

## World Incorporated Opening Scene

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### SCENE 1

#### INT. CAVERN

A vast cavern, the original rock hewn away and with modern building technology added. People mill about waiting for the sleek bullet train that is coming through a long tunnel. It screams to a stop, and passengers begin to disembark. Each is met by a staff member carrying a PDA and stylus. During the process, the P.A. system, a robotic female voice is heard.

#### P.A. SYSTEM (v.o.)

For those of you leaving Cavern of Absolute Pleasure, we thank you for coming! We appreciate your business and hope to see you again soon! For those just arriving, welcome! A member of our staff has been assigned to personally greet you and take care of you. Enjoy your stay!

We close in on Sam, dressed in a dark business suit. He is met by a female staff member who is apparently forcing herself to be perky and smiling, though his initial response is that she is a robot.

HAZEL

Mr. "Smith"?

SAM

Yes.

He hands her a ticket. She enters the number in her PDA.

HAZEL

Ah, yes. Please follow me to Hallway C.

He walks behind her.

HAZEL

This is your first visit with us?

SAM

Yes.

HAZEL

And you were in Vegas on business?

SAM

And decided that the entertainment there wasn't quite what I wanted.

HAZEL

I see you have read our brochures!

An automatic door opens for them. She signals for him to step forward. He does so, and a bell chimes gently.

HAZEL

Sorry, sir. We don't allow weapons past this point.

A Guard appears. Sam nonchalantly pulls a revolver from a shoulder holster and hands it over. The Guard gives him a claim check and exits.

HAZEL

We can't be too careful. We have a very discreet clientele, and can't allow for any "accidents."

They continue down the hall, and into a large room.

HAZEL

Now, sir. This is our selection, based upon your requirements. See anything you like?

We zoom in on Sam's face. He is attempting to remain calm, but his eyes narrow in response to what he is seeing. We cut to the objects of his vision: many young girls, ages 11 to 13, dressed like prostitutes, with makeup, standing or sitting around, waiting for his approval. Sam realizes Hazel is looking at him.

SAM

A lovely selection.

HAZEL

We aim to please even the most discriminating client. See anything you especially like?

SAM

Give me a moment.

HAZEL

Of course.

Sam surveys the girls slowly.

SAM

(To HAZEL) Do none of them mind doing this?

HAZEL

Not at all. It's all they know. (PAUSE) I was in their place a few years ago. (PAUSE) You get used to it.

SAM

(Pointing to a pretty blonde girl of 12) That one, please.

HAZEL

Certainly. Melody?

Melody steps forward.

MELODY

Yes, Hazel?

HAZEL

Please go with Mr. Smith. He has selected you.

MELODY

Thank you, sir. Thank you, Hazel.

HAZEL

Melody will take you to her room. I will be ready when you want to return to the train.

SAM

Do I call you?

HAZEL

I'll know.

SAM glances at a camera on the wall, and nods. MELODY takes SAM by the hand and leads him off to a room. HAZEL departs.

INT

MELODY'S ROOM

The room is small and bright, a utilitarian child's room. Standing closet, desk, a few other appointments that suggest a lingering childhood. But the bed is too large.

MELODY stands in front of the bed and watches Sam. He takes off his jacket, and she sees the holster. Then she glances up at the camera in the corner of the room. Sam turns to see it also. Turning back to her, he slowly removes his tie. She walks to him and puts her arms around him. With her head against his—away from the camera—she whispers in his ear.

MELODY

Please...kill me....

SAM kisses her on the head.

SAM

(Whispering) I can't. They took my gun.

She breaks the embrace, and steps back. A long pause. She then begins to unbutton her dress.

CUT TO CU of SAM as he stares at her.

SCENE 2

INT OFFICE

CUT TO EXTREME CU of someone pouring coffee. We focus on the pot, cups and milk carton. On the side of the carton is a picture of Melody, age 4, when she was abducted. Someone pours milk into the coffee and puts the carton into the fridge. He turns around; it is the Bureau Chief, presiding over Sam's debriefing.

CHIEF

So it's all one big whorehouse?

SAM

Anything you want. Men, women, little boys, little girls, hermaphrodites.

BOB

(Quoting the brochure) Made to order on the premises!

CHIEF

What?

BOB

They claim the hermaphrodites are surgically created there.

CHIEF

(Shaking his head) So it is called Gomorrah Caverns for a reason. How is it reached?

JIM

Bullet trains in Las Vegas and Reno. It's underground in a very unpopulated area of Nevada. There aren't even government installations out there. They seem to do a booming business. Wealthy businessmen and women, foreign thrill-seekers, you name it.

CHIEF

(sighing) Recommendations?

JIM

Sacrifice. (Pause) Total.

CHIEF

Sam?

SAM

(Stops staring, and makes eye contact with the Chief, for the first time during the meeting) Yes. Unconditionally.

CHIEF

Father?

All turn to a priest sitting off to the side. He removes his glasses and rubs his eyes.

PRIEST

With all we've heard, their minds and bodies are dead. They're robots. We may as well save their souls.

SAM looks sharply at the PRIEST.

SAM

I didn't see any souls there either.

BOB

(Joking) With some of the shit that we do, people might say the same of us. Right, Father?

PRIEST

Some might.

CHIEF

I'll contact the President and get the authorization. We'll send in a low yield atomic device in a few hours. (A thought) What about the bullet train? Any technology we could use?

BOB

The Japanese have had it for years. These people just had the money to build it.

CHIEF

All right. Let's erase history.

(All rise to exit.)

CHIEF

Sam?

(Sam turns. The rest exit.)

CHIEF

The Agency as always appreciates what you do for it. Take some time off. As much as you need. I know you always say no, but—

SAM

This time I'll take you up on it.

SAM turns and exits. The Chief turns to the Priest.

CHIEF

And what of his soul?

PRIEST

I don't know.

□

### SCENE 3

#### INT CAVERN

CUT TO CU of MELODY back in the cavern. She is sitting around, and looks up as a businessman enters. She rises, and poses to be looked over.

EXTREME CLOSE UP of MELODY'S eyes only. A bright flash appears and grows, illuminating her pupils. Freeze. The white flash grows larger and fills the screen.

OPENING CREDITS.