

Because We Can

a play by

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Cast of Characters
(in order of appearance)

- * **Jamaal Warner**, Junior Algorithm Engineer, male, 19-25
- * **Elsa Kim**, Of Counsel, female, 32-36
- * **Edgar Botkin**, Chief Executive Officer & Founder, male, 30-35
- * **Mina Silverman**, Chief Operating Officer, female, 45-50
- * **Marty Klein**, VP of Global Public Policy, female, 47-52
- * **Raj Patel**, Chief Technology Officer, male, 35-40
- * **Senator Kimble**, Senior Senator from California, female, 65-70

Doubled Characters

- * **al-Khwarizmi**, the 9th-century mathematician
- * **Noor**, DevOps Manager, Africa & the Middle East (V.O. Only)
- * **Farida**, Client Manager, Africa & the Middle East (V.O. Only)
- * **Charles Babbage**, 19th-century inventor
- * **Ada Lovelace**, AKA Augusta Ada King, Countess of Lovelace, 19th-century mathematician
- * **Alan Turing**, 20th-century mathematician
- * **John von Neumann**, 20th-century mathematician
- * **John Conway**, 20th-century mathematician
- * **Tim from Apple**, 20th-century CEO (V.O. Only)
- * **Senator #1**, present-day US senator
- * **Senator #2**, present-day US senator
- * **Sydney**, AI bot (pre-recorded on video)

Character Doubling

The play is intended for 7 actors. Each actor will have a primary cast role, and then one or more secondary roles. This is how the roles are doubled, listed by primary cast role:

RAJ also plays al-Khwarizmi, Charles Babbage, and Senator #1.

ELSA also plays Ada Lovelace, Senator #2, and Sydney.

JAMAAL also plays Alan Turing.

SENATOR KIMBLE also plays Farida and John Conway

MARTY also plays John von Neumann, Noor, and Tim from Apple.

SCRIPT NOTE: For clarity, all dialogue in the script uses the primary cast roles with secondary roles in square brackets. For example, when JAMAAL is playing the role of ALAN TURING, the character name will be: JAMAAL [ALAN TURING].

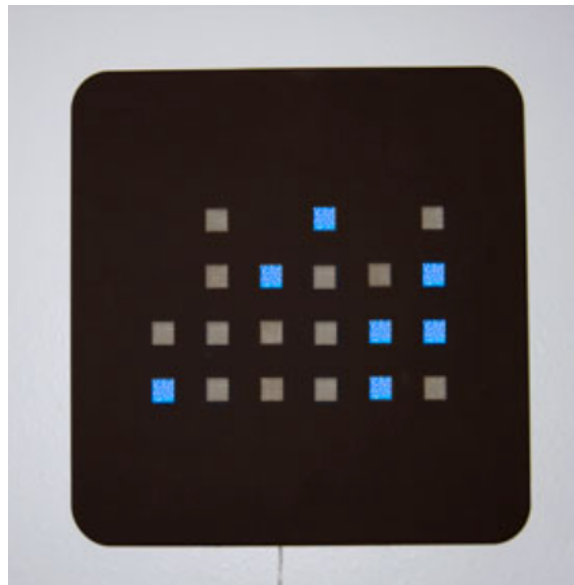
Also, // indicates overlapping dialogue.

Settings

- * The House of Wisdom, Baghdad, Iraq, 825 CE
- * Edgar's house, living room, present day
- * The drawing room, 10 James Square, London, England, 1843 CE
- * Room X.8, Kings College, University of Cambridge, Cambridge, England, 1936 CE
- * Office, Department of Pure Mathematics, Sidney Sussex College, Cambridge University, Cambridge, England, 1968 CE
- * The Committee on Commerce, Science, and Transportation, Room 216, the Hart Senate Office Building, present day
- * The Internet/inside the mind of a Generative AI model, present day

Production Notes

The primary set of the play is the living room of Edgars house which has a large video wall. The rest of the settings will be suggested using small set pieces, props, lighting/projections and the video wall. Most of the time, the video wall in Edgar's living room should be configured to look like this binary clock:



"MOST MYTHS ABOUT HUBRIS AREN'T ABOUT FAILURE - THEY'RE ABOUT
SUCCESS THAT ACCELERATES FASTER THAN JUDGEMENT."

CHATGPT

"WHEN YOU INVENT THE SHIP, YOU ALSO INVENT THE SHIPWRECK."

PAUL VIRILIO, *POLITICS OF THE VERY WORST*

SUGGESTED PRE-SHOW

ON SCREEN: Binary clock ticking.

MUSIC: A playlist of music which inspired the play can be found on Apple Music and on Spotify upon request.

LIGHTS: FADE TO BLACKOUT

MUSIC: Last song of the pre-show should be Phoebe Bridgers' recording of *That Funny Feeling* by Bo Burnham, through the end of the first chorus:

"There it is again, that funny feeling
That funny feeling
There it is again, that funny feeling
That funny feeling"

SUPER ON SCREEN: This is a work of fiction. Names, characters, businesses, places and incidents either are products of the author's imagination or are used fictitiously. Any resemblance to actual events, locales, persons, or billionaires, living or dead, is entirely coincidental.

SCENE 1 AL-KHWARIZMI

ON SCREEN: Moorish geometric patterns

The House of Wisdom, Baghdad, 832 CE. At rise a man, RAJ, sits on a small rug with a low table in front of him. He is writing in Arabic on a large piece of parchment. The light around him has shadows of geometric patterns.

LIGHTS come up, revealing MINA standing nearby. She addresses the audience.

MINA

(to audience)

Imagine for a moment: We are in the ninth century. The year is 825 common era in the bustling city of Baghdad. Here, deep within the walls of the renowned House of Wisdom, an astronomer is writing down his ideas, his discoveries. Writing a book. But this isn't just any book; this... is a revolution on paper. Meet Mohammad bin Musa al-Khwarizmi. And as he writes out the book in meticulous arabic script, little does he know that his words will ripple across time. And that these ripples will grow into waves, into whitecaps, into a storm that will not only change the world, but make our modern world possible. The title? It roughly translates to *On the Calculation with Hindu Numerals*. Now, you may be thinking, that there are texts, like the Bible, that perhaps have had more profound impacts on the trajectory of human history. But al-Khwarizmi's book holds within it a unique power. Fast forward to the 12th century. Like many arabic texts, his masterpiece is translated into Latin; the lingua franca of the world; the operating system of the Middle Ages. Suddenly, the Hindu-Arabic numeral system starts to cascade throughout the Middle East and Europe. And that numeral system... well, today, we have a simpler name for it. Numbers.

(MORE)

MINA (CONT'D)

He wrote several other great books, contributing to fields as diverse as mathematics, geography, astronomy, and cartography. And if that wasn't enough, let's acknowledge this: he virtually created algebra.

RAJ [al-Khwarizmi]

You divide ten into two parts: multiply the one by itself; it will be equal to the other taken eighty-one times. Computation: You say, ten less thing, multiplied by itself, is a hundred plus a square less twenty things, and this is equal to eighty-one things.

ON SCREEN: The algebraic notation for what RAJ is describing appears on a screen:

$$(10 - x)^2 = 81x$$

$$100 + x^2 - 20x = 81x$$

MINA

The notation evolved later, but the essence was there: the balancing of equations. Adding, subtracting, multiplying or dividing both sides. Concepts that underpin the millisecond calculations of today that fuel our rockets and harness atomic energy. Concepts that took centuries to fully understand, each step revealing the marvels and challenges of al-Khwarizmi's legacy.

SUPER ON SCREEN: *Algoritimi de numero Indorum*

MINA (CONT'D)

The name Latin translation of his book. *Algoritimi de numero Indorum*. Algoritimi. That is al-Khwarizmi's name in Latin and it is the root of the word "algorithm." al-Khwarizmi, the man, through translation, is transformed and becomes the algorithm.

(MORE)

MINA (CONT'D)

For his time, he is very old and wise when he writes this book. He is 45 years old.

SCENE 2 AND SO WE BEGIN...

ON SCREEN: Binary clock reading 8:12AM.

Edgar's house, living room, Friday, 8:12AM.

The entryway and living room of a sleek, modern home. The environment is spare and stylish - like something Philip Johnson might design for a Bond villain. Large glass walls reveal an uninterrupted view of the pale, undulating hills of Northern California - fields of dry grasses with small copses of live oak trees.

On a glass coffee table is a large jagged rock on a stand. One wall is a video wall displaying a series of columns of soft-hued lights that changes its pattern every second.

There is a large, wooden door, which appears to be the entrance to the house. It has no knob. There are large frosted glass sidelights on either side of the door.

It is morning and the house is very still.

THE PERFECT DOORBELL CHIMES, softly.

THE PERFECT DOORBELL CHIMES again. And suddenly AGAIN.

The PERFECT DOORBELL CHIMES and again so suddenly that it is obviously a digital sound file - it interrupts itself. A TENTATIVE KNOCK is heard at the door.

We see movement outside the door - a shadow on the frosted glass, someone trying to see into the house. Every time the figure moves, the THE PERFECT DOORBELL CHIMES. More KNOCKING.

We hear the sound of HEELS ON HARDWOOD. ELSA ENTERS from the hallway. She is dressed an expensive notch above Silicon Valley business casual. She opens the door and finds JAMAAL standing outside.

ELSA

What?

JAMAAL

Oh! Hi. Sorry. I couldn't- I was just- Hi.

ELSA

What?

JAMAAL

Sorry, sorry - I'm Jamaal?

ELSA stares blankly at him. JAMAAL is dressed in pure Silicon Valley tech casual and has a messenger bag over one shoulder. Eventually...

ELSA

And?

JAMAAL

They told me to be here- I'm a little early- From the lab?
 (pulling out his phone)
 I got an email. It's right- wait.
 I had to show it at the gate.

ELSA

Are you coming in?

JAMAAL

What? Sure, yes. I couldn't tell how the doorbell // worked.

JAMAAL steps through the door. The door CLOSES ON IT'S OWN behind them.

ELSA

Wait here.

ELSA EXITS down the hallway.

JAMAAL stands by the door scrolling through his phone. He takes a step away from the door, then another, looking down the hallway.

He goes deeper into the room looking at the objects on the shelves and tables. He stands in front of the video wall, watching it. He smiles and takes a picture of it with his phone.

