't worry about giving us a discount! Harry is paying today!

Harry smiles.

JOHN (CONT'D)

(to Harry)

You know? I really liked that girl.

Their beers are served.

HARRY

What?

*Mortal Genesis*

JOHN

Really... But for you.

HARRY

I like her a lot, but it's up to her.

JOHN

I'm going to help you convince her to go out with you.

HARRY

(while he nods and smiles)

Sure.

Pizza is served. John is ready to grab a slice.

HARRY

(getting up and speaking to John with sarcasm)  
I'm going to wash my hands. I never eat with dirty hands.

JOHN

(discreetly putting his hand under the table)  
Me neither! Do you think I'm a pig?

Harry looks at him smiling.

**EXT. WASHINGTON, D.C.—LUXURY CONDOMINIUM—NIGHT**

A grandiose fountain stands out at the entrance of a beautiful building. A THUNDERSTORM is on the way.

**INT. LUXURY CONDOMINIUM—BEDROOM—NIGHT**

Jenny is lying on her bed reading a book, wearing a two-piece pink pajama, her hair is down. Every now and then she turns her head to look at a picture of her late husband; on that same table, there

is a telephone. The little lamp by the photograph is the only light in the bedroom. Suddenly, LADY, a German shepherd, enters the room by pushing the half-open door.

JENNY

Lady! I thought you were sleeping. Are you scared?  
Come to mommy.

Lady gets on the bed, licks her face and then lies down calmly.

**EXT. WASHINGTON, D.C.—RESIDENTIAL NEIGHBORHOOD  
STREET—NIGHT**

The same night, Harry is walking DUKE, his German shepherd. The streets are deserted. The THUNDERSTORM is approaching. They go up the stairs of his small but pretty townhouse.

**INT. HARRY'S TOWNHOUSE—LIVING ROOM—NIGHT**

Harry is sitting on the carpet drinking a glass of red wine while he is listening to the SONG "NEVER NEVER LOVE" by Simply Red. He is also petting Duke. The room's illumination is coming from the chimney and the sporadic lightning bolts produced by the powerful storm. He stops petting Duke. He grabs a section of The Washington Post, and then he drops it. He looks on top of the chimney, where there is a FRAMED PICTURE of Harry, his late wife and his late daughter.

HARRY

Life is not easy, huh, Duke?

Harry's look and gestures show that he feels utterly alone.

**HARRY'S POV**

The fire in the CHIMNEY sparks as if a draft of wind has entered. The same song becomes more intense. Suddenly, for an instant,



*Mortal Genesis*

an image of a CAR ACCIDENT involving his late wife and his late daughter appears.

**INT. THE WASHINGTON POST BUILDING—JENNY’S OFFICE—DAY**

Jenny is writing an article on her computer at her desk. Her office is small. In front of her, there is a door with a window that has the blinds closed; to her left, there is a window with a view of downtown D.C. The phone RINGS. She answers it.

JENNY

Hello?

JOHN (VO)

Jenny García?

JENNY

Who is this?

JOHN (VO)

It’s John, Harry’s friend. From the park... Remember?

JENNY

Sure. How can I help you?

JOHN (VO)

Well, I owe Harry a party for his 33rd birthday, so we’re going to have a small surprise party at his house this Thursday.

JENNY

Great! At what time?

JOHN (VO)

At 6:30 p.m.

*Martín Balarezo García*

JENNY

I'll be there, thank you.

JOHN (VO)

See you there. Bye.

JENNY

Bye.

**EXT. HARRY'S TOWNHOUSE—NIGHT**

Jenny rings the bell. She's carrying an apple pie. HARRY opens the door. DUKE is beside him.

HARRY

Jenny! What a surprise! Please, come in.

JENNY

Thanks.

(while petting Duke)

Hi, Duke.

**INT. HARRY'S TOWNHOUSE—LIVING ROOM—NIGHT**

JENNY

Where is everybody?

HARRY

Everybody?

JENNY

Well, John asked me to come for a surprise party.

HARRY

John?... Surprise party?... He'll never change. I'm really sorry, but now that you're here and we've a

*Mortal Genesis*

dessert, let me prepare something for dinner. I'll take care of John tomorrow.

They smile.

**INT. FBI BUILDING—HARRY'S OFFICE—DAY**

As soon as Harry arrives at his office, his telephone RINGS.

HARRY

Harry Emberg.

(pause)

Hey, John! I was ready to call you.

(pause)

You were not joking!

(pause)

Everything was fine. Thanks, genius!

(pause)

Okay, I'll see you tomorrow.

**INT. THE WASHINGTON POST BUILDING—JENNY'S OFFICE—DAY**

Jenny is reviewing a report. Every now and then, she looks at the phone; she's not able to concentrate. After a while, she can no longer contain herself and she decides to make a call. She picks up the phone and dials a number.

**INT. FBI BUILDING—HARRY'S OFFICE—DAY**

Harry is comfortably reading a document. His telephone RINGS.

HARRY

Harry Emberg.

JENNY (VO)

Hi!

*Martín Balarezo García*

HARRY

Jenny!

JENNY (VO)

I was just calling to see if you're free to have lunch together.

HARRY

Well, the President is waiting for me at the White House, but I can call him to cancel the appointment. Want me to come and get you?

JENNY (VO)

How about if we meet at Old Ebbitt Grill in 30 minutes?

HARRY

I'm on my way.

Harry hangs up and leaves his office.

**INT. FBI BUILDING—OUTSIDE HARRY'S OFFICE—DAY**

Harry cannot stop smiling as he walks towards the elevator. HIS CO-WORKERS notice that something different is happening to him. They begin to speak sarcastically, but with good intentions.

CO-WORKER 1

(WHITE MALE)

Anyone know what's up with Harry?

CO-WORKER 2

(NATIVE HAWAIIAN MALE)

He was probably promoted to be FBI Director!

CO-WORKER 3

(AFRICAN-AMERICAN FEMALE)

*Mortal Genesis*

C'mon guys! Can't you see that he has the look of a teenager in love! He has a date!

CO-WORKER 4  
(AFRICAN-AMERICAN MALE)  
With Snow White?

Harry pushes the elevator button and continues smiling.

CO-WORKER 5  
(WHITE FEMALE)  
With Cinderella?

Harry gets in the elevator, turns around, pushes the button to go down and while the door is shutting, he hears the last comment made.

CO-WORKER 1  
Maybe with the boss's daughter!

The CHUCKLING and LAUGHTER continue for a while.

**INT. WASHINGTON, D.C.—OLD EBBITT GRILL RESTAURANT—  
DAY**

Harry and Jenny are enjoying their lunch. They chat and smile while they eat some delicious food and sip on white wine. At that moment, Harry's cell phone vibrates.

HARRY  
(to Jenny)  
Give me a minute.  
(to the telephone)  
Yes?  
(pause)  
Call the ambulance. I'm on my way.  
(to Jenny)  
I'm sorry... I have to go. My mom has become ill.

*Martín Balarezo García*

JENNY

I'm so sorry. Let me go with you.

HARRY

(pensive, looking at her. After a short pause)  
Okay... let's go!

Harry puts money on the table and they leave immediately.

**EXT. DAISY AND PETER EMBERG'S HOUSE—FRONT DOOR—DAY**

Harry and Jenny rush to the front door. DAISY EMBERG lies on a stretcher; next to her are the PARAMEDICS and URSULA, a 60-year-old robust Italian woman, Daisy's loyal caregiver. They talk while they're going to the AMBULANCE.

HARRY

Mother...

(to Ursula)

What happened?

URSULA

I don't know!... All of a sudden, this morning, she began feeling bad.

DAISY

Harry... Son...

HARRY

(holding Daisy's hand)

Don't strain yourself. We'll talk later.

DAISY

Listen... Peter is a demon... Don't trust him.

HARRY

Mother...

*Mortal Genesis*

DAISY

There is something behind him... find out.

HARRY

Don't worry... I will.

**EXT. DAISY AND PETER EMBERG'S HOUSE—MAIN ENTRANCE—  
DAY**

Harry, Jenny and Ursula drive to the hospital following the ambulance.

**INT. RESTON HOSPITAL CENTER—EMERGENCY ROOM—DAY**

In the emergency room, Daisy Emberg lies in her bed surrounded by medical equipment. She's unconscious. An ASIAN OF INDIA ORIGIN ON-CALL DOCTOR, Harry, Jenny and Ursula observe her.

ON-CALL DOCTOR

(to Harry)

The tests performed don't show a clear result. We need your signed consent to try other ones.

HARRY

(he's confused, but proceeds to sign the consent)

What's wrong with her?

ON-CALL DOCTOR

She's very anemic... That's all we can tell you for the moment. We're hoping in a few hours to be able to provide you with more information. Excuse me.

The on-call doctor leaves, taking with him the signed consent. The three of them stay in the room, looking very worried.

HARRY

(to Jenny)

There is something weird. I've got to go back.

*Martín Balarezo García*

JENNY

Don't worry. I can stay longer, and then I'll just take a taxi.

URSULA

(to Harry)

I'll stay with Mrs. Daisy to keep her company.

HARRY

(to both)

Thank you.

(to Ursula)

I'll be back later.

Harry leaves the room giving a rapid but worried look at his mother.

**EXT. DAISY AND PETER EMBERG'S HOUSE—MAIN ENTRANCE—  
DAY**

Harry stops his car at the entrance of the house; a SECURITY GUARD approaches him.

HARRY

I'm to pick up some of my mother's belongings.

The guard nods and lets him enter.

**INT. DAISY AND PETER EMBERG'S HOUSE—STAIRWELL—DAY**

Harry runs upstairs. He checks around making sure no guards are in the near proximity. He goes towards Peter's office.

**INT. DAISY AND PETER EMBERG'S HOUSE—HALLWAY—DAY**

Harry places a small and strange device over the electronic key box located by Peter's office door. He then opens the office and goes inside.



*Mortal Genesis*

**INT. DAISY AND PETER EMBERG'S HOUSE—PETER'S OFFICE—  
DAY**

He looks around trying to find something unusual, something that would provide him with clues.

**EXT. DAISY AND PETER EMBERG'S HOUSE—MAIN ENTRANCE—  
DAY**

Peter arrives in a black limousine; the power window rolls down and he questions the guard.

PETER

Anything new?

GUARD

They drove Mrs. Daisy to the Hospital.

PETER

I know that! Anything else?

GUARD

Your brother is in the house.

PETER

Alone?

GUARD

Yes, sir. He said he needed to pick up some of Mrs. Emberg's belongings...

PETER

He has nothing to do here!

Peter pushes the button and rolls up the window while he gestures in condemnation.

**INT. DAISY AND PETER EMBERG'S HOUSE—PETER'S OFFICE—  
DAY**

Harry is looking over some medical research files. He then discovers a hidden compact disk, which is strangely labeled: MORTAL GENESIS. He takes it and drops it into the pocket of his jacket.

**INT. DAISY AND PETER EMBERG'S HOUSE—STAIRWELL—DAY**

Peter runs upstairs, followed by a heavily built and armed BODYGUARD.

PETER

Look and bring him into my office!

Peter walks towards his office while the bodyguard goes towards Daisy's bedroom. At the right moment when Peter begins to slide his key card into the security device by his office door, his bodyguard calls him from the hallway.

BODYGUARD

Sir, your brother is not in the bedroom!

PETER

(directing his sight toward his office)

Shit!

The bodyguard follows Peter's non-verbal instructions and goes ahead and draws his weapon.

**INT. DAISY AND PETER EMBERG'S HOUSE—HALLWAY—DAY**

Peter slides the key card to enter his office.

**INT. DAISY AND PETER EMBERG'S HOUSE—PETER'S OFFICE—  
DAY**

*Mortal Genesis*

Peter and the bodyguard enter the office without noticing that Harry is hiding next to the door. Before the door closes, Harry carefully and rapidly flees.

PETER

Damn it! We must find him!

Both leave the office.

**INT. DAISY AND PETER EMBERG'S HOUSE—HALLWAY—DAY**

On their way out of Peter's office, both of them hear noises coming from Daisy's bedroom. They rapidly go over there.

**INT. DAISY AND PETER EMBERG'S HOUSE—DAISY'S  
BEDROOM—DAY**

As Peter and the bodyguard enter Daisy's bedroom, almost simultaneously, Harry opens the bathroom door and comes into Daisy's bedroom.

PETER

What are you doing here?

HARRY

Using the bathroom... For God's sake, I'm only human! Besides, I needed to take to the hospital some of my mother's belongings.

In that precise moment, Harry's cellular phone vibrates.

HARRY

(to the phone)

I'll be there very soon!

(to Peter)

My mother's condition has worsened. I supposed you know she's hospitalized, don't you?

Without waiting for a response, Harry leaves the room. Peter doesn't say anything.

**EXT. DAISY AND PETER EMBERG'S HOUSE—DUSK**

Before entering his car, Harry dials a call.

HARRY

John, I need you to meet me at the Reston Hospital Center.

(pause)

My mother is in critical condition, and I need to talk to you about what I found.

(pause)

Okay, I'll see you there.

Harry speeds away in his car.

**EXT. VIRGINIA—RESTON HOSPITAL CENTER—NIGHT**

Harry and John meet and greet each other at the emergency entrance. While walking...

JOHN

What happened?

HARRY

I don't know. In a matter of a few hours, she became critically ill.

Harry quickly enters through the hospital emergency door.

**INT. RESTON HOSPITAL CENTER—EMERGENCY—RECEPTIONIST DESK—NIGHT**

Harry speaks to the RECEPTIONIST.

*Mortal Genesis*

HARRY

I'm Daisy Emberg's son.

RECEPTIONIST  
(to an intercom)

Mr. Harry Emberg is here.

A DOCTOR quickly enters through the door.

DOCTOR

I'm Dr. Smith, please follow me.

**INT. RESTON HOSPITAL CENTER—HALLWAY—NIGHT**

Harry, John and Dr. Smith walk towards the intensive care unit. Dr. Smith explains to Harry what's wrong with his mother.

DR. SMITH

I'm sorry, Mr. Emberg, but your mother doesn't have much time left. Her immune system is not responding. A strange virus is attacking it. We're confused. There is no way to help her. The heart attack was caused by her extremely weak condition.

Right before they reach ICU, URSULA meets them.

URSULA  
(crying sorrowfully)

Mr. Harry... Thank God, you made it on time.

HARRY

It's all right Ursula, I'm here now.

**INT. RESTON HOSPITAL CENTER—INTENSIVE CARE UNIT—NIGHT**

Dr. Smith, Harry and John stop in front of an isolated room. Daisy Emberg is dying on the bed. There is no sign of the vitality her

beautiful face once had. Her face now reflects the languishes of a soon to be a cadaver. Ursula stands next to them and on the other side stands a NURSE watching over her.

HARRY

(to Dr. Smith)

May I speak to her?

DR. SMITH

Yes, but only for a moment. A nurse will help you get properly dressed to see her. I'll be back.

Only Harry goes into the room.

HARRY

Mother, can you hear me?

Daisy opens her eyes quickly.

DAISY

(barely able to hear her)

Son.

HARRY

I'm with you now.

DAISY

Against your father's wishes... I'm leaving you everything... the companies, properties... everything.

HARRY

But...

DAISY

May God protect you...

(exhaling for the last time)

I... love... you.

*Mortal Genesis*

HARRY

(shedding tears)

I love you, mom... I love you.

When Harry goes out, John places his HAND on his shoulder.

JOHN

I'm so sorry, my friend.

At that moment, Dr. Smith arrives interrupting them.

DR. SMITH

I'm sorry, Mr. Emberg, but it's necessary that you come with me. We've discovered something more about the virus that attacked your mother. It's an important find.

JOHN

Where are we going?

DR. SMITH

(to both of them)

To the Institute of Human Virology. Dr. Jahnsen is waiting for us.

Before leaving the room, Harry goes towards Ursula, who is crying inconsolably and briefly hugs her.

URSULA

(sobbing)

Don't worry about me, Mr. Harry... I'll be fine. I'll take care of the funeral arrangements.

HARRY

Okay, Ursula... Thank you!

**INT. INSTITUTE OF HUMAN VIROLOGY—HALLWAY—NIGHT**

Harry, John and Dr. Smith are walking rapidly. Dr. Smith is getting ready to enter a laboratory.

DR. SMITH

Wait a minute, please.

Once alone, both discuss Harry's findings.

JOHN

What did you find?

HARRY

I found at my brother's office many files relating to some kind of medical research and this compact disk, oddly labeled.

JOHN

(picking up the CD)

An old-fashioned CD... "Mortal Genesis"... What does this mean?

HARRY

That's what we need to find out.

Suddenly, Dr. JAHNSEN and Dr. Smith come out of the laboratory looking very worried.

DR. JAHNSEN

(shaking hands with Harry and John)

Gentlemen. Please, follow me to my office. Unfortunately, we lost it.