Hesitantly, he sits down on the couch. His gaze settles on the large, jagged rock which is sitting on the coffee table. He takes another look down the hall, then positions himself in a selfie with the rock, pointing at it.

A BURST OF MANY PEOPLE LAUGHING comes from down the hallway. and JAMAAL quickly stands up. He looks down the hallway expectantly. But nothing happens.

We hear the sound of HEELS ON HARDWOOD and ELSA ENTERS. She holds a TABLET.

JAMAAL

I found the email.

ELSA

Good for you. Sign this.

She holds the TABLET out for JAMAAL. He looks at the screen and scrolls a little.

ELSA is staring at him, impatient.

JAMAAL
You mean now? How do I-?

The TABLET begins to beep insistently. ELSA takes JAMAAL's hand and puts it at the bottom of the TABLET. The tablet chirps, contented.

JAMAAL
Thank you.

ELSA
(letting go of his hand)
Very soft.

JAMAAL
I moisturize.

ELSA starts to leave.

JAMAAL
I'm sorry - those were...?

ELSA
Non-disclosure, non-compete, non-
Just non.

JAMAAL
Oh, OK. Do I... Do I get a copy?

ELSA
No.

JAMAAL
Oh. OK. So I should just- Should I
wait here?

ELSA
Sure.

ELSA EXITS down the hallway.

JAMAAL
OK. Thank you...?

JAMAAL goes back to the couch and sits. He looks at the rock on the table more closely. He tentatively puts his hand out and leans in to touch the rock, but as his finger is about to touch it-

EDGAR (O.S.)
Thank you.

SENATOR KIMBLE (O.S.)
You appreciate that we are in a
sensitive position-

EDGAR, SENATOR KIMBLE, MARTY, MINA, and RAJ ENTER. MARTY has a
TRENCHCOAT over her arm.

EDGAR
Yes, yes.

SENATOR KIMBLE
The last thing we want to do-

EDGAR
I know.

SENATOR KIMBLE
-is start regulating this. Don't
give us a reason to.

MARTY
All of us agree with you, Senator.

SENATOR KIMBLE
Marjorie, my better half, says I
should ask you over to the house
for dinner.

EDGAR
I appreciate the offer.

MARTY
Your coat, Senator?

SENATOR KIMBLE
(to MARTY)
Thank you.
(Putting on the TRENCHCOAT,
to EDGAR)
I noticed your interest in kinetic
art.
(points to the panel on the
wall)
The Cantor is doing an exhibition
of light sculpture. I'm on the
board so-

EDGAR
Oh that. It's not art.

SENATOR KIMBLE

No? Well, we'd still love to see you the next time your are in the city.

MINA

That would be something. Thank you for making the trip, Senator.

SENATOR KIMBLE

Edgar, no one wants this to be unpleasant. But there are serious concerns and there will be tough questions.

EDGAR

Gina, I am looking forward to answering all the committee's questions.

SENATOR KIMBLE

Good. And please, go easy on the rest of them. They don't all understand tech the way I do. The Internet and everything.

EDGAR

I am well aware.

MINA

We'll look at the data and get back to your very soon, Senator.

RAJ holds up a SMALL USB DRIVE.

SENATOR KIMBLE

Thank you. Thank you, Mina. Edgar.

EDGAR

Senator.

MARTY

I'll walk you to the car, Gina.

SENATOR KIMBLE EXITS.

MINA

Marty-?

MARTY

I'm on it.

MINA

Thank you.

MARTY EXITS.

MINA

You shouldn't do that.

EDGAR

She's an idiot. Tell me I'm wrong.

MINA

What's the point of being right if no one likes you?

RAJ

Life is not a popularity contest.

MINA

Politics is literally a popularity contest. She's trying to help us. She came to you first. She didn't have to.

EDGAR

And you think that's what? Helpful? It's a threat. It's a fucking threat. To me, you, all of us.

MINA

You might be personalizing this.

EDGAR

We're the problem? Us? There isn't a single piece of evidence that we are the problem. Totally illogical.

RAJ

Imagine.

EDGAR

And "They don't all understand tech the way I do." Seriously? And why is she the only Democrat on my calendar?

MINA

That's a Marty question.

EDGAR

We're not the problem.

MINA

You don't have to be the one to do this. We can send other people.

EDGAR
I said I was going to do this, so
I'm going to do this.

RAJ
(holding up the SMALL USB
DRIVE)
What do you want me to do with
this?

EDGAR
How about finding out how she got
our data?

RAJ
Yes, sir.

EDGAR
OK. OK. So. Based on this meeting,
where do we think we are?

MINA
You know, I think it's // not so
bad.

RAJ
We're screwed.

EDGAR
Really? I think we're doing better
than that.

RAJ
Based on what?

MARTY ENTERS through the front door.

EDGAR
Marty! How'd we do?

MARTY
We're fucked.

EDGAR
Fantastic.

RAJ EXITS down the hallway.

MARTY
We have to get unfucked by next
week.

EDGAR

Why is she the only Democrat on my calendar?

MARTY

You're not very popular.

MINA

Better to be liked.

MARTY

The Democrats, most of them, are upset that the platform has been- in their opinion- lenient on this administration.

EDGAR

Bullshit. Bullshit bullshit bullshit. What do they expect us to do? Put our thumb in his eye?

MARTY

Frankly, yes that's what the Democrats want, yes.

EDGAR

And what happens to us? I'm responsible for fifty-thousand employees.

EDGAR sits on the couch next to JAMAAL, but doesn't appear to notice him.

MARTY

We need to figure out where she's going with that data.

EDGAR

She's going for our throats.

MINA

I don't think that's really what // she wants.

MARTY

Well we can sit around and guess or I can go find out.

EDGAR

Find out.

MARTY

This may require some more prep time. Depending.

EDGAR
We're already prepping tomorrow morning.

MARTY
I think another day would // make a real difference.

EDGAR
A day? No. Impossible. ELSA!

MINA
This is important-

EDGAR
I don't do unimportant things.

ELSA ENTERS

EDGAR
(to ELSA)
Marty needs an hour.

MARTY
Half a day-

EDGAR
An hour and a half-

MARTY
Before the hearing.

ELSA
(consulting her TABLET)
Sunday 7AM, or...

MINA
Hearing's on Monday.

ELSA
That's it.

MARTY
I'll have the team here at 6AM
Sunday to set up.

MINA's phone rings - A ringtone of a song every Gen X person would know. She looks at it quickly and then turns it off without answering.

MINA
Sorry, I thought it was on silent.

EDGAR
OK? Anything else?

MINA

I am doing reviews with HR and then getting an update from the photo product team. I'll bring the notes over later.

EDGAR

Good. What about Raj?

ELSA

You have a call with him at one with DevOps about Budapest. And then at two with the UK team.

EDGAR

OK. Thank you all.

ELSA EXITS down the hallway.

MARTY

Look, I know this is not a lot of fun, we just need to make sure-

EDGAR

I know.

MARTY

(to MINA)

I'll get you the hearing schedule and the new outline for tomorrow's prep by end of day, OK?

MINA

Thank you.

MARTY EXITS through the front door.

MINA

You don't like politicians.

EDGAR

I like them fine until they come to my house and tell me that I'm the goddamn problem. Who has access to the Middle East engagement data?

MINA

Lots of people.

RAJ ENTERS with a coat over his arm and a small laptop bag.

EDGAR
Where did that engagement data
come from?

RAJ
It's been like two minutes.

EDGAR
I want an update at the morning
exec tomorrow.

MINA
(to RAJ)
You can start with the Behavioral
Science team. Or maybe Middle East
sales?

MINA EXITS out the front door.

RAJ
(Holding his hand to his ear
like a phone)
1 o'clock?

EDGAR
Can't wait.

RAJ EXITS out the front door.

EDGAR and JAMAAL are alone in the room.

EDGAR
So... Who are you?

JAMAAL
Jamaal Warner. Sir. From the lab.

EDGAR
Which lab?

JAMAAL
Los Altos.

EDGAR
You're the coder. Is that today?

JAMAAL
I was a little early, your
assistant // let me in.

EDGAR
ELSA! She's not my assistant. I
don't have an assistant.

ELSA ENTERS.

EDGAR
Is he all taken care of?

ELSA
Yes.

EDGAR
OK - When's our next thing?

ELSA
You have 15 minutes.

EDGAR
Thank you.

ELSA EXITS.

EDGAR
A lot of people in my position
have an assistant, so it's a
common mistake. Assumption.
Mistaken assumption. So...

JAMAAL
Jamaal. Am I in trouble?

EDGAR
Why, what did you do?

JAMAAL
I don't know why I'm here.

EDGAR
Here's a question, Jamaal: What
cross-validation technique would
you use on a time series data set?

JAMAAL
Forward chaining. Is this an
interview?

EDGAR
No. You've done deep learning,
transformers, NLP?

JAMAAL
Transformers mostly on my own. Not
so much NLP-

EDGAR
How's your machine language? Can
you read hex?

JAMAAL
Actually, yes-

EDGAR

I already knew that. Jamaal?
Jamaal, last question. Ready? This
one is important. OK? What time is
it?

JAMAAL

What time?

EDGAR

Yes.

JAMAAL reaches for his phone, but EDGAR stops him.

JAMAAL

The time?

EDGAR

Right... now.

JAMAAL looks at him and then at the video wall.

JAMAAL

It's oh-nine-twelve and... 23
seconds.

(In rhythm with the video
wall changes)

and 24. 25. 26... It's a binary
clock.

EDGAR

You wrote the dog report. That's
why you're here.

JAMAAL

I did. I'm sorry about that...
or... Am I sorry about that...?

EDGAR

No, I like the dog report. You're
working on a project for me now.
For the next week or so. It's not
a public project, so the security
will be different from what you
are used to. There will be
different tools, different
libraries, different hardware. You
will work on it only here and only
with me. Is that OK?

JAMAAL

I don't have a problem with that.

EDGAR

It was rhetorical. ELSA! Of course you're OK with it. We'll get you set up and you can get started.

JAMAAL

Today? I didn't know- have a code review at // 11:30.

EDGAR

No, you don't.

JAMAAL

But my projects-

EDGAR

Your bullshit projects are now someone else's bullshit projects. Your new project is here. With me.

JAMAAL

Oh. OK. But-

ELSA ENTERS.

EDGAR

But what?

JAMAAL

I'm sorry- I didn't know-

ELSA

He has flu shot today at 2.

JAMAAL

How?- Right- Yes.

ELSA

1:30.

EDGAR

You'll get your flu shot here at 1:30. Don't worry, I get the good stuff.

(to ELSA)

Can someone set him up?

JAMAAL

What am I working on?

EDGAR

You take a look at the code and then you tell me, OK?

(to ELSA)

Is it Brits or Germans next?

ELSA
Riyadh.

EDGAR
Saudis? I'm going to need coffee
first. Good to have you on board
Jamaal Warner of Los Altos.

JAMAAL
Thank you-

EDGAR EXITS.

ELSA
Follow me please.

JAMAAL follows her.

JAMAAL
Is this always how-

ELSA
Don't talk to me.

JAMAAL
OK.

ELSA and JAMAAL EXIT.

SCENE 3 THE SECRET COFFEE MACHINE

ON SCREEN: The video wall flashes rapidly - It is now 1:17PM.

Edgar's house, living room. It is now 1:17PM later that same day.

RAJ is standing at the window looking out at the landscape. He holds a coffee mug in his hand.

JAMAAL ENTERS from the hallway, he has a TABLET in his hands and is reading as he walks. He does not notice RAJ. He goes into the kitchenette, picks up a mug, and faces what can only be described as both an extremely simple and yet overly elaborate COFFEE APPARATUS.

JAMAAL tries to figure out how to get coffee from it - waving his hand, touching it, pushing buttons.

The COFFEE APPARATUS lets out a SHRIEK, a BLAST OF STEAM, and then a GROAN.

RAJ

That doesn't sound good.

JAMAAL

No. I don't know how- Do you know how this works?

RAJ

I have no idea. You're the kid from Los Altos? I read your puppy report.

JAMAAL

Dog report.

RAJ

Right. Dog. Something about pets?

JAMAAL

A new method of targeting.

JAMAAL has tried some more buttons on the COFFEE APPARATUS and it is making a LOW, GROWLING NOISE.

JAMAAL

For each user, I took images from their photo stream as well as photos and videos they viewed and shared to determine the animals they most closely associate with.

The COFFEE APPARATUS let's out what sounds like an EXTENDED FART and dies.

RAJ
 (taking the mug from JAMAAL's
 hand)
 Image processing.

JAMAAL
 I trained a library to recognize
 the animals. Then I used a
 confusion matrix to generate
 correlations- Then-

RAJ pushes on a panel in the kitchen wall. A door pops open
 with a very simple office-style coffee machine behind it.

JAMAAL (CONT'D)
 Oh! So then I took the-

RAJ opens a drawer full of K-cups.

JAMAAL (CONT'D)
 (pulling out a K-cup and
 making a cup of coffee)
 Thanks. Then I took the
 multidimensional vectors from the
 profiles and ran them through K-
 means clustering and- let's just
 say a bunch of stuff.

RAJ
 Is that the technical term?

While JAMAAL's back is turned RAJ picks up JAMAAL's TABLET and
 scrolls through what he's been reading.

JAMAAL
 It was a lot of stuff. And
 basically came up with a predictor
 of the kind of animal people
 actually wanted. As opposed to
 what they had or claimed to want.
 So even if they had a dog, but
 really wanted a cat, we'd know.

RAJ
 Who would want a cat?

JAMAAL
 I don't know.

RAJ
 Do they do this kind of thing a
 lot at Los Altos?

JAMAAL

No. No they don't. I did it on my own time.

RAJ

I know you did. But why?

JAMAAL

To see if I could do it?

RAJ

Well, it got his attention. Which is not always a good thing, but in this case it seems to be a good thing.

JAMAAL turns and sees RAJ looking through his TABLET. He isn't sure what to do about it.

JAMAAL

Do you want some? Coffee?

RAJ

(looks at his watch)
Is there a donut shop one in there?

JAMAAL takes RAJ's mug and makes him a cup of coffee.

RAJ

What made you think of animals?

JAMAAL

My dog. My family has always had dogs- my parents. Do you have one?

RAJ

A dog? No. I have a herd of Tibetan white yaks. 50 head. I own about 75 acres up near La Honda.

JAMAAL

Oh.
(holding out the coffee cup)
Here you go, sir.

RAJ puts the TABLET back on the counter as JAMAAL hands him his coffee.

RAJ

You can call me Raj.

JAMAAL

Jamaal.

RAJ
(referring to the TABLET)
Does any of that make any sense to
you, Jamaal?

JAMAAL
I've really just started.

RAJ
You're going to see and hear a lot
of things here. I suppose I don't
have to tell you that you
shouldn't talk // about any of
this-

JAMAAL
You don't.

RAJ
Good. If you need any...
clarification, you let me know.
OK? Has he shown you anything
else?

JAMAAL
No more than this.

RAJ
Well, keep me posted. I have to
make sure his big ideas don't
cripple our infrastructure. Those
data centers don't provision
themselves.

JAMAAL
Actually, I think they do.

RAJ
I think you're right, but don't
tell anyone.
(Pointing at the small coffee
machine)
And I wouldn't mention the... Just
in case.

ELSA ENTERS

ELSA
He's ready for you.

RAJ EXITS.

ELSA reaches over and closes the secret coffee cupboard door.

JAMAAL
Sorry, Raj showed me the coffee
machine so-

ELSA
What coffee machine?

JAMAAL
(flatly)
Nothing. No coffee.

ELSA
You. Flu shot. Medical Unit.

JAMAAL
Yes. Thank you. M'am.

ELSA EXITS.

MINA and MARTY ENTER through the front door. MARTY is carrying a stack of binders, MINA has a stylish leather tote over her shoulder.

JAMAAL
Wait, where's the... medical unit?

MARTY
(to JAMAAL)
Did you hurt yourself?

JAMAAL
What? No, I-

MINA
The medical unit is across the
courtyard.

MARTY
The building with the headstones
in front of it.

MINA
(offering her hand)
I'm Mina.

JAMAAL
I know who you are, m'am. Sorry,
I'm // Jamaal.

MINA
You're the coder from Los Altos.

MARTY
(Shaking JAMAAL's hand)
Marty Klein. VP Global Public
Policy?

JAMAAL
Good to meet you.

MARTY
How come nobody knows who I am?

MINA
You need to spend more time here
and less in DC.

MARTY
That's a terrible idea.
(to JAMAAL)
Well, it's almost 2 and you're
still here. So that's a good sign.

JAMAAL
Is it?

MARTY
Sure. No. Who knows? Ha!

MINA
I'm sure he's doing fine. Did you
get the new disclosure paperwork?

JAMAAL
Yes. His assistant gave them // to
me-

MINA
Just so you know, she's not his
assistant.

JAMAAL
Right. He said. Sorry.

MARTY
Hey, tell me. What did the forms
say?

JAMAAL
I'm sorry. I didn't read them.

MARTY
You're going to fit right in
around here.

ELSA ENTERS

MARTY (CONT'D)
 (to ELSA)
 Ah! Here you go, for tomorrow's
 prep.

MARTY hands the binders to ELSA and gives one to MINA.

ELSA
 Thank you.

JAMAAL
 I'm late for my flu shot. Nice to
 meet you.

ELSA turns and EXITS down the hallway.

MINA
 (MINA sees JAMAAL'S TABLET on
 the counter.)
 Hey Jamaal? Quick tip: Don't leave
 your things around. I know it's
 his house, but there are still a
 lot of people coming and going.

JAMAAL
 Right. Sorry. OK. Thanks.

MINA
 (Handing him the TABLET)
 Has he told you what you're
 working on yet?

JAMAAL
 (Is this a test?)
 No.

MINA
 If you need anything, you let me
 know, OK?

JAMAAL nods and EXITS.

MARTY
 Here you go.

MINA's phone lets out a 'BING.'

MINA
 Thanks, but I don't think...

MARTY
 If you need it, you have it. You
 remember what's-her-name? Worked
 for NSA? You know, she had the...

MINA
Susan? I didn't know she was
married.

MARTY
NSA. Very discreet. Anyway, she
got Susan both houses and full
custody. He really took the kids?

MINA
It's not like that.

MARTY
You came home and they were gone.

MINA
They're at the beach house.

MARTY
That's taking the kids.

MINA
It's taking a break.

MARTY
With the kids.

MINA
Yes, Marty. With the kids. Look, I
really don't think-

MARTY
Hey Mina, put your big girl pants
on. I mean, reality check, OK? Is
he talking to his attorney?

MINA
I'll call her.

MARTY
Yes you will. I'm sorry, by the
way. I mean, for what it's worth.

RAJ ENTERS from the hallway.

MINA
(looking at her watch)
Don't you have a one-o'clock?

RAJ
It's not one-o'clock Edgar time,
apparently.

MINA

Of course. Any progress on the data leak?

RAJ

The data came from a report on the company wiki. I have someone auditing the log file, but hundreds of people have access.

MINA

(to MARTY)

OK, so how will she use it?

MARTY

Well, what kind of story does the data tell? I mean, it's either "we have a super-fun feature for sharing stories" or "we have an entire continent's Internet access in a chokehold".

(MINA and RAJ stare at her.)

Definitely the fun one. Probably.

MINA

Sounds like we all have work to do.

MARTY

See you tomorrow.

MARTY EXITS out the front door.

RAJ

(Looking at the video screen)

He has the biggest fucking clock in the world.

RAJ EXITS back down the hall. MINA goes to the couch and picks up a THROW PILLOW. She holds it over her face and screams into it. Twice. She puts the THROW PILLOW down and starts looking through her briefcase.

SCENE 4 BABBAGE, LOVELACE, AND TURING

ON SCREEN: Photo of Babbages Difference Engine

The drawing room, 10 James Square, London, England, 1843 CE

ELSA and RAJ ENTER. They are dressed as early 19th Century London aristocrats. ELSA sits at a writing desk. RAJ strikes a dynamic pose.

SENATOR KIMBLE ENTERS and addresses the audience.

SENATOR KIMBLE

The first computer. Some people say it's invented by Charles Babbage in the 1830s. His Difference Engine. But actually, it's just a big mechanical calculator. So... Sorry.

RAJ looks discouraged, and tries to make a point, but is pre-empted by SENATOR KIMBLE.

ON SCREEN: Photo of Babbages Analytical Engine

SENATOR KIMBLE (CONT'D)

Babbage also proposed a machine called an Analytical Engine, which was closer to the mark. But he never built it. So... too bad, so sad, bye bye.