All four of them walk rapidly. Harry is confused.

HARRY

What are you talking about?



*Mortal Genesis*

DR. JAHNSEN

The virus self-destructed.

JOHN

Is that possible?

HARRY

What's going on here?

**INT. INSTITUTE OF HUMAN VIROLOGY—DR. JAHNSEN'S  
OFFICE—NIGHT**

Harry, John and Dr. Smith sit in front of Dr. Jahnsen.

DR. JAHNSEN

While we were analyzing Mrs. Emberg's blood, we were shocked after noticing that the unknown virus began to destroy itself; so fast that we didn't even have time to freeze it for future analysis.

The telephone RINGS. Dr. Jahnsen answers.

DR. JAHNSEN

Dr. Jahnsen speaking.

(pause)

I understand... Thank you.

(he hangs up the phone, he turns to them worried)

They just informed me that the virus that was in Mrs. Emberg's body disappeared. The only evidence we're going to have of its existence is going to be in the reports.

JOHN

Oh my God!

HARRY

How long did my mother have the virus?

DR. JAHNSEN

Approximately 12 hours.

DR. SMITH

Now we know that she couldn't have caught it from anyone.

HARRY

Are you trying to tell me that someone killed my mother?

### **EXT. INSTITUTE OF HUMAN VIROLOGY—NIGHT**

Harry and John are walking to their cars.

HARRY

Let's go to my house; we've got to find out what's hidden in the CD.

JOHN

I have to pick up something first; I'll see you in one hour.

HARRY

Okay, see you.

### **INT. HARRY'S HOUSE—NIGHT**

Harry and John are sitting before the computer, trying to find out what's hidden in the Mortal Genesis CD.

HARRY

Let's see what we find here. I hope that we'll be able to access the information.

Harry inserts the CD, and as he had already suspected, it requires a password.

*Mortal Genesis*

JOHN

I suspected this would happen, reason why I came prepared.

John shows him a decoder USB drive.

HARRY

Well... you're the expert.

JOHN

This is a beauty from the National Security Agency, but it won't be easy...

John inserts the decoder USB drive and starts rapidly typing. He's completely submerged into his task. The SCREEN shows rows of changing numbers.

JOHN (CONT'D)

I think I got it... Bingo!

HARRY

You're a genius!

The SCREEN shows a variety of files.

JOHN

Let's see... where should we start?

HARRY

With the one labeled Mortal Genesis.

Once opened, it shows four strangely named sub-files: D-DAY... PROJECTS... RESEARCH... VIRUS.

HARRY (CONT'D)

Virus?... Let's open that one.

While trying to open that file, a METALLIC VOICE requests an additional password.

*Martín Balarezo García*

METALLIC VOICE

Please enter the password in 10 seconds or the files will self-destruct.

JOHN

Damn it!

The metallic voice initiates the regressive count.

METALLIC VOICE (VO)

10, 9, ...

HARRY

Hurry!... Do something!

JOHN

I'm trying!... I'm trying!

John rapidly types while the metallic voice continues the regressive count.

JOHN

There is no way...

HARRY

Oh no!

Once the regressive count is over, and before the perplexed eyes of John and Harry, each one of the files begins to disappear.

JOHN AND HARRY

Shit!

John grabs his head.

JOHN

There is nothing left!... It's empty!

*Mortal Genesis*

HARRY

Now, what?

JOHN

Well, we know D-day... Virus... Your mother died of a strange virus.

HARRY

D-Day... Normandy attack. Something related to the virus has been planned for June 6.

**EXT. CEMETERY—DAY**

There are MANY PEOPLE at Mrs. Emberg's funeral. Among the many present are Harry, John and Jenny. PETER, Harry's half brother, soon to be 50 years old, is also there. His appearance resembles a total mafia type and BODYGUARDS surround him. When the ceremony ends, everyone begins to leave. Harry and his two friends don't move. Peter gets closer and stands in front of Harry. They look firmly into each other's eyes.

HARRY

I'm going to find out who killed my mother.

PETER

What? Was killed? It's only a theory, little brother. Nobody is going to believe you. We both know it!

After saying that, he turns around and continues walking.

JOHN

We'll help you, pal.

(to Jenny)

Right, Jenny?

JENNY

Absolutely, you can count on that.

**INT. BERLIN—VON BRAUN INSTITUTE—HALLWAY—DAY**

Peter Emberg and Eric Katz are walking through one of the salons, following a security guard. Both are very serious and are not talking. The security guard opens the doors into a big and luxurious office.

**INT. VON BRAUN INSTITUTE—OFFICE—DAY**

They've not yet entered all the way when the guard quickly leaves and closes the doors behind him. Peter and Eric are now in front of a big desk, seeing the BACK OF THE CHAIR behind it and HERMANN'S HAND SHOWING THE RING. The chair behind the desk slowly turns around and HERMANN is now in full view... he looks younger than Eric, even though both are the same age. Peter and Eric greet him with a Nazi salute. Without saying a word, he motions them to have a seat.

HERMANN

I am not going to allow anyone to tame our goals!

PETER

Hermann...

HERMANN

(interrupting)

Quiet! Killing your stepmother was a mistake, but doing so with the MG1 virus was a stupidity!

(to Eric)

How could you allow it!

ERIC

Hermann, we've got it all under control.

HERMANN

(to Eric)

If you had this all under control, you would not be here!

*Mortal Genesis*

(to Peter, furiously placing a picture of Harry and Peter on the table)

Now your half brother won't leave you alone!  
You'll have to eliminate him... and soon. We don't  
have a lot of time.

PETER

It will be my pleasure.

HERMANN

(to both)

I won't tolerate any more mistakes!

**INT. LAW OFFICE—CONFERENCE ROOM—DAY**

FOUR ATTORNEYS are seated at a large rectangular table, as well as Harry, Ursula, Peter and TWO OF HIS EXECUTIVES. The attorney seated at the head of the table is reading Mrs. Emberg's last will and testament.

ATTORNEY

... by choice, with my faculties in check and without any coercion, I leave all of my possessions to Peter Emberg.

Peter Emberg and his executives smile.

HARRY

What? That was not my mother's last wish!

ATTORNEY

To my dear son, Harry Emberg, the sum of 20 million dollars.

HARRY

You changed the will!

*Martín Balarezo García*

ATTORNEY

(ignoring Harry)

To my dear and loyal friend Ursula Meyer, the sum of two million dollars.

HARRY

Something is wrong here!

HARRY'S ATTORNEY

Harry, we can't do anything against that document.

HARRY

She said something else to me before she died.

PETER

Do you have any proof, little brother?

Harry tries to hit Peter. Two of the attorneys stop him.

PETER (CONT'D)

Just take the money and clear off!

HARRY

Bastard!

### **INT. HARRY'S HOUSE—DINING ROOM—NIGHT**

Harry and John are seated around the dining room table. Duke, Harry's dog, is sitting on the floor next to his owner.

JOHN

There is something obscure and I can tell it's huge behind all this.

HARRY

I know, I know.



*Mortal Genesis*

JOHN

It will be better if we start investigating this issue.  
And you, brother, will have to watch your back.

HARRY

I know, I know.

**INT. PETER EMBERG'S HOUSE—PETER'S OFFICE—NIGHT**

Peter is giving orders on a cell phone.

PETER

Not with a virus! There are other ways to kill an FBI agent!

**EXT. PENTAGON CITY MALL—PARKING LOT—DAY**

Harry heads towards the parking lot. He carries a bag with new clothes. There is a BLACK CAR WITH DARK TINTED WINDOWS next to his car and a GOLD VAN on the other side. Inside of the van, there is a WOMAN adjusting her YOUNG SON in his car seat. Harry senses something odd about the black car.

On the other side of the parking lot, a fair distance away, Harry is being observed by a couple of CRIMINALS INSIDE A RED CAR. One of them has a cell phone in his hand.

**INT./EXT. RED CAR/PENTAGON CITY MALL—PARKING LOT—DAY**

The criminal is speaking on the phone, looking at Harry.

CRIMINAL

Yes, Mr. Emberg. He's heading towards his car.

**EXT. PENTAGON CITY MALL—PARKING LOT—DAY**

Harry takes his gun out of its holster very carefully and covers it with the bag. While he gets closer to his car door, the driver's side

window of the black car opens slightly. Harry is ready to shoot. Some BLACK EYES peek through the window.

MAN WITH BLACK EYES

(whispers to Harry)

Hey, Harry! It's me, John! Don't stop! Don't turn around! Don't talk! Just listen!

(a brief pause)

Okay! Act as if you're going to open the door!

The van begins to pull out. Harry and the little boy look at each other. Then Harry continues to follow John's instructions.

JOHN (CONT'D)

Open the door, but don't get in! Bend down and put the bag in the other seat! Close the door without getting up! Now get in this car!

#### **INT. BLACK CAR—DAY**

Harry enters the black car in a jiffy.

HARRY

What the hell is going on!

John is handling a small electronic device.

JOHN

There is a bomb in your car programmed to go off when you turned it on! Put on your seat belt!

HARRY

(shouting while buckling his seat belt)

What?

SECRET AGENT (VO)

(via radio)

The parking lot is free of civilians.

*Mortal Genesis*

JOHN

Hold on, Harry!

John presses a button.

**EXT. PENTAGON CITY MALL—PARKING LOT—DAY**

Harry's pristine Mercedes-Benz EXPLODES, making a DEAFENING SOUND. The black car shoots out in the air and lands SPLATTERED in the parking lot, crashing against other cars. There are other CARS BURNING UP. Burning car parts scattered around the parking lot is all that is left of the Mercedes-Benz.

**INT./EXT. RED CAR/PENTAGON CITY MALL—PARKING LOT—DAY**

While the criminal continues on the phone, smoke and fire remain in the parking lot.

CRIMINAL

Your brother is history, Mr. Emberg.

**EXT. PENTAGON CITY MALL—PARKING LOT—DAY**

The red car exits rapidly out of the parking lot. A TIRE from the Mercedes-Benz that had fallen on top of the red car's trunk, falls off and continues to roll down the parking lot.

**INT. CIA BUILDING—DIRECTOR'S OFFICE—DAY**

The DIRECTOR is standing up surrounded by SEVERAL MALE AND FEMALE AGENTS, discussing LOUDLY about the explosion at the Pentagon City Mall. He's a 65-year-old man, white, a bit overweight, his hair is uneven, it's obvious he's stressed and in a bad mood. JOHN and HARRY walk into the office very naturally and casually, as if John were the favorite employee in the CIA.

JOHN

Hi, Boss! The new car passed the test!

DIRECTOR

I can see that!

JOHN

Um... he's Harry Emberg, the FBI agent who just died in the bomb outrage.

DIRECTOR

So, you are our new angel in Heaven!

JOHN

(smiling, with his eyes wide open)

The parking lot was leveled, but there were no casualties, as planned, sir.

DIRECTOR

One of these days, you're going to drive me crazy with your plans, John.

After a long while, John and Harry are seated in front of the director.

DIRECTOR

Look, Harry, I'm very sorry about your mother. As for the conspiracy...

HARRY

(interrupting)

I'm certain there is something serious behind all this. We must work together to get to the bottom of this matter.

DIRECTOR

(to Harry)

CIA and FBI as a team again. I'll talk to your boss.

*Mortal Genesis*

(to John)

Prepare a detailed report. I want it by 8:00 tomorrow morning. Am I clear?

JOHN

Yes, sir. Oh! We need to put Harry under protective support. Will you lend me a safe house for a few days?

The director thinks about it briefly and unhappily considers it over.

DIRECTOR

It's okay, use Building 48. Now, get out!

**INT. BUILDING 48—HARRY'S APARTMENT—NIGHT**

Harry, John and Jenny are seated on some chairs talking.

JOHN

(to Jenny)

Okay, girl. We're counting on you!

JENNY

Soon, I'll need to explain what's going on to my boss at the Post. It will be an official secret.

JOHN

We'll probably need the Washington Post's support, but wait for the green light.

HARRY

(to both)

If I'm dead, I can no longer go to my house.

(to Jenny)

Could you take care of Duke?

JENNY

Of course, Lady would love it!

Everyone smiles.

JOHN

Well, guys, I've got to go now. Tomorrow we'll figure out what to do.

JENNY

Wait! I'll go down with you.

(to Harry)

I would love to stay longer, but someone has to take care of Lady and Duke.

They both smile looking at each other tenderly. Harry caresses Jenny's face and she softly holds his hand. They kiss each other on the face.

HARRY

(talking and signing)

See you tomorrow.

JENNY

(signing)

See you tomorrow.

### **INT. PETER EMBERG'S HOUSE—DINING ROOM—DAY**

Peter Emberg is seated, drinking a cup of coffee, looking at the front page of The Washington Post.

PETER'S POV

"BOMB OUTRAGE AT THE PENTAGON CITY MALL"

Suspected terrorist attack under investigation. ISIS and Al-Qaeda claimed responsibility. No casualties reported.

PETER

I know you're dead, idiot. Now I get to keep your 20 million dollars.

*Mortal Genesis*

**INT. BUILDING 48—HARRY’S APARTMENT—DAY**

John and Harry are talking.

JOHN

Are you crazy!

HARRY

I know that house like the back of my hand.

JOHN

If your brother finds you, we’re finished!

HARRY

There is no other alternative.

John’s cell phone VIBRATES.

JOHN

Yes, sir. I’m on my way.

(to Harry)

We’ll talk about this later.

John leaves the apartment.

**INT. CIA BUILDING—DIRECTOR’S OFFICE—DAY**

The director and John are discussing the report he turned in.

DIRECTOR

Are you insinuating that one of the most respected men in the country and his companies, which are one of the most successful groups in the world, are linked to the death of your friend’s mother, caused by a mysterious virus that doesn’t exist, and to his own attempted murder?

JOHN

Yes, sir.

DIRECTOR

What's that about Mortal Genesis? Do you want to believe that they're planning a worldwide biological attack on June 6? We would have known about it several months ago!

JOHN

But...!

DIRECTOR

I need irrefutable evidence!

JOHN

We're working on that, boss.

DIRECTOR

Stop calling me boss!

JOHN

Yes, sir!

DIRECTOR

What are you thinking?

JOHN

Well, we can't intercept his telephone calls. We've got to go into his house or office.

DIRECTOR

You know the procedures. Think of something viable. You can leave now.

JOHN

Yes, sir.



John leaves the office.

**EXT. BUILDING 48—DAY**

JENNY'S CAR arrives at the SECURITY GATE of Building 48.

**INT./EXT. JENNY'S CAR/BUILDING 48—SECURITY GATE—DAY**

Jenny is dancing while driving, singing along with the ROMANTIC AND CATCHY SONG "ANTOLOGÍA" by Shakira.

JENNY'S POV

Jenny SCANS a special ID, then she presses a SMALL SCREEN with her thumb to pass a fingerprint screening.

**INT. BUILDING 48—LOBBY—DAY**

ONE OF THREE SECURITY GUARDS checks Jenny's ID, then proceeds to contact Harry to announce Jenny's arrival.

**INT. BUILDING 48—HARRY'S APARTMENT—DAY**

Harry is typing a report on a computer. THE SECURITY LINE RINGS. Immediately, a BLACK ALEXA DEVICE connects the call and a BIG FLAT SCREEN turns on.

HARRY'S POV

Jenny is in front of the Security booth at the lobby.

SECURITY GUARD

(through Alexa)

Jenny García, Mr. Emberg.

HARRY

(to the Security Guard, through Alexa)

She's welcome. Thank you.

HARRY'S POV

Jenny quickly passes the security check.

A few minutes later, Harry opens the door of the apartment before she knocks.

HARRY

(very happy)

Jenny! What a nice surprise! How did you get in by yourself?

JENNY

(smiling, showing the special ID)

Courtesy of John Jenkins.

HARRY

Nice. Come on in. Can I get you something to drink?

Harry goes to the kitchen.

JENNY

A Margarita or a Pisco Sour. I'm just kidding. Nothing, thanks.

HARRY (OS)

How are Lady and Duke?

JENNY

Good, actually too good!

(looking at the computer)

What are you writing?

Harry returns with a beer.

HARRY

A report to my boss.

*Mortal Genesis*

JENNY  
(pointing to the screen)

May I?

HARRY  
Of course.

Jenny smiles, sits down, and reads the little that Harry has written.

JENNY  
You forgot a period.

HARRY  
Come on, it's just a period.

JENNY  
(adding the missing period)  
You could never work at The Washington Post.  
Nothing is well done if it's missing a period.

At that moment, a security guard announces John's arrival. THE SECURITY LINE RINGS. Immediately, the BLACK ALEXA DEVICE connects the call and the BIG FLAT SCREEN turns on, grabbing Jenny and Harry's attention.

JENNY AND HARRY'S POV  
John is in front of the Security booth at the lobby.

SECURITY GUARD  
(through Alexa)  
John Jenkins, Mr. Emberg.