RAJ EXITS, stalking off.

ELSA, seated at a writing desk, is writing on a piece of paper with pen and ink.

SENATOR KIMBLE (CONT'D)

In 1843, Babbage hires a young woman to translate an article written in Italian about his Analytical Engine. And to this translation, she adds a few notes. A lot of notes, actually. The notes are three times the length of the article. Augusta Ada King, Countess of Lovelace. More commonly known as Ada Lovelace. She is a gifted mathematician and the only legitimate child of Lord Byron. In her notes, she proposes a method to instruct the Analytical Engine to calculate a sequence of numbers.

(MORE)

SENATOR KIMBLE (CONT'D)

What she describes is a computer program: Giving the machine a set of logical instructions which it could follow to produce a result. The machine doesn't exist, and her method is never realized, but she is, most likely, the first person to try to program a computer. At the time she is 28 years old.

JAMAAL ENTERS dressed in a shirt, tie and a sweater vest; a very 1930's university look. JAMAAL stands across from ELSA. ELSA hands the paper and the pen to JAMAAL.

The scene changes to Room X.8, Kings College, University of Cambridge, Cambridge, England, 1936 CE.

SENATOR KIMBLE (CONT'D)

100 years later, 1936 common era, still in England. A young student publishes a paper called "On Computable Numbers"

JAMAAL [ALAN TURING]

"with an Application to the Entscheidungsproblem"

SENATOR KIMBLE

God bless you. In his proof, he describes something he calls an "automatic machine". This machine manipulates symbols on a strip tape following a set of rules.

JAMAAL [ALAN TURING]

The machine is supplied with a "tape " (the analogue of paper) running through it, and divided into sections (called "squares") each capable of bearing a "symbol".

SENATOR KIMBLE

He proves that this machine, essentially a computer, which, again, does not exist, could receive and interpret symbols according to logic. He and Ada are communicating, building on each other's ideas. This student is Alan Turing.

(MORE)

SENATOR KIMBLE (CONT'D)

He will go on to help crack the Enigma and later the Lorenz code of the Nazi High Command giving the Allies the upper hand in World War Two - we've all seen the movie.

ON SCREEN: Images of Hut 8, Bletchley Park. D-Day. Victory in WWII.

ENTER MARTY dressed as a 1930's Princeton professor.

SENATOR KIMBLE (CONT'D)

His work also caught the attention of John von Neumann. von Neumann is hanging around Princeton University with lightweights like Albert Einstein. In 1937, Turing spends a year at Princeton with von Neumann on a fellowship. von Neumann later references several of Turing's ideas in his own work which leads to his seminal paper on computer architecture, concepts that to this day are known as the von Neumann architecture.

ELSA [ADA LOVELACE]

Can your machines think?

JAMAAL [ALAN TURING]

Sorry?

ELSA [ADA LOVELACE]

Can your machines think?

MARTY [JOHN VON NEUMAN]

Depends on what you mean by 'machine' and 'think.' Can your machine think?

ELSA [ADA LOVELACE]

Oh, no. No. It can only do whatever we tell it to do. It can never do anything new.

SENATOR KIMBLE

In 1950, Turing publishes "Computing machinery and intelligence" the paper in which he proposes his famous 'Imitation Game' - also known as the 'Turing Test' - where a person asks questions of an unknown party through a teletype system and must determine if they are a person, or a machine. In this paper he addresses Ada Lovelace directly.

JAMAAL [ALAN TURING]

"It can never do anything new." A better variant of Lady Lovelace's objection says that a machine can never 'take us by surprise'. Machines take me by surprise with great frequency. This is largely because I do not do sufficient calculation to decide what to expect them to do, or rather because, although I do a calculation, I do it in a hurried, slipshod fashion, taking risks... Naturally I am often wrong, and the result is a surprise for me.

SENATOR KIMBLE

It would be nice to know where these surprises would have led him. He was a homosexual and in 1952 he was convicted of indecency, put on a course of female hormone therapy, and two years later he died, 16 days from his 42nd birthday. A man who, in 1936, at 24 years old, published "On Computable Numbers",

JAMAAL [ALAN TURING]

"with an Application to the Entscheidungsproblem"

SENATOR KIMBLE

Yes, that. Ada, Alan. The two of them, 100 years apart, started a slow burn, a creeping chain reaction that within 50 years would bring us into our digital future.

(MORE)

SENATOR KIMBLE (CONT'D)

While Turing spent the war years decoding Nazi messages, von Neumann used his skills on another secret project, and the computers he designed were used well into the early 1950s to perform critical engineering calculations.

MARTY [JOHN VON NEUMANN]

At Los Alamos.

ON SCREEN: Footage of a hydrogen bomb exploding.

SENATOR KIMBLE

Thanks to his work, the US developed the hydrogen bomb. And the world passed from the atomic age to the thermonuclear age.

MARTY [JOHN VON NEUMANN]

From kilotons to megatons.

SENATOR KIMBLE

When the h-bomb is tested on a small island in the Pacific, the whole island is vaporized.

MARTY [JOHN VON NEUMANN]

Left a crater in the ocean 1 mile wide and fifteen stories deep.

JAMAAL [ALAN TURING]

It cuts both ways, doesn't it?

MARTY [JOHN VON NEUMANN]

Yes.

SENATOR KIMBLE

Yes. It always does.

SCENE 5 YOU CAN SEE IT FROM SPACE

ON SCREEN:The video wall flashes rapidly - It is now 7:23AM.

Edgar's house, living room, the next morning, Saturday, 7:23AM. On the counter in the kitchenette is a tray with pastries and a tub with water bottles on ice.

MINA ENTERS from the hallway carrying a tablet and a tote bag. She is dressed in yoga/workout wear. She grabs a bottle of water, pulls a pill case from her purse and swallows 2 of the pills. She considers the pills in the case, then takes a third one out.

EDGAR, RAJ, and MARTY ENTER from the hallway.

EDGAR

Am I wrong? Just tell me that I am wrong.

MARTY

You're not right.

EDGAR

I am not trying to be difficult.

RAJ

It just comes naturally.

MARTY

Why are you here?

RAJ

To be helpful.

MINA takes the third pill.

MINA

(Swallowing)

Whether you are right or wrong is...immaterial.

EDGAR

Immaterial!?

MINA

Immaterial.

MARTY

If you walk into a Senate committee hearing and tell them that the Senate is a sham and you don't recognize their authority? That would be- be-

RAJ
Inadvisable?

MARTY
Thank you, inadvisable.

RAJ
See, I'm helpful.

EDGAR
The founders did not envision a
group of Harvard and Yale twits-

MARTY
No no no! I won't debate the
founders with you! What is it with
you? You ignore everything // I
say-

EDGAR
I do not // ignore everything.

| | |
|------------------------------|-----------------------------|
| EDGAR | MARTY |
| I ignore the stupid stuff. | You do too. Is it the suit? |
| Who wears suits on Saturday? | Seriously? |

| | |
|---------|------------|
| EDGAR | MARTY |
| Nobody! | Everybody! |

MINA
OK, everyone. Everyone. HEY! We're
going to pause.

EDGAR
I'm still right.

MINA
Pause. OK? Pause. Marty? Raj?
Please. Pause.

MARTY EXITS down the hallway. RAJ defiantly grabs a water
bottle and then a pastry and then EXITS down the hallway.

EDGAR
I'm not wrong.

MINA
No one is saying you're wrong.

EDGAR
Are you sure? It seems like people
are disagreeing with me.

MINA

She's not saying you're wrong.
She's just saying you shouldn't
say that. Out loud. To a group of
senators. At the Capitol.

EDGAR

Am I being "overbearing?"
"Stubborn?" "Single-minded?"

MINA

Are you reading articles again?

EDGAR

No. A few. Yes.

MINA

How can I help?

(MINA's phone buzzes)

MINA (CONT'D)

Shit. Sorry. I'm- I have things
going on.

EDGAR

Yeah, I have a few things going on
too. Maybe you haven't noticed the
subpoenas piling up around here.
Not to mention data that seems to
wander off on its own-

MINA

I get it, OK? I get it. Let's just
skip this part-

EDGAR

Skip it?

MINA

You're anxious. You have a lot of
good reasons to be anxious. Any
smart person would be in this
situation - and as you are an
exceedingly smart person-

EDGAR

I am.

MINA

There you go. Look. You are
pushing people away from you. Do
you know that? It's what you do
when you get anxious.

(MORE)

MINA (CONT'D)
So let's just take a minute and
reset. OK? Reset. Have a water.

EDGAR
I'm not thirsty.

MINA
Fine. So because you are such an
exceedingly smart person-

EDGAR
Why do you say it like that?
"Exceedingly smart person?" It's
starting to sound condescending.

MINA
Seriously? Seriously. You're
pushing me away now too? Well, why
not? Join the club.

MINA opens the water bottle, takes a drink, closes it. MINA's
phone buzzes again. She throws the water bottle across the
room.

EDGAR
OK, now I'm getting a little
anxious.

MINA
It's been a long week.

EDGAR goes and gets a water bottle from the counter and drinks
from it.

MINA (CONT'D)
I'm fine. The point is: I know you
don't like politicians, or the law
or, basically, authority figures
of any kind.

EDGAR
(pointing at the rock on the
table)
Do you know what that is?

MINA
You're changing the subject.

EDGAR
I'm not.

MINA
It's your... whatever. Space rock?

EDGAR
The Kuzmyn Meteorite.

MINA
Yes, I get it, it's impressive.
Most people have a book, or
coasters. You have a space rock.
It shows people you are operating
on a totally different level.
That's not what I'm talking about.

EDGAR
What does it look like to you? Not
a trick question. What do you see?

MINA
A rock. A big, dumb, grey rock.

EDGAR
Like what? A piece of ordinary
concrete?

MINA
Yes.

EDGAR
My parents had a three-bedroom
single-level ranch house on a
quarter acre. Whole neighborhood
was the same. House after house
after house. The town where I grew
up. Mason, Michigan.

MINA
Mason? Where the treatment plant-?

EDGAR
Yes.

MINA
We built that sewage treatment
plant.

EDGAR
My gift to the state of Michigan.

MINA
Right after we went public.

EDGAR
I bought every house in that
neighborhood. The whole thing.
Took 5 years. Fifty acres of shit
houses on shit land.

(MORE)

EDGAR (CONT'D)

And then I bulldozed the place,
and built-

MINA

That was where you grew up-
literally, right there? You didn't
tell me?

EDGAR

I built the biggest shit tank in
the world. You can see it from
space. And yes, it generates
thirty thousand gallons of
reclaimed water an hour. And yes,
I revolutionized enzymatic
processing of sewage. But this.
This is what I wanted. This the
last piece of that three-bedroom
single-level ranch house. From the
foundation. I don't dislike
authority. I don't recognize
authority. And it's not arrogance,
or ambition or greed. I just don't
accept that there is anyone or
anything that can dictate what I
can and cannot do. And this, this
is the proof.

EDGAR hands the rock to MINA.

MINA

This is... your parents...? What
the hell did they do to you?

EDGAR

It doesn't matter. I won.

MINA

Wait- So you don't own a space
rock?

EDGAR

No, I do. It turns out the real
one is so radioactive it will make
your dick fall off.

MINA puts the rock back on its stand.

MINA

We are making the world a better
place. That's why I'm here. That's
why I've always been here. We have
made amazing things possible.

(MORE)

MINA (CONT'D)

I want to keep doing that. And to do that, you have to...

EDGAR

-listen to Marty. I know. Marty is still new. To me.

MINA

She was chief of staff for three congressmen, two senators, and deputy chief of staff for-

EDGAR

Is she really one of us?

MINA

What are you working on?

EDGAR

I'll fill you in. Later.

MINA

You'll fill me in first?

MINA'S CELLPHONE buzzes - EDGAR DUCKS as if she's going to throw something.

MINA

Ha ha.

(looking at her phone)

Oh shit. Do you mind-?

(EDGAR nods and she answers her phone)

This is Mina. Yes? No. No No No.

OK. Yes, I can. Hang on.

(to EDGAR, looking confused)

It's Tim. At Apple?

(EDGAR shakes his head, he doesn't know what it's about either.)

I'm going to take this with Raj and let you and Marty talk. I think we're getting in the way.

(to the phone)

Yes. Hang on.

(to EDGAR)

And by we, I mean Raj.

EDGAR

I was going to say...

MINA
(to phone)
OK, you can patch me in. Thanks.
Tim, Hi! This is Mina. I know, at
Aspen last year. Those were good -
the best! What can I do for you?
Huh. OK, I see. OK. No, this is a
good time. Let me just grab Raj,
OK?

MINA EXITS down the hallway. There is a pause, and then MARTY
ENTERS from the hallway.

EDGAR
You want some water?

MARTY
I'm sorry if I've overstepped-

EDGAR
You're doing your job.

MARTY
I don't have to prove myself to
you, do I? Because I'll do that if
that's what I need to do.

EDGAR
I just don't want to do this
hearing.

MARTY
Do you want me to get you out of
it?

EDGAR
Can you do that?

MARTY
Realistically, no. But we could
send Mina.

EDGAR
I said I'll do it, so I'll do it.

MARTY
In DC, the two sides- It's bad.
Right now, the only thing they
hate more than each other is-

EDGAR
Me.

MARTY

You? Maybe. Your platform, yes. Our platform. And the other platforms, definitely. So they hate you-

EDGAR

This is a shitty pep talk.

MARTY

-but it's all based on... let's call it unclear thinking. Not on facts. Not really.

EDGAR

Kimble seemed to have some facts.

MARTY

I'm working on that. My point is, they don't have facts, and they certainly don't have any solutions. They just want to score some points. I just need you to stay calm, make sure you under-

EDGAR

(they've been through this)
-understand the question, repeat it back.

MARTY

Right, and then just answer the fucking questions- even the stupid ones- especially the stupid ones- clear, calm, authoritative. Right? They are trying to get you to lose your shit. What ever you do, don't lose it. If you lose it, they win.

EDGAR

I never lose it. What?

MARTY

Everything in tech is fast. Fast fast fast. In Washington, it's all slow. Very very slow. My job is to make sure that when you walk into that committee chamber, you are well prepared. That you can see fastballs, the trick pitches, and basically know their game enough to be dangerous.

EDGAR
Not dangerous. Lethal. Can you
make me lethal?

MARTY
Can you give me more than an hour
on Monday?

EDGAR
I can get up early.

MARTY
Then, yes. I can do that.

EDGAR
I see how you did that.

MARTY
I'm pretty good, right?

The front door opens and JAMAAL ENTERS looking a little
flustered.

JAMAAL
Am I late? Elsa called-

EDGAR
Late for what?

JAMAAL
I didn't know we worked on
Saturdays.

EDGAR
The work never stops, kiddo.

RAJ ENTERS

RAJ
Edgar, we need you. It's Apple.

EDGAR
(to JAMAAL)
Oh. It's Apple.
(to MARTY)
It's Apple.

RAJ
No really. We need you.

EDGAR
OK.

EDGAR and RAJ EXIT.

JAMAAL
Is it always like this?

MARTY
(typing on her phone)
Do you feel disoriented, dizzy,
heart's a little racy?

JAMAAL
I'm a little nauseous, actually.

MARTY
(pulling out her phone and
tapping the screen)
You're close to the mountain top.
The air is very thin. You'll get
used to it.

JAMAAL
Thanks.

MARTY
Or not.
(into phone)
Cheryl? I got us another hour. Get
the team together at the hotel and
I'll be there in 30 minutes.

MARTY EXITS out the front door. JAMAAL EXITS down the hall.

SCENE 6 LET'S JUST SAY 'BAD.'

ON SCREEN - The clock moves forward to 1:15PM

Edgar's house, living room. It is now Saturday at 1:15PM. EDGAR, MINA, ELSA and RAJ are in the living room. MINA's cell phone is on the coffee table acting as a speakerphone. EDGAR and MINA are both holding lengthy documents and there are other documents spread around the room.

EDGAR

Let's back up. Can I get a basic definition?

MINA

Of what?

EDGAR

Of what they're accusing us of.

RAJ

You don't know what human trafficking is?

SENATOR KIMBLE [FARIDA] (V.O.)

Sir, human trafficking is transporting or coercing people to-

EDGAR

I know what human trafficking is. How are they saying we're responsible for that?

MINA

It's advertisers. The agencies- or people posing as recruiting agencies-

RAJ

Sometimes actual recruiting agencies.

MINA

Sometimes yes- using our platform to advertise positions, make contact with their victims.

EDGAR

How is that our fault? I mean, 3 guys meet at a coffee shop and decide to commit a crime. Is the coffee shop at fault?

ELSA

If the coffee shop had complete transcripts of their conversations, and they meet there over and over and keep committing the same crimes then one could argue that perhaps the coffee shop didn't do enough to prevent-

EDGAR

I get it.

ELSA

Your metaphor.

EDGAR

Bullshit - Raj! It's the nazi thing all over again. Raj? Raj!

RAJ

Yeah, well. We took steps.

EDGAR

Do you think you've taken enough steps?

RAJ

Obviously not. No.

EDGAR

Apple seems to agree with you. So can we fix this before they yank us off the App Store? The App store? I mean, since 80% of our users are on mobile, can we at least all agree that that would be bad?

MINA

Catastrophic.

ELSA

Apocalyptic.

RAJ

The end times.

EDGAR

Yes, bad. Let's just say 'bad.'

RAJ

Noor? Noor-

MARTY [NOOR] (V.O.)

Yeah?

RAJ

We pulled down that trafficking network last Fall. What was the result of that purge?

MARTY [NOOR] (V.O.)

We disabled uh... 475 accounts with thirty pages and two hundred and twenty-six thousand followers. We are still up on those keywords, but they... changed keywords, phrases - the information Apple gave us looks correct, sir.

RAJ

Are we pulling those accounts down?

MARTY [NOOR] (V.O.)

Uh... Yeah. Yes, sir.

EDGAR

Wait- It's the same people? The same fucking people? You know what? That's it. How tightly can we scope this- geographically?

RAJ

I mean... We could get it down to the country.

MINA

Don't you think we should bring Marty into this?

EDGAR

Marty's got plenty on her plate.

RAJ

(to Noor)

If we use the switches from the MAREA cable at Marmaris and Abu Talat-

EDGAR

(to RAJ)

You know what we need to do - technically?

RAJ

Yes, I can coordinate with the Ops Center in Qatar.

MINA

Farida?

EDGAR

(to RAJ)

No, I need you there. You need to go stay on top of this.

RAJ

OK.

MINA

Farida? How many recruiting accounts do we have in this region?

EDGAR

I don't care.

SENATOR KIMBLE [FARIDA] (V.O.)

I would have to check-

MINA

Guess, please.

SENATOR KIMBLE [FARIDA] (V.O.)

Recruiting agencies? Like maybe 10,000?

MINA

Just to get this in perspective. If we have 500 bad actors and 9,500 legitimate businesses, we're talking about a 5% defect rate.

ELSA

Litigation risk.

MINA

This isn't even a real solution, it's just driving it somewhere else.

EDGAR

Shut them all down. We are exiting the recruiting space in all of these countries.

MINA

I think Marty would want to weigh in-

ELSA

He's right. It's safer than targeting - Take them all out, you're not discriminating.

MINA

Hang on. These are advertisers.
Advertisers. Advertising is how we
keep the fucking lights on-

EDGAR

Ok, well. You know what? You tell
me, OK? You tell me what
percentage of human trafficking
you are OK with? 6%? 8%? What's
the acceptable defect rate here,
Mina? OK? Settled. I think we're
done here. Thank you all.

EDGAR hangs up the speakerphone. MINA is staring at EDGAR.

EDGAR

What?

MINA

I'm sorry. I shouldn't have
assumed- I didn't think you would-

EDGAR

You know what, I don't. I really
don't. But it's the App Store. The
App. Fucking. Store. So you tell
me: How you are going to explain
to Apple that 5% human trafficking
is bad but 4% is just fine?

RAJ

I don't think she was saying-

EDGAR

AND WHY ARE YOU STILL HERE?!

RAJ

(grabbing his things)
I have a plane to catch.
Obviously.

EDGAR

THANK YOU!

RAJ EXITS out the front door.

MINA

You didn't have to do that.

EDGAR

Apparently I did.