HARRY  
(to the Security Guard, through Alexa)  
He's welcome. Thank you.

John soon KNOCKS on the door. Harry looks through a monitor and opens the door. JOHN enters quickly carrying two briefcases.

JOHN

Okay, Harry, you're going.

JENNY

Where are you going?

HARRY

To visit my brother.

JENNY

What?

John places the suitcases on top of a table near where they sit. He opens one of them. Everyone sees what is inside.

JOHN (CONT'D)  
(to both of them)

What do we have here?

JENNY

A laptop?

JOHN

Exactly. Specially designed to copy all existing computerized information and to transmit it to our headquarters, via satellite.

HARRY

You haven't shared this technology with the FBI!

JOHN

Yes, we have, but you haven't participated in this kind of operation. Anyway, let me finish.

*Mortal Genesis*

John takes out the laptop from the briefcase.

JOHN (CONT'D)

I named this baby Blackie. She will be able to hijack the Wi-Fi name and password of any network. She's programmed to work alone. When she's transmitting, a red flashing light stays on, and when she finishes it changes to green.

HARRY

(sarcastically)

But... hijacking is illegal.

JOHN

Very funny...

HARRY

Okay, I know now what I need to do. Let's get to work.

JOHN

Not so fast. Peter Emberg now has 12-armed bodyguards in his gardens, each one has a Doberman trained to attack and kill intruders. There are video cameras and alarms everywhere...

HARRY

Not everywhere. Peter hates being watched, he never allows video cameras inside the house.

JENNY

Are you sure of what you're doing?

Harry looks at her and then holds her hand to make her feel at ease.

HARRY

Okay, John, continue.

John opens the other briefcase and describes each item inside.

JOHN

This is not a typical gun; it shoots out very small darts that contain a compound that makes the victim fall asleep. It creates a sensation that feels like the last thing one sees was part of a dream. The dart disintegrates in the body, but... it has to be shot into the jugular vein and the effect only lasts 5 minutes.

This bottle contains a compound that is innocuous and imperceptible to humans, but it drives dogs crazy, it clouds their vision, it alters their sense of smell and it makes them very nervous. All you've to do is press this button and that's it, but... for it to work effectively, the dog must be within four feet from you...

JENNY

Jesus! What about the exterior video cameras?

JOHN

This uniform is highly effective at avoiding light reflection, meaning it goes virtually undetected in any video camera...

HARRY AND JENNY

... but...?

JOHN

... It really works well at night, but you must avoid being directly exposed to the light of the reflectors. This thing that looks like a calculator...

HARRY

(interrupting)

... it's a magnetic device that deactivates alarms but... it only lasts 15 seconds. And these are the

*Mortal Genesis*

new night-vision goggles but... are still sensitive to the light.

JENNY

Is there another way?

HARRY

Believe me, other than knocking on the door and asking for permission, this is the only way.

**EXT. PETER EMBERG'S HOUSE—NIGHT**

A BLACK CAR, a long distance away from Peter Emberg's house, parks behind some trees.

**INT. BLACK CAR—NIGHT**

John is driving the car. Harry sits next to him wearing the special uniform, which includes gloves and a hood that covers his entire head excluding his face. His face is painted with black lines. From his neck hang the night-vision goggles. In one of the pockets, he carries the dart gun, the bottle and the magnetic device.

JOHN

How do you feel?

HARRY

After being locked up for three days... I feel great!

Harry opens the door and puts the suitcase that contains Blackie behind his back, as if it were a backpack.

JOHN

Be safe, *amigo*. If something happens, I promise to take care of Jenny for you.

HARRY

(seriously)

Very funny.

*Martín Balarezo García*

(changing his attitude)

Thanks, buddy. I'll be back in less than 40 minutes.

They both high five each other locking hands.

### **EXT. PETER EMBERG'S HOUSE—WALL—NIGHT**

Harry uses his knowledge of the house to get in. He stops under the wall that has an architectural design somehow easy to climb. Once he makes it on top of the wall, he jumps into a tree on the other side, climbs down the branches and begins running through the garden.

### **EXT. PETER EMBERG'S HOUSE—GARDENS—NIGHT**

Harry hides behind the trees. He hears the VOICES of two of the guards. He goes from one tree to another. Suddenly, one of the dogs begins to BARK crazily; the others also BARK, as if they are communicating.

THE GUARD sets loose the DOBERMAN, which shoots out like a bullet towards the location of Harry. He runs with all his might to the prickly bushes that have a small empty hole near the roots of a tree. The dog discovers the hole. When the dog is a few inches away from him, he pushes the button on the bottle. In an instant, the dog retreats backwards and begins to bark uncontrollably.

The dog runs until he starts fighting with another DOBERMAN. A huge COMMOTION is caused while the GUARDS try to separate them. Harry takes advantage of the moment and makes it to one of the back doors of the enormous mansion.

PETER EMBERG (VO)  
(from the second floor)

What the hell is happening!

PETER'S POV

Several guards are holding the dogs. One of them looks up to answer Peter Emberg.



*Mortal Genesis*

GUARD

Nothing serious, sir. One of the dogs started acting up, but we've got him under control.

Harry is remembering something while he stands underneath the back door entrance. He takes out a key hidden over a hanging light on the wall. He neutralizes the alarm, but the key doesn't work.

HARRY

Damn! Of course... it couldn't be that easy!

Using a little device, he opens the door just in time, and enters the house.

**INT. PETER EMBERG'S HOUSE—BASEMENT—NIGHT**

Harry puts on the night-vision goggles. He's in the basement. He manages to connect Blackie but she doesn't work. He thinks that the main modem must be disconnected. He walks up the stairs very carefully.

**INT. PETER EMBERG'S HOUSE—PETER'S OFFICE—NIGHT**

Harry enters Peter's office using his electronic device. He turns on the modem.

**INT. PETER EMBERG'S HOUSE—BASEMENT—NIGHT**

Blackie begins to work. The red light is flashing.

**INT. PETER EMBERG'S HOUSE—PETER'S OFFICE—NIGHT**

Harry is about to leave the office when someone turns on the hallway light. For a second his vision blurs but he's able to close the door rapidly.

**INT. PETER EMBERG'S HOUSE—HALLWAY—NIGHT**

Peter goes downstairs. After a few minutes, he returns with a glass of milk. He turns off the light. He enters his room and CLOSES the door.

**INT. PETER EMBERG'S HOUSE—BASEMENT—NIGHT**

Harry goes down to the basement. Blackie's red light continues flashing. Harry takes his goggles off for a minute, to rub his eyes. At that precise moment, PETER turns on the light. For an instant, they stared at each other's eyes. At that moment, Peter faints. Harry shot him perfectly. He turns off the light. He helps Peter onto a couch in the room. After a while, it seems as if Peter wakes up at the exact moment that Blackie's green light turns on. Peter is in shock; he still doesn't understand what he's doing in the basement. Harry is already gone.

**INT. VON BRAUN CENTER—HALLWAYS—DAY**

Hermann and Eric, dressed in white coats, are walking around the modern underground facilities of the colossal center.

HERMANN

I'm very satisfied with all we've accomplished up to this point.

ERIC

The most advanced technology is in our hands.

HERMANN

And very soon, the entire world will be in our hands.

They both smile while they head towards Eric's office.

**INT. VON BRAUN CENTER—ERIC'S OFFICE—DAY**

Hermann and Eric sit down almost simultaneously, and their smiles soon cease with Hermann's intriguing seriousness.

*Mortal Genesis*

ERIC

Is something wrong Hermann?

HERMANN

I want you to compare my DNA to that of my father's.

ERIC

But Dr. Paul...

HERMANN

(interrupting)

I assume you'll not oppose, or will you?

ERIC

Of course not, Hermann. It's just that Dr. Paul...

HERMANN

(interrupting)

When will you have the results?

ERIC

In 24 hours.

HERMAN

(getting up)

Very good.

**INT. CIA BUILDING—INTELLIGENCE & ANALYSIS OFFICE—DAY**

John and Harry enter the Intelligence & Analysis Office eagerly and quickly. There are SEVERAL MALE AND FEMALE ANALYSTS. A MALE ANALYST, WHOSE NAME IS FRANK LEE, is taking papers out of a printer.

JOHN

Did you find something, Frank?

FRANK

A lot of information from his companies and other irrelevant things...

HARRY

There must be something else.

FRANK

Let me finish.

JOHN

Let's go, man. Get to the good staff.

FRANK

There is a long list of politicians, religious leaders, military personnel, business people, journalists, doctors, lawyers, agents and gangsters in the United States. Among them are the guys that were in the parking lot the day of the bomb outrage, and the attorneys that were in charge of Mrs. Emberg's last will and testament.

HARRY

How many people?

FRANK

A little over 250,000.

JOHN

Damn!

HARRY

Did you say agents?

FRANK

From the CIA and the FBI, but of low rank. Nothing to worry. The most interesting thing was that we

*Mortal Genesis*

found a registry of transfers of large amounts of money, all appearing to be fraudulent, to a secured bank account belonging to the Von Braun Institute in Berlin. In an appointment book, it's stated that there will be a Summit Meeting at 8:00 p.m. on June 2. We've no idea what it's about.

HARRY

I seem to remember hearing about that institute, but I can't remember very well.

FRANK

It has various centers around the world. Supposedly, they're fighting against the most dreaded viruses, among them the one that causes AIDS.

HARRY

Fighting or developing?

JOHN

Holy shit!

HARRY

Is there anything about June 6?

FRANK

No. Nothing.

HARRY

That's odd!

JOHN

What else?

FRANK

A man named Hermann Paul controls the institute from Berlin and...

*Martín Balarezo García*

(looking at some papers)

... a man named Eric Katz directs the main center in a remote location in the Congo. They're both clean.

Frank shows them a picture of both.

HARRY

Among the journalists, are there any from The Washington Post?

FRANK

Let's see.

Frank sits down and types on a computer.

FRANK'S POV

The SCREEN is showing a rapid sequence search, until the cursor stops at THE WASHINGTON POST.

FRANK (CONT'D)

Just one. His name is Patrick Anderson.

HARRY

(to John)

All right, let's get out of here. There is a lot to do.

JOHN

(to Frank)

Thanks, man.

(to the women in the room)

Ladies, this man deserves a big kiss! He's all yours!

## **PART TWO**

The Plot and The Complot

**INT. VON BRAUN CENTER—GENETIC LAB—NIGHT**

Eric is analyzing the results of the comparison between Hermann and Adolf Hitler's DNA in a very advanced computer.

ERIC

(talking to himself)

It's incredible! They've manipulated his genes perfectly... He's almost a clone.

(pause)

Dr. Paul was a true genius... a genius!

HERMANN (OS)

What are you talking about, Eric?

Eric jumps and turns to look at HERMANN.

ERIC

Hermann! Um... about Dr. Paul. He accomplished a lot at the time of your birth.

HERMANN

So...

ERIC

You're Adolf Hitler's son, Hermann, without a doubt.

Hermann smiles, his eyes shine with satisfaction.

**INT. BUILDING 48—HARRY'S APARTMENT—DAY**

Harry is seated in front of a computer doing some research. Next to him, there is his cell phone; he dials a number without picking up the receiver, using the speakerphone. On the SCREEN, a MAP OF AFRICA appears. He clicks on the CONGO BASIN area.



**INT. THE WASHINGTON POST—JENNY’S OFFICE—DAY**

Jenny stops typing on the computer to answer a call.

JENNY

Jenny García speaking.

(pause)

Hi, Harry!

(pause)

Yes, I know him.

(pause)

Just him?

(pause)

He’s one of our experts on German issues.

(pause)

It’s not going to be easy.

(pause)

John? Okay, I’m going to wait for him.

**INT. THE WASHINGTON POST—HALLWAYS—DAY**

The same day, Jenny is escorting John through the halls of The Washington Post. All of a sudden, John sees a young, beautiful AFRICAN-AMERICAN WOMAN seated behind a cubicle.

JOHN

Hello, gorgeous!

She smiles, as does Jenny after hearing John’s comment. They continue walking and they pass by PATRICK ANDERSON’S office. He’s a white man in his mid-thirties.

**INT. THE WASHINGTON POST—JENNY’S OFFICE—DAY**

Jenny and John enter Jenny’s office and John closes the door. Jenny sits behind her desk, and John sits in front of her.

*Martín Balarezo García*

JENNY

Well, what do you have for me?

John takes out a strange key without any grooves and places it on top of the desk.

JENNY (CONT'D)

What's that?

JOHN

Close your desk drawer and lock it with your key.

Jenny does it.

JOHN (CONT'D)

Now open it with that key.

Jenny does it. She's surprised.

JOHN (CONT'D)

With that key, you could even open the President's desk.

After a while, John gets up and gets ready to leave.

JOHN (CONT'D)

I hope you find something.

JENNY

I hope so too.

They both wave and smile at each other.

### **INT. THE WASHINGTON POST—HALLWAYS—DAY**

John takes the same route to exit The Washington Post. When he passes by Patrick Anderson's office, John turns to look at him this time and he winks at him.

**INT. THE WASHINGTON POST—PATRICK ANDERSON’S OFFICE—DAY**

Patrick Anderson looks at John and shakes his head when he’s out of his sight.

PATRICK ANDERSON

Damn ape.

**INT. THE WASHINGTON POST—HALLWAYS—DAY**

John gets close to the desk of the beautiful African-American woman and looks at her name.

JOHN

Tanisha. A beautiful name for a beautiful lady.

TANISHA

Thank you!

JOHN

John. My name is John... Tanisha, I promise to call if you promise to go out with me.

TANISHA

I promise you that I’ll think about it.

JOHN

Cool! *Chau*, pretty lady.

Tanisha remains smiling, shaking her head.

**EXT. THE WASHINGTON POST—NEXT TO THE FRONT ENTRANCE—DAY**

John grabs his smartphone, looks for the SONG “GREEN LIGHT” by John Legend featuring André 3000, and inserts a Bluetooth device in his ear to listen to it.

*Martín Balarezo García*

JOHN

(looking at the sky while whispering to himself)  
Thank you! Thank you!

**INT. CIA BUILDING—DIRECTOR'S OFFICE—DAY**

John and Harry peek through the door. The DIRECTOR OF THE CIA is seated behind his desk, and in front of him, the DIRECTOR OF THE FBI.

JOHN

May we come in, sir?

CIA DIRECTOR

Sure.

HARRY

Hey, boss... What are you doing here?

FBI DIRECTOR

Joining forces.

HARRY

Just what we needed.

JOHN

Boss... I mean sir, um... we're going to need the apartment for a longer period.

CIA DIRECTOR

That's fine, take all the time you need. We have the green light on this investigation. The President already knows about it. Now, get to work.

JOHN

(giving a military salute)

Yes, sir!

*Mortal Genesis*

CIA DIRECTOR

Yeah, yeah, yeah, get out of here!

FBI DIRECTOR

It was nice to see you, Harry.

HARRY

Thanks, boss. I'll talk to you later.

**INT. THE WASHINGTON POST—JENNY'S OFFICE—NIGHT**

Jenny is at her desk, proofreading an article. All the other employees on her floor have already left for the day. All that remain are the cleaning staff. ONE OF THE FEMALE WORKERS speaks to Jenny.

FEMALE WORKER

Miss Jenny, are you going to stay all by yourself?

JENNY

Don't worry, Rosita. I'm almost done.

ROSITA

In that case, have a good night.

JENNY

Thanks, Rosita, you too.

When she's alone, Jenny gets up, grabbing the key John gave her.

**INT. THE WASHINGTON POST—PATRICK ANDERSON'S OFFICE—NIGHT**

Jenny enters silently and closes the door behind her. She turns on a small flashlight. The first thing she does is open the center drawer of Patrick's desk, but she doesn't find anything suspicious. She begins to open the other drawers. In the second drawer on

the right side, she finds a few books on German mythology. She begins to look through them. In one of them, a page is folded over. When she opens that page, she reads a handwritten note: JUNE 2, BERLIN, 8 P.M.

**INT. BUILDING 48—HARRY’S APARTMENT—NIGHT**

Harry, John and Jenny are seated around the dining room table. There are large maps on top of it.

HARRY

Look here. This is what we have. The Von Braun Center is located on a large hill, between two rivers, next to huge and unnamed waterfalls. Interestingly enough, the outbreak of various deadly viruses, just like Ebola and HIV, originated in this African region. My mother died from an unknown virus. Peter is linked to the Institute. Coincidence? I don’t think so.

JENNY

Could they be international terrorists trying to develop biological warfare?

JOHN

Nope, they don’t fit the terrorist profile. They seem to want to experiment with humans and slowly eliminate certain parts of the population.

HARRY

It’s a silent war, neither among nations nor at governmental level... It’s something we’ve yet to discover.

JENNY

Where do we start?

*Mortal Genesis*

HARRY

(to John)

John, send me the data received from Peter's computer; we must have overlooked something. Contact your people in Berlin and see what you can find about this place and this alleged Summit Meeting.

(to Jenny)

Jenny, research the Washington Post's files on the Institute; there has to be something.

(to both of them)

We've to start now!

**INT. CIA BUILDING—JOHN'S OFFICE—NIGHT**

John is talking on the phone.

JOHN

I don't care what time it is in Berlin!

(pause)

Well, then you'll have to wake up everyone! We need a report as soon as possible!

(pause)

I said, now!

John hangs up the phone.

**INT. JENNY'S CONDO—NIGHT**

Jenny opens the door and LADY and DUKE come out to greet her. She bends down to greet them.

JENNY

I took long, didn't I? I have a long night ahead of me. So, let's go for a short walk.

**EXT. THE WASHINGTON POST BUILDING—PARKING LOT—NIGHT**

Jenny enters the private parking lot of The Washington Post, after briefly identifying herself with the guard. She parks and walks towards the employee entrance. She goes in using her magnetic key card.

**INT. THE WASHINGTON POST BUILDING—LOBBY—NIGHT**

Jenny walks towards the lobby and greets TWO SECURITY GUARDS. One is in his early fifties, the other one younger.

JENNY

Hi, guys.

ELDER GUARD

Ms. Jenny, don't tell me you're coming to work?

JENNY

That's right, George.

GEORGE

If you need anything, just let us know.

JENNY

Thank you, guys, you're both so sweet.

Jenny walks towards the elevator. The young guard keeps looking at her and makes a comment.

YOUNG GUARD

What a woman!

GEORGE

Oh yeah!



**INT. BUILDING 48—HARRY’S APARTMENT—NIGHT**

Harry is sitting before the computer. He’s alone, TYPING. He talks to himself.

HARRY  
Nothing. Now the list.  
(pause)  
sex...  
(pause)  
age...  
(pause)  
nationality...  
(pause)  
migratory status...  
(pause)  
race...  
(large pause)  
Shit!

Harry is shocked. The cursor makes the image on the SCREEN move to the top. All the words are the same: WHITE... WHITE... WHITE...

**INT. THE WASHINGTON POST BUILDING—MASTER FILES—NIGHT**

Jenny is frantically searching for anything related to the Von Braun Institute. She’s TYPING constantly. The computer SCREEN shows The Washington Post articles. She prints out the few articles that are related to the Von Braun Institute. Jenny is exhausted, she feels a bit frustrated, she doesn’t find anything relevant. She falls asleep. There is an article on her screen that says: STRANGE VIRUS KILLS JEWISH SCIENTIST.

**INT. THE WASHINGTON POST BUILDING—MASTER FILES—DAY**

Jenny is sleeping with her face resting on the desk. The computer screen is off. Suddenly, she's awakened by RICHARD'S HAND over her shoulder. He's the Chief Manager of the Master Files.

RICHARD

I'm sorry, Jenny. I didn't want to scare you. Would you like a cup of coffee?

JENNY

Don't worry Richard, I'll do it myself.

While Jenny goes to get some coffee, Richard sits at the computer. He's about to start the system when Jenny suddenly realizes what he's about to do.

JENNY

Don't touch it!... Don't touch it!

RICHARD

All right, all right. Sorry, I thought you were done.

Richard gets up and Jenny rushes back to sit at the computer while trying a balancing act to avoid spilling her hot coffee. She sits in front of the monitor and notices that the file she has been working on opens up to STRANGE VIRUS KILLS JEWISH SCIENTIST.

JENNY

Wow... I almost lost it.

She reads a bit more: "... a little after arriving from a tour to Africa, which included a mandatory stop at the prestigious Von Braun Institute."

JENNY

Yes! Jackpot!

**INT. BUILDING 48—HARRY’S APARTMENT—DAY**

The following morning, Harry, John and Jenny are sharing their findings.

HARRY

Why only white people?

JENNY

Because they’re racist.

JOHN

Exactly. White racists.

HARRY

(continuing John’s idea)

Yeah, white racists who are going to have a Summit Meeting in Berlin and who apparently killed a Jewish scientist 25 years ago.

JOHN

Fucking Nazis!

Harry and Jenny remain quiet after John’s comment, just looking at him.

JOHN (CONT’D)

I know. I’m a genius.

**INT. CIA BUILDING—DIRECTOR’S OFFICE—DAY**

Harry and John are seated in front of the director.

DIRECTOR

What? Is it a large neo-Nazi organization with intentions of contaminating or destroying almost the entire human race? It doesn’t make sense.

Those viruses don't discriminate. They're also killing white people.

JOHN

Collateral damage.

HARRY

Sir, we're not sure exactly what we're facing here.

DIRECTOR

What do you propose?

HARRY

Use Blackie.

JOHN

The Von Braun Institute in Berlin is nothing but a small fortress. There is no way of getting into it. We still don't know anything about the Center in Africa.

DIRECTOR

Do you have the exact coordinates?

HARRY

Yes, I do.

DIRECTOR

(to his secretary via intercom)

Gladys, get me in touch with General O'Hara.

JOHN

Even though we can't use Blackie in Berlin, someone should go to that Summit Meeting instead of Patrick.

*Mortal Genesis*

DIRECTOR

Okay, do whatever is necessary. We need to know what's going to happen there.

GLADYS (VO)  
(interrupting)

General O'Hara is on line 1.

DIRECTOR

Roy. How are you?

(pause)

I'm glad.

(pause)

You know, as always.

(pause)

We have a situation at hand that could get serious. We need to use the USVS.

(pause)

Unfortunately, it can't wait.

(pause)

Not over the phone.

(pause)

I'm on my way with two agents who are handling this case.

(pause)

Okay, we'll see you.

The director gets up and they do the same.

DIRECTOR (CONT'D)

Follow me.

JOHN

What's the USVS, sir?

DIRECTOR

You're about to find out.

**EXT. AERIAL SHOT—PENTAGON—DAY**

**INT. PENTAGON—USVS RECEPTION CENTER—DAY**

GENERAL O'HARA, the Chief of Staff of the Army, is giving a tour to the Director of the CIA, Harry and John through an enormous futuristic center filled with FLOATING SCREENS that have three-dimensional images of the continents. There are MILITARY PERSONNEL OF DIFFERENT AGES behind the screens, analyzing what they see. There is a very large HOLOGRAM of the planet in the center of the precinct and numerous artificial rotating satellites are all around. The general and the guests stop to observe it.

GENERAL O'HARA

Gentlemen, these are the wonders of laser, radar and sonar technologies. This is the USVS Center. Here we can observe all the satellites that are rotating around the Earth. Some of them are controlled directly from this place.

All the visitors are impressed.

GENERAL O'HARA (CONT'D)

USVS stands for Underground Satellite Viewing System. With this system, we can discover bunkers, caves and secret hideouts, and see underground objects.

HARRY

I guess you used this system in Afghanistan, right, general?

GENERAL O'HARA

Of course! We didn't waste any of our costly bombs during that campaign.

(to all)

Please, follow me.

**INT. PENTAGON—SCREENING ROOM—DAY**

They enter a screening room that lacks a screen. There are fixed comfortable reclining chairs in a circle shape ascending upwards similar to a theatre. The center of the room is empty.

GENERAL O'HARA

Have a seat.

Everyone sits, except for an OFFICER who entered with them.

GENERAL O'HARA (CONT'D)

(to the CIA Director)

Jerry, the coordinates.

The CIA Director turns to Harry who takes out a piece of paper and hands it to General O'Hara. The general gives it to the officer who remained standing, and he departs immediately.

GENERAL O'HARA (CONT'D)

What is it that you need exactly?

CIA DIRECTOR

We're investigating a biological research center that is linked to a neo-Nazi organization. Apparently, they're behind the most significant viral epidemics. The coordinates correspond to a center they have in Africa.

Suddenly, the lights turn off and a faint yellow light comes out of the ceiling as if it were fog lit up by fog lights. A three-dimensional image of the Earth begins to form before them but with reddish lines. The general begins to explain what they see.

GENERAL O'HARA

USVS satellites don't care if it's night or day; the images always have the same clarity. What you're

*Martín Balarezo García*

all seeing is what the satellite gets. Its distance can be modified according to the coordinates.

In a few seconds, the image focuses in on Africa and little by little, it gets closer to the Von Braun Center. For an instant, they can see the buildings on top of the Center.

CIA DIRECTOR

What the hell is that!

Everyone has a perplexed EXPRESSION. The THREE-DIMENSIONAL IMAGE of the hill that is below the Center is before their eyes. It's as if it were an underground city with complex structures, some areas are filled with missiles. As the image continues to rotate, it shows that there are radars everywhere, more buildings, missiles pointing in every direction and numerous military helicopters.

GENERAL O'HARA

I can't believe it!

JOHN

How were they able to build all that in the middle of the jungle!

HARRY

We're standing in front of a power much stronger than we had ever imagined.

GENERAL O'HARA

(to the CIA Director)

Jerry, as of today we're going to work together on this. I'm going to call for an emergency meeting of the Department of Defense. Please, send me copies of all the reports you have. I'll send you a copy of the details on that bunker.

**EXT. PENTAGON—PARKING LOT—DAY**



*Mortal Genesis*

The CIA Director, Harry and John are walking rapidly.

DIRECTOR

(speaking while he walks)

I want someone inside the Institute in Berlin and someone inside that fortress! John, you're in charge!

**INT. BUILDING 48—HARRY'S APARTMENT—DAY**

Harry, Jenny and John enter the apartment in a hurry.

HARRY

There should be a way!

JENNY

We're getting carried away with ourselves!

JOHN

Wait, wait! We need to relax. Let's sit down.

They sit in the living room.

JOHN (CONT'D)

We have to think... very calmly.

JENNY

At least now we know how to get into the Institute in Berlin.

HARRY

We have to make Patrick Anderson scarce for a few days.

JOHN

That won't be a problem.

JENNY

And find a blue-eyed, white guy to take his place.

John and Jenny look at Harry.

HARRY

(raising his hand)

I guess I'll volunteer.

JENNY

But, I bet that Peter Emberg will be at that meeting.

HARRY

I'll take care of that.

JOHN

Now, we have to think about how we're going to get into the Center.

JENNY

A journalist could go write an article about the Center.

Harry and John stare at her.

HARRY

Oh, no!

JENNY

All I have to do is call, convince them, go with Blackie and return in a couple of days.

HARRY

Not you, Jenny. It's too dangerous.

JOHN

I think it's a good idea. Actually, an excellent idea.

*Mortal Genesis*

Harry becomes pensive, looking at Jenny.

JOHN (CONT'D)

We'll pray for you, girl.

**INT. JENNY'S CONDO—BEDROOM—DAWN**

Jenny is making a phone call.

JENNY

Mr. Katz?

**INT. VON BRAUN CENTER—ERIC'S OFFICE—DAY**

Eric Katz is on the telephone.

ERIC

I apologize. Tomorrow I'll be traveling to Berlin.

Upon my return, we're going to be very busy.

(pause)

When must the article be published?

(pause)

I'll call you later.

(pause)

The Washington Post, right?

(pause)

Don't worry. I'll get your number.

**INT. THE WASHINGTON POST—PATRICK ANDERSON'S OFFICE—  
MORNING**

Patrick Anderson is on the telephone.

PATRICK ANDERSON

... Yes, yes, one of the best. Her only flaw is that she's not white.

**INT. VON BRAUN CENTER—ERIC'S OFFICE—DUSK**

Eric Katz is on the telephone.

ERIC

I'm going to do something very special for you, Ms. García. I can only authorize you to stay one day.

(pause)

I apologize, but only you.

(pause)

Very well, June 4, in the afternoon.

(pause)

You're welcome.

**EXT. WASHINGTON, D.C.—STREET—DAY**

SUPERIMPOSED ON THE SCREEN: MAY 31

Patrick Anderson is walking alone. JOHN and two POLICE INVESTIGATORS are pretending to be reading something at a newspaper stand. All of a sudden, John stands by Patrick's side and puts one arm around his neck.

JOHN

I already know you don't like black people...

PATRICK ANDERSON

What the hell...

JOHN

(interrupting)

... but I don't give a fuck!

(to the investigators)

Gentlemen, he's all yours.

PATRICK ANDERSON

I have my rights!

*Mortal Genesis*

POLICE INVESTIGATOR

Let me tell you your rights, sir.

They put him inside a black car that speeds off rapidly. John walks to another black car.

**INT. BUILDING 48—HARRY’S APARTMENT—DINING ROOM—  
NIGHT**

Harry and Jenny are seated in the dining room. John is standing. He places some tickets on top of the table.

JOHN

Our round-trip tickets.

HARRY

Our?

JOHN

Do you think I’m going to leave you alone with those dirty racists? Ah! Before I forget, this is the video camera and microphone.

John tosses Harry a black bow tie.

JOHN (CONT’D)

I’ll give you an earpiece that night.

(to Jenny)

I already made all the arrangements for you to be able to send us emails from the Nazi center.

Jenny looks worried.

HARRY

(hugging Jenny)

Are you okay?

*Martín Balarezo García*

JENNY

(to both of them)

I'm proud to work with you, guys. If I make it out alive, I'll probably win the Pulitzer Prize.

JOHN

(to Jenny)

Me too, Jenny. To me, you already won more than a prestigious award.

(to both of them)

Well, I'm leaving, don't stay up too late.

Harry and Jenny smile at the same time while John leaves. They both look into each other's eyes. They both kiss.

**INT. BUILDING 48—HARRY'S APARTMENT—BEDROOM—NIGHT**

Harry and Jenny find themselves making love passionately. The original version of the SONG "ONE ON ONE" by Daryl Hall & John Oates is intensely heard throughout this love scene.

**INT. CIA BUILDING—ELECTRONIC DEVICES DEPARTMENT—DAY**

SUPERIMPOSED ON THE SCREEN: JUNE 1

John speaks to Jenny and Harry who are sitting on some long couch-like chairs seen in doctors' offices. They're both wearing robes without buttons in the front.

JOHN

Okay, guys. I promise this won't hurt much.

Some SPECIALISTS get near them, one has a transparent gun.

JOHN

(to Jenny)

We're going to insert a small detector under your skin. It's the only way we can be certain to know your location at all times.

*Mortal Genesis*

One of the specialists puts the pistol on her back, between her neck and her shoulder, and he SHOOTs the detector in. Jenny twitches and slightly moans. Then another specialist puts a bandage over the small wound.

JOHN (CONT'D)

(to Harry)

Now your fingerprints, buddy.

HARRY

I like my fingerprints!

JOHN

Don't worry. They're temporary.

John motions to one of the specialists, who comes with a tray that contains TEN PIECES OF SKIN with Patrick Anderson's fingerprints. JENNY makes a face of horror and disgust.

JOHN (CONT'D)

(to Jenny)

It's synthetic skin. We aren't that cruel!

The specialist GLUES the fingerprints onto Harry's fingers.

JOHN (CONT'D)

(to Harry)

And after that, my friend, you are going to our salon for a complete transformation. Not even your brother will recognize you with a Colonel Sanders beard and mustache, Elton John glasses, and Donald Trump's hair color. I'm just kidding. We aren't that cruel!

Everybody laughs.

**EXT. BERLIN—ISOLATED ROAD—NIGHT**

SUPERIMPOSED ON THE SCREEN: BERLIN, JUNE 2

A blue BMW, latest model, parks next to an isolated road.

**INT. BLUE CAR—NIGHT**

Harry is driving; he's wearing regular glasses, a fake beard and mustache, and his new hair style looks darker. He's dressed for a gala. John is sitting next to him dressed informally. They're both very serious.

JOHN

Okay, it's time to activate the equipment.

John opens a type of portable computer on his lap; he turns it on and puts on some headphones with a built-in microphone. The SCREEN SHOWS John's view from Harry's bow tie.

JOHN (CONT'D)

Harry, speak softly.

HARRY

Hey, baby, can you hear me?

JOHN

Oh! Now you want to be funny, huh?

Harry smiles.

JOHN (CONT'D)

Central A1, can you hear me?

**INT. PENTAGON—DEPT. OF DEFENSE COMMAND CENTER—DAY**

The CHIEFS OF STAFF of the Defense Department are all seated around a large table, the SECRETARY OF DEFENSE is seated at the head of the table, next to him is General O'HARA, and next to the general is the Director of the CIA. They're all wearing headphones



*Mortal Genesis*

with built-in microphones. A huge television screen hangs in front of them where they can observe John.

SECRETARY OF DEFENSE

(looking at the screen)

We can hear and see you clearly, John.

JOHN (VO)

Can you also hear Harry?

SECRETARY OF DEFENSE

Yes, we hear you both.

**INT. BLUE CAR—NIGHT**

Harry and John are finishing testing the equipment.

JOHN

(to Harry)

Okay, everything is checked. It's time for me to get into the trunk.

John puts his hand into his pocket and assures himself that he's carrying a DART GUN.