MINA
 (to Elsa)
 I'll have legal draft a response
 to Apple-

EDGAR
 You know what's not fair? When one
 of your partners- partners! - puts
 a gun in your mouth and says "Hey!
 You better fix this intractable,
 complex, and heinous social issue
 or I'm going to put you down."
 That's not fair. We are NOT guilty
 of human trafficking. Fuck Apple
 for even suggesting that. But no!
 I'm somehow responsible? You know
 what? Have legal write this: Fuck
 you, you disgusting piece of human
 filth for even suggesting we are
 part of that. I mean, whose
 fucking phones do you think these
 people are using, Tim?

MINA
 (to ELSA)
 I'll get the draft over by three?

ELSA
 That works.

EDGAR
 Less than three percent. The
 acceptable defect rate. We can't
 get to zero, but tell them we are
 targeting a defect rate of less
 than three percent.

ELSA
 We can get down to three percent?

EDGAR
 I am saying three percent. It will
 be three percent.

MINA
 OK.

EDGAR
 (to ELSA)
 Whatever my next thing is, push
 it.

ELSA
 OK, but-

EDGAR

Push it.

EDGAR EXITS down the hall.

MINA and ELSA stand looking at each other.

ELSA

Is everything OK?

MINA

Yes.

(pause)

Why do you ask?

ELSA

You gave in very quickly.

MINA

Did I?

ELSA

For you.

MINA

Maybe it's just the right thing to do.

ELSA

Can I ask- What's going on at home with John?

MINA

(Realizing how she knows)

Marty?

ELSA

She says he took the children?

MINA

That's inaccurate. She shouldn't be talking about-

ELSA

OK. Just- You'll let me know if there is anything I can... help with?

MINA

Of course. Thank you.

ELSA

Mina? I was sorry to hear it.

MINA

Me too.

MINA EXITS out the front door.

ELSA starts picking up all the papers.

EDGAR ENTERS from the hallway.

EDGAR

What is it? About John?

ELSA

He moved out. Took the boys.

EDGAR

Shit.

ELSA

Do you want me to work on...
options?

EDGAR

God, no! I don't want to be
anywhere near- no. She'll work it
out.

ELSA

OK. Is there anything else?

EDGAR

Yeah. You and me. Should we get
married?

ELSA

Us? Why?

EDGAR

I don't know. Taxes?

EDGAR takes ELSA's hand.

ELSA

Do you think I'd testify against
you?

EDGAR

No. No. Would you?

ELSA

I think we're OK the way we are.

EDGAR

Keep it professional.

ELSA
Exactly.

 EDGAR
You must driven them crazy at
Harvard.

 ELSA
It was Yale.

 EDGAR
Same thing.

 ELSA
You have two new briefing books to
get through-

 EDGAR
Yeah, OK. Elsa? Thanks for...
Thanks.

 ELSA
 (Holding Edgars face gently
 in her hands.)
Just fix it.

 EDGAR
Right.

SCENE 7 THE GAME OF LIFE

Office, Department of Pure Mathematics, Sidney Sussex College, Cambridge University, Cambridge, England, 1968 CE.

The office is a mess with papers, equations, models pinned to the every surface.

SENATOR KIMBLE [JOHN CONWAY] sits in a chair, leaning back and looking at the ceiling.

SENATOR KIMBLE [JOHN CONWAY]
Can a computer teach us what it
means to exist?

JAMAAL and RAJ ENTER.

JAMAAL
Can they?

RAJ
Birth. Life. Death. Strip it down
to it's most basic elements, and
that's what you have. The Game of
Life.

ON SCREEN: 1980's Ad for Milton Bradley's board game Life

RAJ (CONT'D)
Not that one.

ON SCREEN: The patterns of the Game of Life

JAMAAL
This one. This is the Game of
Life, created by British
mathematician Dr. John Conway.
Inspired by the work on self-
replicating systems by John von
Neumann - yes, that one - Dr.
Conway comes up with his Game of
Life in his messy office at
Cambridge in 1968. So... The Game
of Life.

(to SENATOR KIMBLE [JOHN
CONWAY])
What is it?

ON SCREEN: As they describe the Game of Life, the video wall illustrates what they describe.

SENATOR KIMBLE [JOHN CONWAY]
The Game of Life is a zero-player
game.

JAMAAL
Zero players?

SENATOR KIMBLE [JOHN CONWAY]
Zero.

RAJ
It's a simulation.

JAMAAL
Ah...

SENATOR KIMBLE [JOHN CONWAY]
Here's how we start: imagine a 2-
dimensional grid where the length
and width of the grid extend off
into infinity.

JAMAAL
Big grid.

SENATOR KIMBLE
Very big. Now, imagine that each
square on the grid or "cell" is a
little one-celled organism. A cell
can be born, stay alive, or die
depending on three simple rules:
Rule number one: Any dead cell
with three alive neighbors will
come to life. Be born.

RAJ
There's room in the community to
thrive.

SENATOR KIMBLE [JOHN CONWAY]
Rule number two: Any alive cell
with two or three alive neighbors
will stay alive.

JAMAAL
A community in balance.

SENATOR KIMBLE [JOHN CONWAY]
And rule number three: Any alive
cell with more than three
neighbors or less than two
neighbors dies.

RAJ
The community is overcrowded and
resources are scarce.

JAMAAL

You put some cells in patterns on the grid and then let it run. See how it evolves?

SENATOR KIMBLE [JOHN CONWAY]

At each moment in time the computer checks each cell against the rules and it's fate is determined: Birth, life, or death.

JAMAAL

The Game of Life makes its first public appearance in the October issue of Scientific American in 1970. At the time, Dr. Conway thinks that no pattern can grow indefinitely. That they all eventually come to an end.

SENATOR KIMBLE [JOHN CONWAY]

Everything dies, right?

RAJ

He was so sure that in the article he puts up a prize for anyone who could prove him wrong by the end of 1970.

SENATOR KIMBLE [JOHN CONWAY]

Fifty dollars! What? That was a lot of money.

RAJ

The prize was won the next month by a team from MIT.

JAMAAL

Turns out, you can build lots of different models that that will go on forever. And all kinds of shapes that behave in curious ways.

RAJ

The Game of Life is a simple simulation, but don't let its simplicity fool you. It can be used to demonstrate advanced ideas like Emergence and Self-Organization.

SENATOR KIMBLE [JOHN CONWAY]
Philosophers use it to explain
consciousness and free will.

RAJ
Physicists to study phase
transitions and non-equilibrium
dynamics.

JAMAAL
Three simple rules, but apply them
over and over again and you will
see worlds born, empires rise, and
galaxies collapse. When Conway
created the Game of Life, he was
31 years old.

RAJ
By the way - Do you know what
that's called? A series of
specific instructions used to
calculate something?

JAMAAL
It's called an algorithm.

SCENE 8 WHAT YOU DID, BUT THE OPPOSITE AND FOR EVERYTHING.

ON SCREEN: Binary clock moves ahead to 6:30PM

Edgar's house, living room, Saturday at 6:30PM. EDGAR, MINA and ELSA are seated around the coffee table. It looks like this has turned into a long day. MINA hands documents to ELSA, who hands them to EDGAR who signs them and hands them back to MINA. MINA's cellphone is on the table acting as a speakerphone.

EDGAR
(to cellphone)
Almost done, Tim. Raj, do you have the documentation?

RAJ (V.O.)
We're sending it over now.

EDGAR
OK, let me know when you've got it, Tim.

JAMAAL ENTERS from the hallway carrying his LAPTOP.

JAMAAL
Oh, sorry.

EDGAR
Tim, Jamaal, one of our top code jockeys just came in.

MARTY [TIM FROM APPLE] (V.O.)
Nice to meet you Jamaal.

EDGAR
Jamaal, this is Tim. From Apple.

JAMAAL
Uh, hello. Sir. Hi.

MARTY [TIM FROM APPLE] (V.O.)
Edgar, we received the files and the team here will go through them.

EDGAR
So are we good?

MARTY [TIM FROM APPLE] (V.O.)
(to someone else)
Are we good?
(pause)
We're good here.

EDGAR
Raj, when is your flight back?

RAJ (V.O.)
When get there, I'm going to the Kingdom and then coming back on Wednesday.

EDGAR
Wednesday?

RAJ (V.O.)
It's a fifteen hour flight.

EDGAR
(signing the last of the documents)
I wish I had that kind of free time.

ELSA
(to EDGAR)
OK, we're done.

EDGAR
OK Tim, we're good here.

MINA
Tim, we'll send these over for counter-signature?

MARTY [TIM FROM APPLE] (V.O.)
I appreciate your personal attention in this important issue.

EDGAR
(making a masturbatory gesture)
Well, we appreciate your continued support for our platform.

MARTY [TIM FROM APPLE] (V.O.)
Goodbye Edgar.

EDGAR
Thanks Tim.

MINA hangs up the phone.

ELSA
(to MINA)
You've got this?

MINA

There's a messenger waiting to take these over to Apple.

ELSA

Wet signatures only. One for them, one for us-

MINA

-and one for you. They know.

JAMAAL

(to EDGAR)

Apple? The Tim at Apple?

EDGAR

Yes, we've reached an agreement with the Cupertino fruit farm.

MINA

We'll need something for the press release.

EDGAR

No, No, No. This never happened.

MINA

Fine. Never happened. Have you read the new briefing books-

EDGAR

I have...

MINA

-or have you forgotten about the committee hearing?

EDGAR

...forgotten.

MINA

Monday...

EDGAR

Thank you.

MINA EXITS out the front door.

EDGAR

(to JAMAAL)

And what do you need?

JAMAAL

It's nothing. I can // come back later.

EDGAR
No, no. I have time. Don't I have
time?

ELSA
Technically no, but... sure, go
ahead.

ELSA EXITS.

EDGAR
She must like you.

JAMAAL
Who could tell?

EDGAR
What have you got?

JAMAAL
(showing him the LAPTOP
screen)
This library here. It's fully
compiled so I can't read it, but
it's called a bunch of times and
it keeps failing.

EDGAR
(Taking the laptop and
looking at the code)
Hmmm...

JAMAAL
So... She's not your assistant?

EDGAR
I don't have an assistant.

JAMAAL
So what does she do?

Pause.

EDGAR
She's my attorney.

JAMAAL
Are you putting me on?

EDGAR
No.

JAMAAL

Because you took a while to answer.

EDGAR

I was deciding if I was going to put you on. I decided not to.

JAMAAL

So she's like the lawyer for the company?

EDGAR

No. She's my attorney. Mine. She looks out for me.

JAMAAL

And she lives with you?

EDGAR

Yes. I have a live-in attorney.