HARRY

I hope you won't need to use that.

They both get out of the car.

**EXT. BERLIN—ISOLATED ROAD—NIGHT**

John gets in the trunk of the blue car.

JOHN

Okay, let's get this over with once and for all.

Harry closes the trunk door. He gets in the blue car and turns it on. The blue car moves towards the Von Braun Institute.

**EXT. BERLIN—VON BRAUN INSTITUTE—MAIN ENTRANCE—  
NIGHT**

FOUR GUARDS approach Harry's car. Three of them inspect the interior with flashlights. Another guard waits for Harry to lower his window.

GUARD 1

Good evening. You're late, sir. Your right hand, please.

Harry inserts his hand into a strange and sophisticated device that immediately BEEPS.

GUARD 1

Thank you, Mr. Anderson.

Harry nods, and as he begins to close the window, a guard gets his attention.

GUARD 2

Wait!

HARRY

Yes?

GUARD 2

Open your trunk, please.

**INT. BLUE CAR—NIGHT**

Harry leans forward and pushes a button with his left hand to open the trunk. With his other hand, he opens a SECRET COMPARTMENT and takes out a DART GUN.

**EXT. VON BRAUN INSTITUTE—MAIN ENTRANCE—NIGHT**

Two of the guards check the trunk, close it and walk over to Harry.

GUARD 2

You may move along.

**INT. BLUE CAR—NIGHT**

Harry doesn't know what's happened. Suddenly, the backing of the back seat opens and John comes out abruptly, scaring him.

JOHN

Oops! I had forgotten about the back secret compartment this car has.

HARRY

C'mon, John, don't do that to me! I'm worried enough as it is to have to deal with something like this!

JOHN

I'm sorry, man. It won't happen again.

Harry shakes his head, pissed.

**INT./EXT. BLUE CAR/MANSION GARDENS—NIGHT**

Harry notices that there are UNIFORMED GUARDS everywhere, just like the ones from World War II. They all wear a Nazi swastika symbol on their left arm. Some of them are holding onto fierce DOBERMANS on leashes.

HARRY

(to John, without ceasing to look at his surroundings)  
Don't even think about moving.

JOHN (VO)

Tell me, what are you seeing?

HARRY

Nazi soldiers everywhere.

JOHN (VO)

Are you kidding?

HARRY

Of course not.

There are a lot of parked cars around the house. The enormous MANSION has the back lit up. The LIGHT is easy to see.

#### **INT. BLUE CAR—NIGHT**

Harry looks through the interior rearview mirror, trying to find John.

HARRY

I think you're going to have to stay in that compartment all night.

JOHN (VO)

Are you crazy? It's time to tint the windows.

Harry pushes a button. Immediately after that, all the windows darken, except the front. Then John peeks through one of the rear side windows.

JOHN

Jesus Christ! What is this! What the hell have we gotten ourselves into!

HARRY

Into the lion's mouth, buddy.

*Mortal Genesis*

JOHN

You mean the devil's mouth.

Harry parks the car in the most isolated area he can find.

HARRY

Well, it's time to enter through the gates of hell.

JOHN

Wait! Let me get a good look.

John takes out some strange and futuristic binoculars.

JOHN'S POV

Through the lenses, he can see that there is an ARCH, similar to metal detectors found in airports and government buildings, a little bit before the entrance to the mansion. Suddenly, he sees the FURIOUS FACE OF A DOBERMAN that scares him terribly.

JOHN

We have a problem.

HARRY

A problem?

JOHN

There is a metal detector or something like that. These jokers must be very technically advanced.

HARRY

Do you mean to say that they'll be able to detect the microphone and the headphone?

JOHN

And the camera in your bow tie too. There is one solution, but it's very risky.

HARRY

Well?

JOHN

These binoculars transmit radio waves towards the object that is in its sight. If I can make it work at the precise moment you're passing underneath the detector, maybe the alarm won't go off.

HARRY

Maybe?

JOHN

I have never tried from such a long distance.

HARRY

I can't get any closer now. We'll have to take the risk. I'll see you later.

JOHN

Good luck, pal!

Harry gets out of the car.

#### **EXT. VON BRAUN INSTITUTE—NIGHT**

Harry slowly gets closer to the main entrance. He locks eyes with many of the guards and dogs. Just before the metal detector, there is a GUARD with a device like the one they had at the security booth.

GUARD

Please, insert your left hand.

Harry does it. While it BEEPS, the machine prints out a name tag that the guard places on his coat pocket that says: PATRICK ANDERSON, THE WASHINGTON POST.

*Mortal Genesis*

GUARD (CONT'D)

Thank you, Mr. Anderson. Please put your belongings in this box.

Harry puts everything he has in the box. The guard motions to him to pass under the detector. ANOTHER GUARD is electronically reviewing his personal belongings. Harry goes under the detector and the alarm goes off: a SOFT BEEP is heard and some WHITE LIGHTS flash.

**INT. BLUE CAR—NIGHT**

John is desperate. He looks for something in his pockets.

JOHN

Shit! I have to open the window! Where is the spare key!

**EXT. VON BRAUN INSTITUTE—NIGHT**

The guards are getting ready to check Harry again more scrupulously. He takes out a pen from his shirt pocket making a face as if he had forgotten about it. The guard takes it and asks him to walk under the detector again. This time the alarm doesn't go off. They give him his personal belongings.

**INT. BLUE CAR—NIGHT**

John is lying down while he closes the window. He's agitated and he sweats as if he were in a sauna.

**INT. VON BRAUN INSTITUTE—ROOMS—NIGHT**

Harry enters through the door and immediately a TALL OFFICER WEARING A BLACK UNIFORM approaches him; he wears some badges that identify him as an SS Nazi.

SS OFFICER

Follow me, please.

As they're walking, Harry tries to conceal being surprised by everything he sees. A LARGE SWASTIKA hangs from the second floor banister. To one side of the swastika, there is a LARGE PICTURE OF ADOLF HITLER'S RIGHT-SIDE PROFILE; to the other side, there is a SAME SIZE PICTURE OF HERMANN, but looking to the front (it seems as if Adolf Hitler is looking at Hermann).

Everywhere Harry looks, there are WAITERS that come and go with trays, ARMED NAZI SOLDIERS and SS OFFICERS. When they make it to the back part of the mansion, the SS Officer says goodbye to Harry by putting his feet together. Immediately, a SOLDIER opens the door inviting him to exit. Harry covers part of his name tag with a handkerchief.

**EXT. VON BRAUN INSTITUTE—UNDERNEATH A TENT—NIGHT**

Harry observes for a few seconds everything in front of him: HUNDREDS OF WHITE MEN AND WOMEN happily conversing, drinking and eating, NO ONE SMOKES; they're all dressed up formally. They're officers and civilians. There is a pleasant BACKGROUND MUSIC. Then, Harry lifts up his head, above him is a HUGE RED TENT WITH THE BLACK SWASTIKA IN THE MIDDLE OF A LARGE WHITE CIRCLE. Harry shifts his bow tie around to look like he's adjusting it, but his true goal is to have the camera get a shot of the red tent.

**INT. BLUE CAR—NIGHT**

John can see on the screen how the bow tie gets a shot of the great red tent.

**INT. PENTAGON—DEPT. OF DEFENSE COMMAND CENTER—DAY**

Everyone in the room is seeing that large tent.



*Mortal Genesis*

**EXT. VON BRAUN INSTITUTE—UNDERNEATH THE TENT—NIGHT**

Harry walks down some stairs and joins the large crowd, trying to get his camera to get as many faces as possible.

HARRY

Are you getting good images?

JOHN (VO)

Perfect. Good job. Keep moving.

**INT. PENTAGON— DEPT. OF DEFENSE COMMAND CENTER—  
NIGHT**

Everybody is surprised when the screen shows some familiar faces.

GENERAL O'HARA

What in God's name is Colonel Morrison doing there?

SECRETARY OF THE NAVY

And Captain Schumann!

**EXT. VON BRAUN INSTITUTE—UNDERNEATH THE TENT—NIGHT**

Harry is observing the crowd.

JOHN (VO)

Harry! Peter Emberg is about 25 feet in front of you! Be careful!

HARRY

I'll be.

The music stops as Harry grabs a glass of champagne. A masculine voice can be heard through the speakers.

*Martín Balarezo García*

MASCULINE VOICE (VO)

Your attention, please. Ladies and gentlemen.

In a matter of seconds, the crowd becomes quiet; everyone turns around. There is an SS OFFICER speaking into a microphone on the second floor balcony.

SS OFFICER

Ladies and gentlemen, the moment has arrived.  
Please... let's welcome our *führer!*

The SS officer steps to one side and HERMANN appears, wearing the ring, and saluting as his father used to do. One second later the crowd is praising him, making the typical Nazi salute.

CROWD

*Hile, Hitler! Hile, Hitler! Hile, Hitler!...*

Harry was paralyzed for an instant, but he manages to do the same. He cannot stop looking at Hermann. The crowd continues chanting to their awaited leader. The overflowing uproar of those people gave the impression that they were facing the happiest moment of their lives for which they had all been waiting for. HERMANN is basking in pleasure as he hears the heated cheers. His eyes and his smile reflect the great pleasure he feels to be looked up to as the ultimate leader of the modern Nazism. An effervescent sensation is bubbling inside of him, like somebody who really enjoys such absolute power.

**INT. BLUE CAR—NIGHT**

John is looking at the screen.

JOHN

Who is that monster?

**INT. PENTAGON—DEPT. OF DEFENSE COMMAND CENTER—DAY**

*Mortal Genesis*

General O'Hara takes off his headphones and listens directly from the speaker connected to the big television screen.

GENERAL O'HARA

Do they actually believe he's the reincarnation of Adolf Hitler?

CIA DIRECTOR

I don't know, Roy. I hope we'll soon know what this is all about.

**EXT. VON BRAUN INSTITUTE—UNDERNEATH THE TENT—NIGHT**

Hermann motions with his hand and everyone becomes obediently silent.

HERMANN

(to the crowd, Adolf Hitler style)

It is an honor to know that I am in your hearts! Now I know that my father did not die in vain! Now I know that his dreams never disappeared off the face of the Earth! Now I know that his ideals are what sustain our present and what will guide our future! I will make sure that will happen! In a few days, the world will face its last battle and will lose! With your help and with my leadership, we will rule the new world, where there will only be room for our superior race, not only for a thousand years, nor the next million years, but forever!

After those words, the crowd CHEERS with MORE FERVOR.

CROWD

*Hile, Hitler! Hile, Hitler! Hile, Hitler!...*

**INT. BLUE CAR—NIGHT**

While the crowd continuous to CHEER, John says something that everyone now was aware, but nobody would have wanted to hear.

JOHN

Oh my God! That man believes he is Adolf Hitler's son and that people believe the same! What's going on here?

**INT. PENTAGON—DEPT. OF DEFENSE COMMAND CENTER—DAY**

The images show the excited crowd that continues CHEERING for Hermann.

GENERAL O'HARA

Did he say it was going to be the last battle? In a few days?

SECRETARY OF DEFENSE

The President needs to know about this immediately.

**EXT. VON BRAUN INSTITUTE—UNDERNEATH THE TENT—NIGHT**

Hermann continues smiling, while he's being cheered on. All of a sudden, he no longer smiles, he notices Harry's strange way of looking at him; both stare into each other's eyes.

## **PART THREE**

### The Last Chance

**INT. PENTAGON—SECRETARY OF DEFENSE’S OFFICE—DAY**

SUPERIMPOSED ON THE SCREEN: JUNE 3

The Secretary of Defense is on the telephone.

SECRETARY OF DEFENSE

Yes, Mr. President, airports, harbors, borders.

(pause)

We have already informed the Health Department.

(pause)

On red alert status.

(pause)

Yes, sir.

**INT. CIA BUILDING—DIRECTOR’S OFFICE—DAY**

The director is seated behind his desk; Harry and John are in front of him.

DIRECTOR

She’s a brilliant journalist and a very well-trained FBI agent, but if she fails we all fail.

HARRY

Jenny is our last hope.

JOHN

I fully trust in her, sir.

The director seriously stares at both of them.

**INT. PRIVATE PLANE—DAY**

Hermann and Eric are talking on their flight to the biological research center. They’re seated face to face inside a luxurious private plane.

*Mortal Genesis*

HERMANN

How could you have accepted! You have a superior mind, idiot!

ERIC

Her presence won't alter our plans.

HERMANN

But she's going to be on top of us!

ERIC

She's an inoffensive journalist.

HERMANN

Not one journalist is inoffensive!

(pause)

We have to do away with her.

**EXT. AERIAL SHOT—AFRICAN JUNGLE—DAY**

SUPERIMPOSED ON THE SCREEN: JUNE 4 – 6:00 P.M. CENTRAL AFRICAN TIME

The shadow of a NOISY HELICOPTER is reflected on the trees and on a river in the African jungle.

**EXT. AFRICA—VON BRAUN CENTER—HELIPORT—DAY**

A rented helicopter lands on the heliport at the Von Braun Center. JENNY gets out of it, with two small suitcases, one in each hand. As soon as she steps foot on the ground, the helicopter lifts off. Jenny walks towards the front door of the building. ERIC welcomes her; the LOUD NOISE of the helicopter lessens as it flies further away.

ERIC

I'm Eric Katz. Welcome to paradise.

JENNY

Thank you! I had not realized I had flown so far.

**INT. CIA BUILDING—INTELLIGENCE & ANALYSIS OFFICE—DAY**

There are MANY PEOPLE working in the Intelligence & Analysis Office. Everyone is focused on the Von Braun Center case. There is a lot of ACTIVITY. There is a large SCREEN showing a THREE-DIMENSIONAL IMAGE of the hill where the Center is located. Jenny's location is being tracked on it; there is a small RED FLASHING LIGHT on the main building. FRANK, HARRY and JOHN are watching the screen.

FRANK

We've got Jenny inside! The search transmission is coming through perfectly!

JOHN

Thank God.

HARRY

Let's hope the detector doesn't stop working.

FRANK

Actually, it can't be damaged. It only stops working if someone destroys it or...

HARRY

Or...?

FRANK

... If the person wearing it dies.

**INT. VON BRAUN CENTER—ERIC'S OFFICE—DAY**

Eric and Jenny are seated facing each other.



*Mortal Genesis*

JENNY

(looking out the window)

Gosh, such a beautiful place. Now I understand why you said it's paradise.

ERIC

Yes, it's truly breathtaking.

JENNY

Well, I already know how I'll start the article.

ERIC

You must be very tired. We're going to do everything tomorrow.

JENNY

It sounds like a great idea. It has been a very long trip.

ERIC gets ready to use the intercom.

ERIC

Klaus, take Ms. García to her room.

(to Jenny, being discourteous)

I must advise you that I can't give you much of my time.

JENNY

Don't worry, I understand.

KLAUS, a burly white man with a scrunched brow walks into the office; he looks at Jenny's eyes and then picks up both suitcases.

ERIC

You don't mind if we check your suitcases, do you?

JENNY

No, no, of course not. Let me unlock them.

Jenny does it. Then Klaus opens them, one by one. In the first one, there are only clothes and a make-up bag. Upon opening the second one, they can see a laptop.

JENNY (CONT'D)

I'll be using that to write the article.

Klaus looks at Eric who gives him an approving nod.

KLAUS

(to Jenny, forcing himself to be courteous)

Come with me... please.

JENNY

See you tomorrow, Mr. Katz.

ERIC

Have a good night, Ms. García.

#### **INT. CIA BUILDING—INTELLIGENCE & ANALYSIS OFFICE—DAY**

Harry and John are trying to find out everything possibly related to the Von Braun Center. Frank is explaining to them the details of what they're seeing on the SCREEN. A SMALL BLACK ARROW follows his words.

FRANK

On top of the hill, we have the six original buildings. As you see, we've numbered them 1 through 6. Jenny entered building 1, now she's heading towards building 4, probably to her assigned bedroom.

HARRY

That means that she's going to try to use Blackie soon.

*Mortal Genesis*

FRANK

That's what we hope. The only thing that concerns me is the amount of information they could have in their systems.

JOHN

What are you trying to say?

FRANK

It might take Blackie a very long time to transmit everything. Let's hope their technology is not too advanced that they might catch on to Blackie.

**INT. VON BRAUN CENTER—JENNY'S ROOM—DUSK**

Jenny enters the room followed by Klaus, who places the suitcases on top of a table.

KLAUS

A good bedroom. You couldn't be better off in any hotel.

JENNY

It's a really nice place, thank you.

KLAUS

Well, we don't have room service, but breakfast is served on the first floor at 7:00 a.m.

Klaus leaves without saying goodbye, closing the door behind him. Jenny doesn't realize that there is a MINI CAMERA observing her.

JENNY

(to herself)

A bathroom. That could definitely come into good use now.

Jenny enters the bathroom.