JAMAAL

And you two...? I mean, I see things.

EDGAR

You don't do that with your attorney?

JAMAAL

I don't have an attorney.

EDGAR

Well, someday, when you get one, I suggest you get one like her.

JAMAAL

She's a good lawyer?

EDGAR

She's Roy Cohn in a pencil skirt. In a good way. Have you figured out what this is yet?

JAMAAL

Oh, I think so, yes.

(EDGAR pauses his typing and looks at JAMAAL.)

It's a new algorithm. I mean, not totally new, but a new construct.

EDGAR

Is that what you think?

JAMAAL

Yes.

EDGAR

(returning to typing)

Why do you think that?

JAMAAL

The structure. The shape of it. This object, here, is built for speed, efficiency. You intend this to scale. Massively.

EDGAR

I do.

JAMAAL

So I'm right?

EDGAR

Day 3, huh?

JAMAAL

I'm not sure why you need me. All this code is already written. Am I supposed to fix it?

EDGAR

(handing the LAPTOP back to JAMAAL)

You haven't gotten to the hard part yet.

JAMAAL

What's the hard part?

EDGAR

OK. We're going to build a transformer for all the user personalization data, in fact all personal data. For all the users—however many billion of them. And then we'll use that massive transformer to predict their patterns and give them what they actually want before they even know themselves. In real time.

JAMAAL

Huh. OK. Well, I did that.

EDGAR

Did what?

JAMAAL

(Typing)

Yeah, I already did that. Here. See, this construct's a transformer that associates the user personalization data- there's a lot so I had to re-dimensionalize it all into this whole multi-dimensional vector array based on their actual preferences-

EDGAR

As opposed to their stated-

JAMAAL

Exactly. Anyway, it's done. The code is anyway.

(EDGAR takes the LAPTOP back and looks through the code)

Is that the hard part? Edgar?

EDGAR

Why did you do this?

JAMAAL

To see if I could. I mean, based on the code I thought that's what you'd want me to do. Why else would you bring me here?

EDGAR

But how- How did you-?

JAMAAL

It's basically what I did for the Dog Report.

EDGAR

Except it's the opposite and-

JAMAAL

For everything.

EDGAR

Does it work?

JAMAAL

Who knows? I mean, there isn't a system in the world that could run this. And even if it could it would take like a thousand years to finish.

EDGAR
Ten thousand.

JAMAAL
A long time.

EDGAR
Day 3?

JAMAAL
(looking at his watch)
The morning of day 3. So does that
mean we're done for the day?

EDGAR
No. It doesn't. We're going to
finish this today.

JAMAAL
When you say finish...?

EDGAR
I mean get it done. We're moving
to the next level.

JAMAAL
I don't know what that means.

EDGAR pulls out a SECURITY FOB with a blinking LED light that
hangs on a necklace around his neck.

EDGAR
You're going to love this.

**SCENE 9 DO YOU OWN 65 PERCENT OF A 950 BILLION DOLLAR
TECH COMPANY?**

The LED panel flashes rapidly - It is now Sunday at 3:26AM.

The sun is rising outside. EDGAR is lying on the window seat throwing a Nerf ball up into the air and catching it.

JAMAAL sits on the couch with a small, sleek LAPTOP on his lap, typing. On the coffee table are some take-out containers.

EDGAR
Are you done?

JAMAAL
Almost.

EDGAR
How about now?

JAMAAL
No.

EDGAR
(Throwing the Nerf ball at
JAMAAL's head)
How about now?

JAMAAL
Stop it.

EDGAR gets up and looks through the take out containers and finds one with rice in it. He picks up some chopsticks, wipes them on his pants and walks to the window eating the rice.

EDGAR
You know, this is what I do best.
Sure, there's the company and the
money and... the money. But making
something new. Banging out code.
Chasing bugs, getting something
new to work. It's been a while
since... How about now?

JAMAAL
You changed everything - you added
all these - You don't put ANY
comments in here anywhere-

EDGAR
I am a terrible person.

JAMAAL
(Holding up the LAPTOP)
And why do I have to use this-
whatever this is.

EDGAR
It's a thirty-thousand dollar
laptop. It's an architecture
thing.

JAMAAL
Architecture? I mean, unless-

EDGAR
Unless?

JAMAAL
Hardware. The hardware
architecture is different?
(EDGAR nods)
Checking it back into the
repository... pushing... and done.

EDGAR
Tests are good? Then let's run it.

JAMAAL
Right. What? Really?

EDGAR
(Takes the laptop from
JAMAAL)
In high school, I had this
directed graph problem. It was a
directed acyclic graph and I
needed to add up all the
components and report the sum-
anyway I wrote this recursive
function which crawled it's way
through all the nodes, from one to
the next, following the path all
by itself, and in the end returned
the sum of everything it had
found. Worked on the first try.
Almost. Mostly. No one else went
recursive, but I did. Do you know
why?

JAMAAL
Just to see if you could?

EDGAR

There is nothing worse than working bullshit projects writing bullshit code. Anyone can do that. It's not about figuring out how to do things-

JAMAAL

It's proving things can be done.

EDGAR

That's why you're here. Are you ready?

JAMAAL

For what?

EDGAR

(typing)

We SSH to 1 9 2 dot 1 6 8 dot 1 4 dot 2 3.

EDGAR hold his palm on the laptop keyboard and looks directly into the screen. The laptop CHIRPS.

EDGAR (CONT'D)

(typing)

We sudo... check out the repository... I need to edit this.

JAMAAL

Machine language?

EDGAR

Why do I have to work in hex?

JAMAAL

Because... Wait- There's no operating system for this hardware?

EDGAR

(getting up)

And then we go over here.

EDGAR removes the SECURITY FOB from around his neck and holds it against a KEYPAD on the wall. The KEYPAD BEEPS and he types a code into the KEYPAD. The LIGHTS DIM a bit.

EDGAR

OK, hit enter.

JAMAAL reaches over and hits the Enter key.

JAMAAL
OK. Now what? Order breakfast?

EDGAR
Now we test the new algorithm.

JAMAAL
But it has to finish-

EDGAR
It's done.

EDGAR types a code on the keypad and the lights come back up.

JAMAAL
There's no way it's- it's done.
(JAMAAL types, and is
surprised at what he sees.)
What the hell are we logged into?

EDGAR
It's a quantum computer.

JAMAAL
A-? Whose?

EDGAR
Mine.

JAMAAL
You have a-? Where? At the lab?

EDGAR
No, no, no. It's in the basement.

JAMAAL
You have a quantum computer in
your basement?

EDGAR
I own 65 percent of a 950 billion
dollar tech company. So yeah, I
have a quantum computer in my
basement.

JAMAAL
Can I see it?

EDGAR
Unfortunately, no. It's cooled
with helium 3, so it's kind of
super-radioactive.

JAMAAL
In your basement? Are you crazy?!

EDGAR
Do you own 65 percent of a 950
billion dollar tech company?

JAMAAL
I drive a used car.

EDGAR
Run the tests.

JAMAAL begins typing again.

JAMAAL
That's pretty cool.

EDGAR
Used car?

JAMAAL
It's all good.

EDGAR
(Taking the LAPTOP from
JAMAAL)
Let me see.

JAMAAL
So you're just using it-

EDGAR
Just to generate the model.

JAMAAL puts his feet up on the coffee table and inadvertently
bumps the large jagged rock which falls off it's stand.

JAMAAL
(pulling back his feet)
Oh Jesus - I'm sorry, Edgar. I'm
sorry.

EDGAR
It's OK.

JAMAAL
Really?

EDGAR
Sure. You can touch it.

JAMAAL
(Picking up the rock.)
It's heavy.

EDGAR
Yup.

JAMAAL

When I was a kid, I loved
everything space. Planets, comets,
asteroids. It's just like a normal
rock huh?

(putting the rock back on its
stand)

But it's not. This one came from
outer space.

EDGAR

It sure did, kid. Now let's see
what this thing can do.

SCENE 10 THE MORNING AFTER THE NIGHT BEFORE.

The LED panel flashes rapidly - Sunday at 11:45AM.

It is now late Sunday morning, 11:45AM.

JAMAAL is in the kitchenette making two mugs of coffee from the secret coffee machine.

MARTY is sitting on the couch looking annoyed.

MINA is looking down at JAMAAL's LAPTOP. RAJ stands behind her, looking over her shoulder. RAJ is wearing a touristy T-shirt with a Burj Khalifa logo on it.

MINA

I'm just- You- What does this mean?

RAJ

He did this? In one night?

JAMAAL

No. We finished it in one night. And I helped, but yes, mostly him.

JAMAAL offers a mug to RAJ who takes it.

MARTY

I have been here-

MINA

You've A/B tested this?

MARTY

-since six AM.

MINA

Wait - no one has tested this?

RAJ

It's not live. Is it live?

JAMAAL

No.

MINA

What is he planning?

EDGAR ENTERS from the hallway, he is in his bathrobe.

MINA (CONT'D)

(to EDGAR)

What are you planning?

EDGAR
I don't know, what am I planning?
Evil things probably.

ELSA ENTERS from the hallway pulling a carry-on bag.

ELSA
We need to get you to the
airfield.

EDGAR
That's what I'm planning. A public
colonoscopy.
(to RAJ)
I thought you were back on
Wednesday.

RAJ
I got an earlier flight.

EDGAR
Dubai and back in 3 days? That's
crazy. Is that coffee?

RAJ reluctantly hands EDGAR the mug.

MINA
Jamaal is showing us your weekend
project.

EDGAR
It took more than a weekend.

RAJ
Do we need to do an implementation
plan?

EDGAR
Who is we?

RAJ
Do I need to-

MINA
A testing plan- we need a testing
plan.

EDGAR
Yes, yes, yes. I have that. I have
an idea for that anyway.

MARTY
I've been waiting for five hours.

EDGAR

What?

MARTY

I've been waiting for five hours!

EDGAR

Yeah... It was a late night.

MARTY

What happened to being lethal?

EDGAR

Being what? Oh. We'll have to do that on the jet.

MARTY

Hold on- What are you wearing to the hearing?

ELSA

I packed him a suit.

EDGAR

Jacket, no tie.

MARTY

This is the United States Senate!
It's serious.

EDGAR

I'm a very serious person, Marty.

ELSA

I've got it covered.

MARTY

I'm not joking- Look. Five hours!