**INT. VON BRAUN CENTER—INTERNAL SECURITY ROOM—DUSK**

FOUR NAZIS GUARDS are behind some monitors that watch over the entire Center. ONE OF THE MONITORS shows Jenny's room as she walks out of the bathroom wearing comfortable clothes. The guards can HEAR JENNY through the speakers.

GUARD 1

I wish to see her naked.

GUARD 2

She's just a "*Latina*."

GUARD 1

I know. But she has a nice ass.

Jenny opens the refrigerator, takes out a bottle of apple juice, opens it and takes a sip. Then she goes to the table and takes Blackie out of the suitcase.

JENNY

(through the speakers)

Okay, Blackie, it's time for you to get to work.

GUARD 2

Blackie! What kind of a name is that for a computer?

**INT. VON BRAUN CENTER—JENNY'S ROOM—NIGHT**

Jenny prepares everything to begin the transmission. Using good judgment, she connects Blackie to the Internet through her cell phone. She is going to send emails while it transmits. Blackie hijacks the name and password from the secure network. Blackie's

*Mortal Genesis*

RED LIGHT IS FLASHING, meanwhile Jenny logs onto her email address.

**INT. CIA BUILDING—INTELLIGENCE & ANALYSIS OFFICE—DAY**

Harry, John and Frank continue analyzing the images of the Center.

HARRY

And those vertical tubes?

FRANK

They must be elevators. There is one in each hallway, but they only go to this level. Then there are others that go as far down as the lowest point in the hill. It's a colossal piece of work!

HARRY

(pointing to the screen with his finger)

Then a vast number of hallways, rooms and missiles, cannons taken from a World War II museum that now launch missiles, and military helicopters.

FRANK

Now, let's see the exterior.

JOHN

Radars are surrounding the hill and several helicopters above it. They're very well organized.

HARRY

And what it seems, numerous water down-spouts towards the bottom of the hill.

FRANK

They have conventional warfare, which puts the Pentagon at ease. There isn't a single generator for nuclear energy. The position of the missiles has

*Martín Balarezo García*

a specific pattern, except for seven of them, it's very weird.

They're interrupted by ONE OF THE FEMALE ANALYSTS.

FEMALE ANALYST

We're receiving transmission! We're receiving information!

Everyone in the office begins to shout with joy.

HARRY

That's my girl!

**INT. VON BRAUN CENTER—INTERNAL SECURITY ROOM —NIGHT**

The guards continue to observe the monitors.

GUARD 1

What's "nice ass" doing?

GUARD 2

Writing emails.

GUARD 1

In other words, the show is not going to start yet!

A telephone RINGS. Guard 2 picks it up.

GUARD 2

Yes, sir, constantly.

(pause)

Nothing suspicious.

(pause)

Yes, sir.

He hangs up.

*Mortal Genesis*

GUARD 1

The *führer*?

GUARD 2

No, the director.

**INT. VON BRAUN CENTER—JENNY’S ROOM—NIGHT**

Jenny is still sitting in front of Blackie. The red light continues flashing. The CURSOR CLICKS ON THE “SEND” BOX. She stretches her arms, and then she gets up and goes to the refrigerator.

**INT. CIA BUILDING—INTELLIGENCE & ANALYSIS OFFICE—DAY**

The office is bustling with a lot of activity generated by Blackie’s transmissions. The DIRECTOR walks in desperately, in a very bad mood.

DIRECTOR

(to everyone)

We need information! The President is losing his patience and so am I!

FRANK

Sir, this is going to take some time.

DIRECTOR

How much time!

FRANK

At least three hours until we begin to receive a legible reading.

The director turns around to leave the office and he runs into JOHN, who has an upset look on his face.

DIRECTOR

What’s with you! Why are you looking at me like that! Get out of my way!

Before he leaves, HARRY grabs his arm firmly, but not disrespectfully. Everyone else OBSERVES the scene SILENTLY.

HARRY

We're doing the best we can, sir.

The director begins to calm down.

DIRECTOR

(to John, apologetically)

John...

(to everyone else)

I really do appreciate everything you all are doing. You know me, I can lose my patience sometimes. It's just that we're up against a fearful enemy that we know very little about. We need to know what they're up to. Let me know when you find something.

The director walks over to John and gives him a PAT on his shoulder.

**INT. VON BRAUN CENTER—INTERNAL SECURITY ROOM—NIGHT**

The guards continue observing Jenny through the monitor. The MONITOR IS SHOWING JENNY.

JENNY

(through the speaker)

Now to you, honey.

GUARD 1

Ooo! Now she's going to write to her boyfriend. Maybe she'll get a little excited.

GUARD 2

What you need to do is fuck one of those sluts in the laboratory.



*Mortal Genesis*

GUARD 1

I know. That's going to be my next step.

**INT. VON BRAUN CENTER—COMPUTER ROOM—NIGHT**

A NAZI SYSTEMS ENGINEER is seated in front of an enormous computerized center. He's worried about a strange vibration that he just discovered in one of the screens. He's TYPING frantically.

NAZI ENGINEER

(speaking to himself)

What's happening here?

(to a co-worker)

Hey, Dieter! Come here.

DIETER comes immediately.

NAZI ENGINEER

What do you think?

DIETER

I don't know. Did you check the connections?

NAZI ENGINEER

They're fine. It would be best if you call the director.

Dieter leaves. The engineer continues TYPING. After a short while, ERIC enters.

ERIC

What's the problem?

NAZI ENGINEER

It's a computer interference. We're searching the cause.

ERIC

It's my understanding that no one else should be able to enter the system.

*Martín Balarezo García*

NAZI ENGINEER

Not from the exterior, sir.

At that precise moment, HERMANN enters, noticing that something is wrong.

HERMANN

What's going on here?

Everyone stands immediately and greets him with the Nazi salute.

ERIC

There is interference in the system.

DIETER

The interference is coming from Building D.

ERIC

(to Hermann)

The journalist is there.

Hermann becomes furious, he walks to an intercom.

HERMANN

Security!

GUARD 2 (VO)

Yes, my *führer*?

HERMANN

What's that woman doing!

GUARD 2 (VO)

Writing an email, sir.

HERMANN

Transfer the image to the computer center!

*Mortal Genesis*

GUARD 2 (VO)

Yes, sir!

The Nazi engineer begins TYPING on one of the computers. In a few seconds, images from Jenny's room appear on a SCREEN.

HERMANN

I want a close-up of that computer!

NAZI ENGINEER

Yes, sir!

The IMAGE is being focused on Blackie. No one notices anything strange, except for Hermann.

HERMANN

Idiots! Can't you see that red light flashing in the fucking laptop? It is connected to our network! She is a spy!

(to Eric)

Your journalist is a fucking spy!

No one has the nerve to speak.

HERMANN

I will personally take care of her!

(to Eric)

Follow me!

**INT. VON BRAUN CENTER—JENNY'S ROOM—NIGHT**

Hermann enters Jenny's room VIOLENTLY. JENNY turns around, totally surprised. The events take place in SLOW-MOTION: Hermann points a silencer gun at Jenny, like the one he used to kill André. He SHOOTS HER directly in her heart. Jenny falls to the floor, her eyes are still open, and then little by little they close until they close completely.

Now the images return to normal. ERIC and TWO SECURITY GUARDS that greet Hermann with the Nazi salute enter the room.

HERMANN  
(to the guards)

Take her away!

The guards get close to Jenny to pick her up. Hermann grabs Eric hastily by the clothes.

HERMANN  
(to Eric, in his face)

It's all your fault! Disconnect that fucking computer and finish that fucking message so they don't suspect anything!

Hermann throws the frightened Eric on the table.

#### **INT. CIA BUILDING—INTELLIGENCE & ANALYSIS OFFICE—DAY**

A FEMALE ANALYST keeps moving equipment and pressing the headphones against her ears as if straining to hear. The entire personnel are shocked to hear her announcement.

FEMALE ANALYST  
We lost the transmission! Something is happening! Blackie stopped transmitting!

JOHN  
What?

FRANK  
(alarmed, typing, moving equipment around)  
We lost Jenny!  
(speaking to himself)  
C'mon, girl, where are you?

HARRY  
No! Not Jenny!

*Mortal Genesis*

Frank continues typing, looking at the screen, moving equipment around. He looks at an intercom and rapidly pushes a button without stopping to think about what he's doing.

FRANK

We lost Jenny, sir!

DIRECTOR (VO)

What!

FRANK

And Blackie too!

DIRECTOR (VO)

I'm on my way!

After a while, EVERYONE IS DISTRESSED. The DIRECTOR has his head down. No one says a single word. SOME OF THE WOMEN ARE CRYING. All of them know they've lost Jenny and Blackie. The director walks over to Harry and puts his hand on his shoulder, and then he breaks the silence.

DIRECTOR  
(to Harry)

I'm sorry.

(to Frank)

Call me when you get the information that was able to be transmitted.

He then leaves the room.

HARRY  
(to John)

I'm going to your office. Call me when you have the data.

John nods.

**INT. CIA BUILDING—JOHN’S OFFICE—DAY**

Harry is pensive and seated in front of John’s desk. The lost look on his face moves little by little towards the COMPUTER he has in front of him. He gets closer and turns it on. He clicks on the email icon. He’s surprised to see that one of his new emails is from Jenny. He clicks and the message opens on the screen. He reads it for a few minutes with a brief smile, but mostly with sadness. He reads it again. Suddenly, he’s alarmed. He looks carefully and notices that there is a period missing in one of the final paragraphs. He immediately prints out the message and takes the paper out of the printer. He has an idea, a hunch.

**INT. CIA BUILDING—INTELLIGENCE & ANALYSIS OFFICE—DAY**

Harry enters in a hurry. He runs to FRANK and JOHN.

HARRY

Frank, tell me the location where we lost Jenny!

Frank TYPES and the red light lights up on the Von Braun Center.

FRANK

Exactly here. In between buildings 4 and 5.

HARRY

Where one of those elevators is located, right?

JOHN

What are you trying to say?

HARRY

(to both of them, showing them the paper)  
Someone finished writing this for Jenny.

JOHN

How can you tell?

*Mortal Genesis*

HARRY

I just can, trust me.

(small pause)

That means they discovered her while she was writing.

(to Frank)

Check the exact moment Blackie stopped transmitting and compare it with the time we lost Jenny.

Frank checks the information.

FRANK

Jenny disappeared 4 minutes and 38 seconds later.

HARRY

On the elevator.

FRANK

That's right.

JOHN

Oh, I know what you're getting at.

HARRY

They've not killed her. They have her underground.

DIRECTOR (OS)  
(interrupting)

It's just a theory.

They all turn around. The DIRECTOR is standing near the door.

DIRECTOR

They could have shot her and agonized while they were taking her away.

HARRY

These people don't let that happen. They don't just kill, they execute.

DIRECTOR

Then why did the detector stop working?

HARRY

Could they have detected and destroyed the detector in less than 5 minutes?

FRANK

No, that's not possible.

DIRECTOR

Could they have damaged it when they shot her?

FRANK

It's possible, but it's very unlikely.

JOHN

According to Harry, they surprised her. The shot must have come from the front.

HARRY

Frank, supposing that I'm right. Give me another reason why we wouldn't be able to receive signals from the detector.

FRANK

Titanium.

JOHN

Titanium?

FRANK

Everything that covers the interiors of the structures would have to be made of titanium. We're



*Mortal Genesis*

working on that, but right now, the waves of those detectors are having a hard time getting through the titanium molecules.

HARRY

Believe me. She's alive.

DIRECTOR

I want to be the first one to believe it.

**INT. VON BRAUN CENTER—INSIDE A CAGE—NIGHT**

Jenny is sleeping; her face shines beautifully under a powerful artificial light. Unexpectedly, the LARGE FACE OF A 7-FOOT WHITE-HAIRED MALE APE appears. His hair looks like a polar bear's hair. He sniffs Jenny's face. She begins waking up slowly until her eyes meet with the enormous ape's eyes. She jumps abruptly, SCREAMING IN ANGUISH; she tries to move away as far as she can. At the same time, the ape yelps out a WILD ROAR, similar to that of a lion's, as if he too had been frightened by Jenny's reaction. Their eyes meet; the ape's gaze is almost human. Jenny remains crouched against the wall; she still hasn't found the strength to get up. The place is strange. They're not in the jungle, and yet it feels as if they are. The cage seems to be like a gorilla cage inside a modern zoo.

**INT. VON BRAUN CENTER—OUTSIDE THE CAGE—NIGHT**

Hermann and SEVERAL RESEARCHERS are observing Jenny and the ape's behavior. They do it from a terrace that keeps them out of the ape's reach.

HERMANN

Welcome back from dreamland, Ms. García.

Jenny responds from behind the heavy bars.

JENNY

What's going on? Who are you? Where am I?

HERMANN

Don't you remember?

JENNY

You shot me. Why am I not dead?

HERMANN

You ask too many questions. You're not a journalist in vain. First of all, I never execute anyone who could be of some use to me, but consider yourself dead. Truthfully, I don't care to respond to you, but... let's just say I enjoy speaking of my achievements.

JENNY

What am I doing here?

HERMANN

A few months ago, we found this white ape...

The white ape reacts violently, ROARING and MOVING HIS ARM AND HAND. Jenny looks at him perplexed; she understands what he's trying to say. One of the Nazi researchers walks over to Hermann.

NAZI RESEARCHER

He says he's not a white ape, sir.

HERMANN

(to the researcher)

I guess we should watch our mouths in front of him.

(to Jenny)

He was found walking in the middle of the jungle. It was very difficult to trap him. He's more intelligent than we had imagined.

*Mortal Genesis*

(pointing to a television above the cage)  
He has spent several months watching that sign language program for the deaf and he's learning it extremely fast. As you can see, he also understands some words.

JENNY

(getting up, frightened of the white ape)  
And why have you put me in here?

HERMANN

Our new friend doesn't like white or black women. We want to know what he thinks of a woman... of your race.

JENNY

(holding on to the heavy bars)  
You're crazy. You're all crazy!

The ape begins to ROAR again.

HERMANN

If we were crazy, we wouldn't be getting ready to control the world.

JENNY

You're worse than Adolf Hitler.

HERMANN

No, you inferior being, I am much better than my father was!

Jenny looks at him while she kneels, crying, feeling like the most vulnerable being on Earth. Hermann looks at her with hate and disregard.

**INT. CIA BUILDING—DIRECTOR'S OFFICE—DAY**

Harry and the director are arguing while John observes them.

DIRECTOR

Harry, understand that the Pentagon and the President are not even going to consider a rescue mission under these circumstances.

HARRY

Sir, let me talk to the President.

The intercom begins to BEEP.

DIRECTOR

Yes?

FRANK (VO)

Sir, come at once!

**INT. CIA BUILDING—INTELLIGENCE & ANALYSIS OFFICE—DAY**

The director, Harry and John enter the office practically running. FRANK is seated next to one computer.

DIRECTOR

What is it, Frank?

FRANK

Sir, these Nazis assure that they have developed a virus capable of destroying every single human being that is not part of the white race.

HARRY & FRANK

Holy shit!

DIRECTOR

I'm not an expert, but I know that's not possible!

*Mortal Genesis*

FRANK

I agree, sir. Anyway, the virus is going to be released on June 6, at 6:00 a.m., Central African time, and will kill billions of people.

DIRECTOR

We have less than two days!

HARRY

(watching a wall clock)

Actually, we have less than 33 hours.

JOHN

If these fucking Nazis are right, you all are going to miss me, guys.

FRANK

There is something else; when communication was lost with Blackie, it was transmitting a list of everyone who is allied with this organization.

HARRY

How many?

FRANK

We managed to receive more than six million names from almost all over the world.

The director, while talking, begins to exit the office.

DIRECTOR

(to everyone)

I'm going to my office to make some calls!

(to Frank)

Frank, prepare everything you've got!

**INT. CIA BUILDING—DIRECTOR'S OFFICE—DAY**

*Martín Balarezo García*

The director is seated at his desk trying to calm his nerves. He's making a phone call.

DIRECTOR

This is Jerry Backlund, with the President, please.

**INT. CIA BUILDING—INTELLIGENCE & ANALYSIS OFFICE—DAY**

Frank, Harry and John are reading the information transmitted by Blackie when the DIRECTOR appears by the door.

DIRECTOR

(to all of them)

The President has called for an emergency meeting of the National Security Council at the White House. You're all coming with me.

(to Harry)

Your boss will be there too.

**INT. WHITE HOUSE—EXECUTIVE OFFICE—DAY**

SUPERIMPOSED ON THE SCREEN: JUNE 4 – 4:30 P.M./11:30 P.M.  
CENTRAL AFRICAN TIME

The MEMBERS OF THE NATIONAL SECURITY COUNCIL and also Harry, John, Frank, General O'Hara and the FBI DIRECTOR are waiting for the President to enter the room.

FBI DIRECTOR

(to Harry)

It seems as if the CIA doesn't want to let you go, huh, Harry?

HARRY

I promise you that I'll return soon, sir. Remember, first, I need to come back to life.

At that precise moment, the AFRICAN-AMERICAN PRESIDENT, whose face is not seen, enters. Everyone stands.

*Mortal Genesis*

PRESIDENT (OS)

Thank you, ladies and gentlemen.

Everyone sits after the President has taken a seat.

PRESIDENT (CONT'D) (OS)

Jerry, you may begin.

CIA DIRECTOR

Thank you, Mr. President.

(to everyone)

Frank Lee, our analyst is going to give you the details on what we know.

(to Frank)

Frank.

FRANK

Thank you. We now know that the neo-Nazi organization consists of more than six million people. They assure they have developed a virus that is capable of recognizing the genetic make-up of humans pertaining to the white race, while destroying the organisms of those who don't. Even though we know it's impossible, billions of people will be infected and killed.

Suddenly, everyone in the room begins to speak and ask questions at the same time, victims of the dismay and fright.

PRESIDENT (OS)

Please!

Everyone is silent.

PRESIDENT (CONT'D) (OS)

Continue, Mr. Lee.

FRANK

Thank you, Mr. President.

Frank makes a gesture. The lights turn off and an enormous screen lights up above the wall. The IMAGES appear and he carries on by explaining them.

FRANK (CONT'D) (OS)

The viruses are going to be transported by these seven missiles. When they're launched, they'll travel through the African jungle and then across the oceans towards the continents, except for one, which will make a short trip over Africa. They're programmed to fly almost at ground or sea level and to avoid any obstacles, making them impossible to be detected. When they make it to their destination, they'll hover in the troposphere and release the virus, which is capable of surviving several days without a host. There will be no time to destroy them.

(short pause)

Lights, please.

When the lights turn on, Frank continues.

FRANK (CONT'D)

That will happen the day after tomorrow at 6:00 a.m., Central African time.

Everyone is quiet, shocked by the news. General O'Hara breaks the silence.

GENERAL O'HARA

These bastards have chosen the anniversary of the attack on Normandy.

SECRETARY OF DEFENSE

To avenge the defeat of Adolf Hitler.



*Mortal Genesis*

PRESIDENT (OS)

But we're not going to let that happen. Ladies and gentlemen, we have less than 30 hours to destroy that hill.

(to John and Harry)

Mr. Jenkins, Mr. Emberg, we're thankful for all you've done.

HARRY

Excuse me, Mr. President.

PRESIDENT (OS)

Yes, Mr. Emberg?

HARRY

I think we're forgetting that Jenny García is still alive in there.

PRESIDENT (OS)

Mr. Emberg, we don't have any actual proof of that being the case.

JOHN

We're convinced that she is, Mr. President.

(to the CIA Director)

Right, sir?

CIA DIRECTOR

(to the President)

Yes, yes, sir. Some facts indicate that she's alive.

SECRETARY OF HOMELAND SECURITY

I'm very sorry about Ms. García, but even if she were still alive, which I doubt, we cannot risk this operation on her.

NATIONAL SECURITY ADVISOR

When that hill blows up, it will destroy every trace

*Martín Balarezo García*

of life within many miles. It would kill the rescuers too!

FRANK

(to the National Security Advisor)

Forgive me, Mrs. Reynolds, but that won't happen unless we use the Mother of All Bombs. Using thermobaric bunker-buster bombs, the objects and living organisms inside and over the hill and those exposed to any of the hill's openings will be destroyed. The rescuers will have a chance to survive the blast.

GENERAL O'HARA

The BLU-118/B bombs will be our best option.

HARRY

Mr. President, the people of the United States and the entire world owe Jenny García the right to continue living. She has earned the right for us to fight for her life.

Everyone remains quiet.

PRESIDENT (OS)

(to the Chairman of the Joint Chiefs of Staff)  
General Dalager?

GENERAL DALAGER

It would be very difficult but not impossible.

PRESIDENT (OS)

(to all of them)

Organize the rescue then but without jeopardizing the mission.

HARRY

Thank you, Mr. President. One more thing...

*Mortal Genesis*

Harry quickly focuses his sight on the FBI Director's eyes, receiving a silent approval.

HARRY (CONT'D)  
(to the President)

Please, grant me the privilege to participate in the rescue.

Immediately, John focuses his sight on the CIA Director's eyes, receiving a silent approval as well.

JOHN

Please grant us both the privilege, sir.

CIA DIRECTOR  
(to the President)

John is one of the best agents we have in the CIA.

FBI DIRECTOR  
(to the President)

And Harry is one of our best FBI agents.

GENERAL DALAGER

We can handle it, sir.

PRESIDENT (OS)  
(to Harry and John)

Privilege granted.

Harry and John stare each other with a serious face.

**INT. VON BRAUN CENTER—INSIDE THE CAGE—NIGHT**

Jenny is seated, observing the white ape; he observes her too. Jenny gets up; she walks to the bars; she grabs them and gets ready to say something to the male researcher who is up on the balcony.

*Martín Balarezo García*

JENNY  
(to the male researcher)

Hey!

The white ape is startled and ROARS. Jenny instinctively turns and looks at him.

JENNY  
(to the white ape, speaking and using sign language)  
I am your friend! I am your friend!

The white ape seems to understand. He calms down.

**INT. VON BRAUN CENTER—OUTSIDE THE CAGE—NIGHT**

Jenny is seen holding onto the bars; the male researcher is on the balcony, seated behind a desk.

JENNY  
(to the male researcher)

Hey, you!

MALE RESEARCHER  
Now, what do you want?

JENNY  
I have to use the bathroom.

MALE RESEARCHER  
(pointing inside the cage)  
Behind that door.

Jenny turns around; she notices the DOOR. She goes towards the door, opens it and looks inside. She's startled by the dirty mess.

JENNY  
Shit!

*Mortal Genesis*

MALE RESEARCHER  
(looking at some papers)

Exactly.

The white ape slightly ROARS.

**INT. VON BRAUN CENTER—OUTSIDE THE CAGE—DAY**

SUPERIMPOSED ON THE SCREEN: JUNE 5 – 8:30 A.M.

Hermann and Eric enter the place where Jenny is locked in. She's seated, hugging her knees; her head rests on her knees. She doesn't even move to look at them.

HERMANN

I hope you enjoyed your breakfast, even though I don't know how anyone could stand to eat in such a filthy place.

Jenny turns her head, without moving her position, she doesn't want to talk.

HERMANN (CONT'D)

It seems as if you've lost interest in talking, but don't worry, soon you'll lose interest in living. Do you want to know something? Tomorrow, we're going to launch seven missiles filled with a virus that will kill all humans of inferior races and a new era will begin.

JENNY

(turning her head, very slowly)

Like the seven seals of the Apocalypse.

HERMANN

What did you say?

JENNY

(moving closer to the bars)

Like the seven seals of the Apocalypse!

The white ape ROARS but doesn't move.

HERMANN

Coincidences, mere coincidences.

JENNY

You've chosen your own destruction if you try to kill millions of people at the same time.

HERMANN

We've thought about everything. The virus will kill the people with weak immune systems first. The stronger ones will bury them until the time of their own extinction. Finally, the survivors, if any, will be slaved.

JENNY

You're the fucking devil!

HERMANN

No, I am not the devil, but I will be the next god!

**INT. VON BRAUN CENTER—INSIDE THE CAGE—A BIT LATER—  
DAY**

The white ape is getting closer to Jenny. She's lying down, pensive. She notices the ape's movements. As he gets closer, he begins making SOOTHING PURRING SOUNDS.

JENNY

(to the ape, only in sign language)

I am your friend.

The white ape stops. They start using only sign language.

WHITE APE

I am your friend.

*Mortal Genesis*

JENNY

My name is Jenny.

WHITE APE

I am not a white ape.

JENNY

No, you are not a white ape.

WHITE APE

I hate this place.

JENNY

I hate this place too.

(speaking and signing)

My name is Jenny. Can I call you Gambo?

WHITE APE

(signing)

I am not a white ape. I am Gambo.

Jenny smiles. Gambo is very calm.

**INT. VON BRAUN CENTER—OUTSIDE THE CAGE—DAY**

A male researcher notices the conversation between Jenny and Gambo.

MALE RESEARCHER

(to Jenny)

I'm impressed. It appears as if you two get along very well. Too bad you'll have to die so soon. You're standing in front of a great discovery, you know? That creature is almost invincible. His organism is capable of destroying any virus or bacteria that attacks it. It's simply fascinating!

**INT. VON BRAUN CENTER—INSIDE THE CAGE—DAY**

Gambo ROARS as if he were saying he knows he's an invincible creature.

**EXT. CENTRAL AFRICAN SKY—NIGHT**

SUPERIMPOSED ON THE SCREEN: JUNE 6 – 3:30 A.M. CENTRAL AFRICAN TIME

A STEALTH F-117A COMBAT FIGHTER is flying over the African jungle. A rear hatch opens little by little. TWO PEOPLE jump out. They open their parachutes. After a while, they land on top of some trees near the base of the hill where the Von Braun Center is located.

**EXT. AFRICAN JUNGLE—BENEATH THE TREES—NIGHT**

The parachutists remain hanging from the trees, but soon the two people fall to the ground after cutting the cord that supports them; they're both fine and armed to the teeth. When they meet up with each other, they take off the ski masks that cover their faces. They're Harry and John.

HARRY

Let's check the equipment.

They test some headsets with microphones and smartwatches with tracking capabilities.

JOHN

Remember, Jenny is red, you're blue and I'm green. Now the visual-block devices.

They take out some devices that look like photographic cameras. When they both test them, two flashes illuminate the area. The bright light blinds them for a couple of seconds.



*Mortal Genesis*

HARRY

Wow! What a flash! I hope that nobody noticed it.

JOHN

We only have 20 seconds after the flash goes off, then the video cameras begin to work again.

HARRY

Okay.

They both take out some dart guns and check them.

HARRY (CONT'D)

We could put an elephant to sleep with this.

JOHN

Let's go!

They put on some night-vision goggles, and they move onward.

**EXT. VON BRAUN CENTER—BENEATH THE HILL—NIGHT**

Harry and John run towards some RADARS that move constantly from one side to another. The radars are artificially camouflaged with tree branches. Harry stops next to the radar. John continues running and stops on the other side. He immediately sends a message through his smartwatch.

JOHN

(turning his sight to Harry)

Unarmed missile on its way.

**EXT. CENTRAL AFRICA—OVER A RIVER—NIGHT**

The stealth F-117A combat fighter is flying low over a river. It releases the unarmed MISSILE, and the fighter lifts up rapidly. The missile travels on top of the river.

**INT. VON BRAUN CENTER—EXTERNAL SECURITY ROOM—NIGHT**

The SECURITY GUARDS are alarmed. One of them speaks on a microphone he's wearing.

GUARD

Yes, sir, only on the east side, over the river.

(pause)

Directly towards us. Our system will destroy it very soon.

**EXT. VON BRAUN CENTER—BENEATH THE HILL—NIGHT**

The radar that John and Harry stand on either side of is motionless. TWO LARGE CANNONS slowly emerge from inside the hill. Harry and John climb on top of them.

**EXT. CENTRAL AFRICA—OVER THE RIVER—NIGHT**

The missile disappears under the river.

**EXT. VON BRAUN CENTER—BENEATH THE HILL—NIGHT**

The radar begins to move again, and the cannons start to retract back into the hill. Harry and John get inside the cannons, which provide an entrance into the Center.

**INT. VON BRAUN CENTER—EXTERNAL SECURITY ROOM—NIGHT**

The security guards are confused.

GUARD

(through the microphone)

The signal disappeared, sir. Maybe it was a system malfunction.

(pause)

Yes, sir, immediately.

**INT. VON BRAUN CENTER—CANNONS SECTION—NIGHT**

Harry and John get out of the cannons and meet up again. On their tracking device, they can detect Jenny's signal.

JOHN

It's Jenny! Thank God!

HARRY

I knew it!

They briefly go over some plans of the Center.

HARRY

It's 4:35! Get to the elevator!

**INT. VON BRAUN CENTER—MISSILE STORAGE ROOM—NIGHT**

Harry and John run furtively. They dodge some video cameras. They try to move across a very well-lit missile storage room, but a video camera is observing the whole area. John takes out the visual-block device and makes it FLASH, which causes the video camera to stop working. When they're about to reach the elevator, they run into TWO ARMED SOLDIERS. Before the soldiers could react, Harry and John shoot them and enter the elevator.

**INT. VON BRAUN CENTER—HALLWAY—NIGHT**

The elevator door opens to a bright and empty hallway. They hide once again from another video camera that observes the hallway. This time Harry uses the visual-block device. They approach a door that has an electronic padlock to enter. They place a small explosive on it. Next to it, there is a huge window; through it, they can see the internal security room. There are FOUR SECURITY GUARDS inside. They step away from the door and protect themselves.

**INT. VON BRAUN CENTER—INTERNAL SECURITY ROOM—NIGHT**

One of the guards is a bit worried about the missing signal from the hallway video camera. He begins TYPING on the computer.

GUARD

Very strange, it's happening again.

At that precise moment, a SMALL EXPLOSION blows up the locked door. HARRY and JOHN enter shooting their dart guns. The guards fall unconscious. They both check the video screens.

HARRY

There is Jenny!

Harry looks carefully. The SCREEN shows Jenny sleeping on the floor, Gambo walking back and forth and a guard seated, reading something on a computer screen.

HARRY (CONT'D)

Jesus Christ!

John is TYPING.

JOHN

Four more floors up! Let's go get her!

They run out.

### **EXT. CENTRAL AFRICAN SKY—SUNRISE**

SUPERIMPOSED ON THE SCREEN: 5:00 A.M.

Four F-15E STRIKE EAGLES armed with BLU-118/B BOMBS are flying in the beautiful atmosphere of the sunrise.

F-15E STRIKE EAGLE PILOT (VO)

Dawn Bird 1 to Central A1. 55 minutes to reach the target.

*Mortal Genesis*

PENTAGON OPERATOR (VO)

Copy Dawn Bird 1. Follow a steady course.

**INT. VON BRAUN CENTER—OUTSIDE THE CAGE—SUNRISE**

A SMALL EXPLOSION blows up the locked door of the room where Jenny is located. HARRY and JOHN enter quickly. GAMBO ROARS and Jenny SCREAMS frantically; she's confused. John shoots the dart gun at the GUARD. Harry does the same to Gambo. Gambo looks at the dart and pulls it out of his body before he faints.

HARRY

Jenny, are you okay!

JENNY

Harry! Thank God! Harry! Get me out of here!  
Please, just get me out of here!

Harry jumps and goes to Jenny. She's kneeling and cannot stop crying. They hug through the bars. John's working desperately on the computer.

HARRY

I'm here now, baby. Everything is going to be all right.

(to John)

John! The cage!

JOHN

Any minute now!

The bars on the cage begin to lift up.

HARRY

Okay, let's get out of here!

**INT. VON BRAUN CENTER—INSIDE THE CAGE—SUNRISE**

Gambo is unconscious, with the dart in his hand.

**INT. VON BRAUN CENTER—MISSILE LAUNCH ROOM—SUNRISE**

SUPERIMPOSED ON THE SCREEN: 5:15 A.M.

Hermann, Eric and their team are all glowing with joy, waiting for the grand moment.

HERMANN

The most important event in history is about to take place.

At that precise moment, they hear a DISTANT EXPLOSION. Hermann's expression changes.

HERMANN (CONT'D)

What the hell was that! Find out what that was!

They hear more DISTANT EXPLOSIONS while the emergency LIGHTS and SIRENS go off.

OFFICER 1

(with telephone in hand, to Hermann)

We're under attack, sir!

HERMANN

What! How is that possible!

**EXT. VON BRAUN CENTER—AROUND THE HILL—SUNRISE**

NUMEROUS STEALTH COMANCHE HELICOPTERS surround the hill destroying all the radars and the helicopters that stand on the external heliports of the Center. One of the Comanche helicopters positions itself in front of a large observation tower where yet another radar is located. There are TWO NAZI GUARDS inside who run down completely frightened. After they're safe, the helicopter destroys the tower.

*Mortal Genesis*

MANY PEOPLE, among the surrendering GUARDS and EMPLOYEES of the Center, in pajamas or white uniforms, exit the buildings terrified. They all board the Comanche helicopters under the direction of the U.S. MILITARY OFFICERS.

**INT. VON BRAUN CENTER—MISSILE LAUNCH ROOM—SUNRISE**

Everybody is desperate because of the unexpected and furious attack.

OFFICER 1

There are lots of helicopters surrounding the hill and destroying the radars!

HERMANN

That can't be! Destroy them! Launch the missiles!

The Nazi officer and other officers are trying to shoot.

OFFICER 1

We keep trying to but the controls won't work! Without radars, we can't shoot!

Hermann is about to go insane.

HERMANN

Launch the missiles with the viruses, now!

OFFICER 1

We can't change the program, sir!

HERMANN

Idiot!

Hermann takes out his gun and executes him with one shot to his head.

HERMANN (CONT'D)  
(to the other Officer)

Get in touch with the internal security room!

*Martín Balarezo García*

OFFICER 2

(trying to communicate)

They're not responding, sir!

Hermann grabs Eric by the neck with a great desire to choke him. Eric's face is filled with sheer terror.

HERMANN

At this very moment, you are going to execute your journalist, asshole!

He releases him and Eric disappears, stumbling off.

### **INT. VON BRAUN CENTER—OUTSIDE THE CAGE—SUNRISE**

Eric enters worried when he notices the door has been blasted open; he has a gun in his hand. He's shocked to see the cage is open and empty. Suddenly, he hears a SAVAGE GROWL behind him. When he turns around, he's face to face with GAMBO'S enormous and grotesque face. Before he can scream or shoot, Gambo grabs his body with one hand and his head with the other. Eric's life ends with the terrible sound of his neck CRACKING.

### **INT. VON BRAUN CENTER—MISSILE LAUNCH ROOM—SUNRISE**

Hermann continues giving orders desperately.

HERMANN

Send out the helicopters and block all escape exits! Now!

### **INT. VON BRAUN CENTER—ESCAPE STAIRS—SUNRISE**

Harry, John and Jenny are running up some escape stairs as fast as they can. TWO ARMED GUARDS come out of a door, who upon seeing the fugitives, throw their guns on the floor. They're unbelievably scared.



*Mortal Genesis*

GUARD 1

We just want to save ourselves.

GUARD 2

I don't want to die.

Having said that, the Nazi guards begin to run up rapidly. Harry, John and Jenny follow them. All of a sudden, they see the guards collapsing in front of them, dead, with their eyes open and a foaming white substance coming out of their mouths. They realize that a WHITE GAS is heading toward them. As they run down the stairs, they also see the gas rising. They try to get out through the ESCAPE door, but it's blocked. John takes out an explosive device.

JOHN

I'll take care of it! Cover yourselves!

The EXPLOSION produces a dense and grey smoke.

**INT. VON BRAUN CENTER—HELIPORT—SUNRISE**

ONE OF THE CENTER'S MILITARY HELICOPTERS prepares to engage in combat. The gate of the internal heliport opens slowly.

**INT./EXT. INTERNAL HELIPORT/EXTERIOR OF HILL—SUNRISE**

As the gate opens, ONE OF THE COMANCHE HELICOPTERS can be seen from the other side launching a MISSILE towards the Center's military helicopter.

**INT. VON BRAUN CENTER—HELIPORT—SUNRISE**

The military helicopter EXPLODES without damaging the well-protected internal structures of the Center.

**INT./EXT. COMANCHE HELICOPTER/VON BRAUN CENTER—  
SUNRISE**

*Martín Balarezo García*

SUPERIMPOSED ON THE SCREEN: 5:45 A.M.

A HELICOPTER PILOT observes the white Von Braun Center buildings from which a FEW PEOPLE are still exiting.

HELICOPTER PILOT  
(to the Pentagon)

Comanche 01 to Central A1. There is no signal, I repeat, there is no signal.

PENTAGON OPERATOR (VO)

Central A1 to Comanche 01, maintain your position until 5:53.

HELICOPTER PILOT

Copy Central A1. 5:53.

#### **EXT. CENTRAL AFRICAN SKY—SUNRISE**

The F-15E Strike Eagles continue flying.

PENTAGON OPERATOR (VO)

Central A1 to Dawn Bird 1. 5:55, confirmed; I repeat, 5:55.

F-15E STRIKE EAGLE SPIRIT PILOT (VO)

Copy Central A1. 5:55.

#### **INT. VON BRAUN CENTER—HALLWAY—SUNRISE**

Harry, John and Jenny are running down a long hallway. John is BLEEDING IN ONE LEG and shows signs of being in pain.

HARRY

John, your leg!

JOHN

I'm fine, let's get out of this goddamn place!

*Mortal Genesis*

Suddenly, Hermann shows up with one of his guards. In that precise moment, Hermann's and Harry's eyes lock, and they draw their weapons almost simultaneously. John and the guard do the same. Jenny moves instinctively and immediately hides behind Harry.

HERMANN  
(to Harry)

You? You should be dead!

HARRY

I'm not easy to kill.

HERMANN

Ms. García, I see that you're still alive... but... that won't be for too long!

HARRY

That... we shall see.

JOHN

There isn't much time... I'm going to kill this wasp!

HERMANN

(to John, without taking his sight from Harry)

If you do it, your friend will go to hell! At any rate, in no time, all of you will be there.

HARRY

We're already there.

Hermann presses the elevator button without ever taking his eyes from Harry.

HERMANN

In that case, enjoy your stay.

Having said that, the elevator door opens. Hermann and the guard go in. Harry, right before it closes its doors, manages to say something.

HARRY

You won't succeed!

They try to use the other elevator, but it's jammed.

JENNY

Now, what are we going to do!

JOHN

We didn't receive our training for nothing, right, Harry?

HARRY

I trust you, man.

Harry looks at him worried. John uses an object and detaches the elevator button knob. He begins to rewire and make connections. The GAS has entered through both sides of the hallway and is heading toward them. When it reaches them, the ELEVATOR DOOR FINISHES CLOSING.

### **INT. VON BRAUN CENTER—INTERNAL HELIPORT—SUNRISE**

Hermann, the PILOT and several ARMED NAZI OFFICERS are inside one of the helicopters.

HERMANN

(to the pilot)

Prepare for take off!

PILOT

There is a helicopter straight ahead, sir! If we open the gate, we'll be blown to pieces!

*Mortal Genesis*

HERMANN

Motherfuckers!

PILOT

The helicopter, sir. It's leaving.

HERMANN

They plan to destroy this place. Damn them! Let's get out of here!

**EXT. VON BRAUN CENTER—MORNING**

Harry, John and Jenny run out of the building as fast as they possibly can. They suddenly stop, panting uncontrollably. Harry looks at his watch. IT'S 5:54. High above they hear the RUMBLE of the aircraft that are fast approaching. They know that they have no time left.

JOHN

(to the sky)

God, we need your help.

Suddenly, Harry remembers the water down-spouts.

HARRY

Follow me!

All three of them run towards the edge of the hill. When they get to the edge, unexpectedly Hermann's helicopter appears. Harry and Hermann lock eyes for the last time. Then the helicopter moves away.

The jungle doesn't allow them to see the river that runs far below. All three of them stand there just staring, not knowing how to react. A sudden brief moment of SILENCE grabs their attention and they turn to look up at the clear sky. They know that the bombs are on their way.

HARRY

We must jump, now!

JENNY

What!

Harry grabs Jenny's hand and both jump while belting out a TERRIFYING YELL, John follows them. While they slide down through the bushes and trees of the hill, they SCREAM DESPERATELY, victims of their own fear. They are feeling what they've never felt before in their lives.

**INT. VON BRAUN CENTER—MISSILE ZONE—MORNING**

THE SEVEN MISSILES CARRYING THE VIRUSES are in a horizontal position, ready to be launched. The missiles' engines turn on and begin to warm up.

**INT./EXT. MISSILE ZONE/AFRICAN JUNGLE—MORNING**

The gate opens in front of the seven missiles displaying a morning jungle scene.

**EXT. AERIAL SHOT—VON BRAUN CENTER—MORNING**

THE THERMOBARIC BUNKER-BUSTER BOMBS penetrate the hill from various locations. There is a SPECTACULAR BLAST as if an atomic bomb were destroying an entire city. The BURNING BLAZE is sprouting up from the bowels of the hill as if it were hell allowing all its evil to escape.

**EXT. IN FRONT OF THE HILL—MORNING**

The helicopter in which Hermann is in, wobbles in the air from the blast caused by the explosions, hovering in front of the hill. An ENORMOUS TONGUE OF FIRE comes out of the explosion to devour the belittled flying object. HERMANN opens his eyes widely

## *Mortal Genesis*

and frightfully as he sees the lash of fire coming straight at them. The pilot and the other Nazi officers are SCREAMING (OS). When it reaches them, the helicopter EXPLODES emitting A STRANGE METALLIC, PHANTASMAGORIC and DEMONIACAL MOAN. The *führer* and his mortal viruses have disappeared forever.

### **EXT. IN FRONT OF THE HILL—RIVER SIDE—MORNING**

Harry, then Jenny and finally John come shooting out of the hill towards the river that lies below them. In the distance, the breathtaking waterfalls stand out. A BLAST OF FIRE appears behind the three friends, but doesn't reach them. They smash into the river without sustaining any injuries.

### **EXT. RIVERBANK—MORNING**

After swimming a bit, they end up slightly mangled but safe, lying on the riverbank, observing the blue African sky. All three of them LAUGH. A COMANCHE HELICOPTER appears behind the hill displaying the Red Cross symbol. Despite the LOUD NOISE and the WIND, they still cannot stop LAUGHING.

### **EXT. OPEN LAND NEXT TO THE RIVER—HELICOPTER'S LOCATION—MORNING**

The helicopter is on the ground, over an open land next to the river. Only John, the pilot and a medical doctor are inside the helicopter, while Harry, Jenny and three other soldiers are getting ready to get in. All of a sudden, they hear a ROAR that draws their attention.

PILOT

(taking his gun out)

Holy shit! What is that!

PILOT'S POV

Gambo stands with the jungle behind him.

*Martín Balarezo García*

JENNY

Don't shoot him! That's my friend, Gambo.

JOHN, who already has his leg in a splint, gets out of the helicopter.

JENNY (CONT'D)

(to the doctor in the helicopter)

Give me a syringe, please.

Everyone is surprised. They don't know what she wants to do, but the doctor gives her one anyway. Then Jenny walks over to Gambo.

HARRY

(grabbing her softly by the arm)

Jenny.

JENNY

Don't worry... I'll be fine.

Jenny goes to Gambo. Everyone observes patiently from the helicopter.

PILOT

Sergeant!

SERGEANT

Yes, sir?

PILOT

Film that!

SERGEANT

Yes, sir!

The sergeant immediately takes a video camera and starts filming Jenny's encounter with Gambo.



**EXT. OPEN LAND NEXT TO THE RIVER—GAMBO’S LOCATION—  
MORNING**

Jenny and Gambo exchange friendly looks.

JENNY  
(talking and signing)

Hello, friend.

GAMBO  
(signing, with a soft roar)

Hello, friend.

JENNY  
(talking and signing)

I won’t hurt you... We need your help.

Jenny shows him the syringe. Gambo ROARS softly as if he understood. She gets closer and, while she thanks him, DRAWS A SAMPLE OF BLOOD.

JENNY  
(talking and signing)

Thank you, Gambo.

**EXT. OPEN LAND NEXT TO THE RIVER—HELICOPTER’S  
LOCATION—MORNING**

Jenny returns with the syringe filled with blood. Now everybody, except for the pilot, is standing outside of the helicopter.

JENNY  
(to the doctor)

Take good care of this sample. It’s worth more than you could imagine. The Institute of Human Virology will greatly appreciate it.

*Martín Balarezo García*

PILOT

(to everybody)

All right everybody, we must go now!

Everyone gets in. The pilot TURNS ON the helicopter. GAMBO begins to ROAR.

GAMBO

(to Jenny, signing)

I am free!

JENNY

(signing, through the open door of the helicopter)

We are free!

While it's flying away, the LOUD NOISE from the helicopter is the only sound heard in the jungle, and next to it, the hill continues burning.

**INT./EXT. POLICE HELICOPTER/PETER EMBERG'S MANSION—  
DAY**

The LOUD NOISE of a police helicopter is heard flying over Peter Emberg's mansion. Below, NUMEROUS POLICE CARS are entering the mansion. PETER EMBERG'S GUARDS are standing everywhere holding onto DOBERMANS.

**EXT. PETER EMBERG'S MANSION—DAY**

PETER EMBERG opens the front door of his residence.

PETER EMBERG

What the hell...?

His eyes see HARRY'S figure.

PETER EMBERG (CONT'D)

You? You should be in hell!

*Mortal Genesis*

HARRY

You couldn't get rid of me. Now, you won't be able to hurt anyone else.

At that moment, TWO POLICE OFFICERS walk up to Peter and take him away.

**INT. WASHINGTON HOSPITAL—PRIVATE ROOM—DAY**

John is lying on the bed recovering from his leg injury. Harry and Jenny are visiting him. They're all smiling.

JOHN

(to Harry and Jenny)

I think we could be the new Champions!...

HARRY

The Champions of Nemesis... I loved that TV series.

Jenny gets close to John and gives him a kiss on the cheek, and then holds Harry's left hand.

JENNY

I already have two fantastic ones!

HARRY

(while he shakes John's hand with a modern style)

Well, we've got to go. Get better, buddy, otherwise, who will pay for our next lunch?

JOHN

Don't worry. I'll be able to beat you. I like when you pay for my lunches.

Everybody laughs. As Harry and Jenny start leaving the room, John calls for Jenny.

*Martín Balarezo García*

JOHN (CONT'D)

Hey, Jenny! When you see Tanisha, tell her I'm going to keep my promise.

JENNY

Tell her yourself.

John is surprised to see TANISHA shyly entering the room carrying a bouquet of flowers.

TANISHA

May I come in?

JOHN

Of course, cutie. Flowers for me?

TANISHA

Well, I came to make sure you're going to keep your promise.

JENNY

(to John and Tanisha)

I'll see you two later.

HARRY

See you, guys.

JOHN

Okay, see you then.

(looking at Tanisha's eyes)

And don't worry, now I'm in good hands.

#### **INT. MERCEDES-BENZ CAR—DAY**

Harry and Jenny are in the front seats. Their smiling faces display their peace and happiness. Harry is on the driver's side. They get close to each other's lips and they kiss.

*Mortal Genesis*

HARRY

Do you really love me?

JENNY

With all my heart.

DUKE'S and LADY'S heads pop up from the back seat.

HARRY

Well, good, because I don't think we could separate these two lovebirds even if we wanted to.

Their second kiss is interrupted by the DOGS' BARKS. Duke and Lady moan softly and kiss. Harry and Jenny look at each other and smile. Harry starts the car and inserts a CD.

**EXT. WASHINGTON, D.C.—STREET NEXT TO WASHINGTON HOSPITAL—DAY**

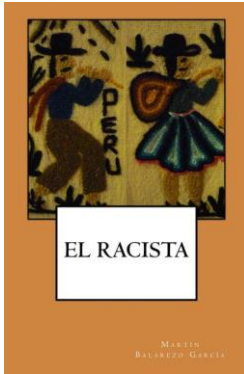
A SILVER MERCEDES-BENZ CAR, LATEST MODEL, is driving off to the beat of the CATCHY SONG "LIKE HUMANS DO" by David Byrne. From the back window, Harry, Jenny, Duke and Lady slowly disappear into the distance.

**FADE OUT.**

*«The cult of superiority is a cult of weakness, because sooner or later it is defeated by the right to equality.»*

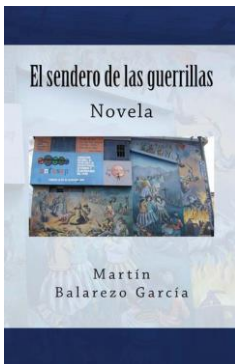
*Martín Balarezo García*

## OTHER BOOKS BY THE AUTHOR



### ***The Racist***

In this short novel, entertaining from beginning to end, the author tells the story of a racist child who matures not only as he grows, but also by his enriching and dilemmatic experiences.



### ***The Path of the Guerrillas***

A novel where literary creation fuses with heartbreaking reality, the antagonism of human emotion, the description of impressive events, and the augury of a hopeful future.



### ***Rain of Orgasms!***

This modern, romantic and in love gentleman's manual includes 144 tips on how to be the best possible gentleman, on how to conquer and be conquered, on how to keep the spark of romanticism and passion.



### ***Transcendental Reflections***

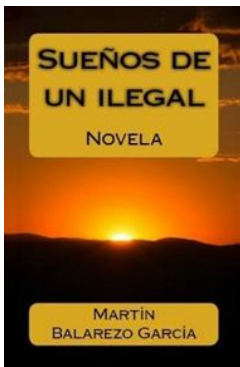
This is a philosophical and social-based work in which the author expresses personal ideas on subjects of universal interest. His ideas have evolved and continue to evolve, so he no longer agrees with some of the ones he exposed.





***Stories Without Frontiers  
from A to Z***

This book includes one hundred, each of 350-word short stories, based on various topics of world events, in which the reader finds positive messages after an entertaining and interesting read.



***Dreams of an Illegal Alien***

When Diego Hernando decided to emigrate to the United States of America, due to harassment by terrorist guerrillas in his country and eager to make his dreams come true, he did not imagine that he would lead a spectacular odyssey.