EDGAR

Oh give me a break, Marty! I spent one night. ONE NIGHT doing the thing I am good at, OK? The thing that got us all here. One night. So forgive me for making all of you rich.

ELSA puts her hand on his shoulder.

EDGAR

What? Really? OK. Sorry. OK? Let me apologize. I'm sorry. OK? I'm sorry you sat here all morning. Does that help?

MARTY
Not really.

EDGAR
Well that's the best I got. Ack!

EDGAR hands the mug to JAMAAL, who is again holding 2 mugs.

EDGAR (CONT'D)
This is terrible.
(to ELSA)
Get the coffee guys here again.

ELSA
(to MINA, by way of
explanation)
He took some... to get him going.

MINA
Oh.
(to MARTY)
OK. It's going to be fine.

MARTY
(to EDGAR)
We still need to discuss this-

EDGAR
We will. We'll have all day. Most
of the day. Some of the day.
Really, you worry too much.

MARTY
You pay me to worry.

EDGAR
I pay you so I don't have to
worry. It's going to be fine.

EDGAR and ELSA EXIT out the front door.

MINA
(to MARTY)
What?

MARTY
Nothing.

MARTY EXITS out the front door.

RAJ
(to JAMAAL)
Is that doing what I think it's
doing?

MINA
(to RAJ)
Given all... this. I think you
should stay-

RAJ
Well, I was really looking forward
to another five hours on a plane,
but OK. Yeah. I'll stay here and
dig into this.

MINA
Thanks.

MINA EXITS out the front door.

RAJ
(to JAMAAL)
Did you know this was what he was
doing?

JAMAAL
No. Maybe. Kinda.

RAJ
We have twenty billion dollars
invested in our 17 worldwide data
centers. They process over a
petabyte of data every three
seconds.
(pause)
One petabyte.
(pause)
Two petabytes.

JAMAAL
We should definitely talk then.

RAJ
Oh, we're going to have a long
talk. I'm going to get my
leadership team together, and
about six Red Bulls, and then
you're going to explain this all
to us.

JAMAAL
Of course.

RAJ EXITS down the hallway. The sound of SUV DOORS CLOSING AND
PULLING OUT as ELSA ENTERS through the front door.

JAMAAL
Does it get easier? All this?

ELSA takes the mugs of coffee from JAMAAL.

ELSA
If it was easy, everyone would do
it. You have work to do.

JAMAAL
Yes m'am.

JAMAAL EXITS down the hallway. ELSA dumps the mugs in the sink.

SCENE 11 THE HEARING

ON SCREEN: A large, analog clock shows the current time, 9:00AM.

Monday morning, 9:00 AM, The Committee on Commerce, Science, and Transportation, Room 216, the Hart Senate Office Building. EDGAR is seated at a table facing the audience. He is dressed in a jacket and button-down shirt, no tie. On the table is a microphone, a small bottle of water, a glass, and a printed nameplate that reads "Mr. Botkin." Off to one side, MARTY is watching the scene on a TV.

MINA ENTERS and stands next to MARTY.

MINA

Do you think-

MARTY

I don't know.

MINA

He seems ready.

MARTY

A five hour flight and he slept for three.

MINA

Well. He seems ready.

MARTY

He better be.

Sound of a GAVEL BANGING.

SENATOR KIMBLE sits on a raised dias behind and above EDGAR with RAJ [SENATOR #1] and ELSA [SENATOR #2] on either side of her.

SENATOR KIMBLE

Thank you. Thank you, my colleagues and Senator Varney. Today we are hearing testimony from Edgar Botkin. Mr. Botkin's company has over eighty-five billion dollars of annual revenue and over 2.5 billion monthly active users. Mr. Botkin, welcome to the committee, and, whatever your statement is orally - if you have a longer one, it will be included in the record. So, proceed, sir.

EDGAR pours water into the glass and takes a drink.

MARTY

Good. Operate on your own timeline. Unafraid, but always respectful.

EDGAR

Chairman Kimble, ranking members and members of the committee. Our country faces many important issues. Privacy, safety, freedom, the fate of democracy. I expect you will have some hard questions for me. But before we start, I want you to know this: Despite everything you might think, I am optimistic about our future.

Consider, for example, all of the good that connecting people can do. Our platform gives people everywhere a powerful tool for staying connected to the people they love, for making their voices heard and for building communities and businesses.

But just connecting people is not enough. We have to make sure that those connections are positive. Giving people a voice is not enough. We need to make sure that people aren't using it to harm other people or to spread misinformation.

The issues you want to discuss today aren't just issues for our platform and our community. They're issues and challenges for all of us, as Americans.

Thank you for having me here today, and I'm ready to take your questions.

SENATOR KIMBLE

Thank you, Mr. Botkin. I'll remind members that we are operating under the five-minute rule.

MARTY

Pretty good.

MINA
He has his moments.

MARTY
Now is a good time to have a
moment.

SENATOR KIMBLE
The chair recognizes the Senator
from Texas.

ON SCREEN: The digital clock spins forwards, arriving at
9:10AM.

SENATOR KIMBLE (CONT'D)
The chair recognizes the Senator
from New Mexico.

ON SCREEN: The digital clock spins forwards, arriving at
9:23AM.

SENATOR KIMBLE (CONT'D)
The chair recognizes the Senator
from Louisiana.

ON SCREEN: The digital clock spins forwards, arriving at
9:32AM.

SENATOR KIMBLE (CONT'D)
The chair recognizes the Senator
from Ohio.

ELSA [SENATOR #2]
Mr. Botkin, my constituents are
very concerned about automated
bots that spread disinformation.
What are you doing to punish those
who exploit your platform in that
regard?

EDGAR
Senator, people are not allowed to
have fake accounts on our
platform. We have added...

MINA
Eight thousand people.

MARTY
Eight thousand people.

EDGAR
...well over eight thousand people
around the world-

MINA

We'll hire a few more.

EDGAR

-working in thirty different languages around the clock to identify inauthentic content and remove the offending accounts.

ELSA [SENATOR #2]

How many of these accounts have you removed from the platform?

EDGAR

Over fifteen-hundred. This year.

MARTY

Crisp. Nice.

ON SCREEN: The digital clock spins forwards, arriving at 9:47AM.

RAJ [SENATOR #1]

Let's say I am emailing in your messaging app, does that ever inform your advertisers?

EDGAR

No, the messages in our messaging app are fully encrypted.

RAJ [SENATOR #1]

Right, but is there an algorithm - some computer-to-computer way -not a person, but a computer -that looks at my messages and uses that to target me for ads?

EDGAR

The messages are encrypted, Senator. No one but the sender and the receiver can read them.

RAJ [SENATOR #1]

But you can read the messages? I mean, I can read the messages.

EDGAR

If you sent it to me, then yes, I could read it. Otherwise no.

SENATOR KIMBLE

That's the gentleman's time.

(MORE)

SENATOR KIMBLE (CONT'D)
The chair recognizes the Senator
from Florida.

RAJ [SENATOR #1]
But you can read the messages.

SENATOR KIMBLE
Asked and answered. The gentleman
will yield.

ON SCREEN: The digital clock spins forwards, arriving at
10:12AM.

ELSA [SENATOR #2]
Mr. Botkin, I am very concerned
about the security of information
people share with your platform.
How secure is that information?

EDGAR
Um... I would say very. Very
secure, Senator

ELSA [SENATOR #2]
I see. And do you track where
people go on the Internet?

EDGAR
There are methods to track sites
that users visit, but I would have
to check if we are currently-

ELSA [SENATOR #2]
Let's say, if I may. If, let's
say, hypothetically, someone in my
office was looking at some kind
of, let's say pornographic
material on their computer. Like
about ladies feet. And then
someone else used that computer,
would that person see ads for
pornography?

MINA
Don't do it. Don't do it.

EDGAR
I don't think our platform has
anything to do with that, Senator.

ON SCREEN: The digital clock spins forwards, arriving at 10:23AM.

SENATOR KIMBLE

The chair recognizes herself. Mr. Botkin, no doubt your platform has done a lot of good for the world. Bringing people together, giving people a voice. In fact, in many parts of the world, your platform basically is the Internet, isn't that right?

EDGAR

We are very proud of our efforts to share the freedom of the Internet with the world.

SENATOR KIMBLE

But in giving everyone a voice, you are also amplifying some negative voices, the voices of people whose intentions may be to abuse the platform or to victimize people. Let me ask you this: Do you think your platform is a safe place?

EDGAR

No system is perfect Senator, but we do our best.

SENATOR KIMBLE

Let me be more specific. Do you think your platform a safe place for women?

EDGAR

Women are the majority of our users, Senator. I sincerely hope they find our platform to be a safe space.

SENATOR KIMBLE

What about women in the developing world? The part of the world where your platform may be the only access to the Internet they have ever known. Are they safe?

EDGAR

We take user safety seriously no matter where those users are.

SENATOR KIMBLE

I see. Mr. Botkin, you are somewhat familiar with the crime of Human Trafficking?

EDGAR

(taking a drink of water)
Yes, senator, I am familiar with it.

SENATOR KIMBLE

My colleagues and I on this committee have been working on bills to stop Human Trafficking activities in the US. Could you give us your expert opinion on the definition of Human Trafficking, Mr. Botkin?

EDGAR

Senator, I am familiar with it as a... concept, but as I'm not an expert, I wouldn't want to guess-

SENATOR KIMBLE

Human Trafficking is the unlawful act of transporting or coercing people in order to benefit from their work or service, typically in the form of forced labor or sexual exploitation. Does that match your understanding of the concept, Mr. Botkin?

EDGAR

It does, Senator.

SENATOR KIMBLE

I know it does. Because I read it in an agreement your company signed last week with another company addressing this very issue.

MARTY

What is she talking about? What agreement?-

EDGAR

Our agreements with other companies are proprietary and confidential.

SENATOR KIMBLE

Yes, well I have it right here. So did you enter into an agreement with Apple on the issue of Human Trafficking just last week?

EDGAR

Yes, Senator, both companies signed a memo recognizing the issue and our steps to protect our users.

SENATOR KIMBLE

The chair enters this document into the record and so ordered. Mr. Botkin, in this agreement, you acknowledge that your platform has a Human Trafficking problem do you not?

EDGAR

I don't think that's accurate. It's not- It is a societal problem and therefore needs to be addressed by all platforms like ours, not our platform in particular.

SENATOR KIMBLE

I see. And what steps have you taken to protect your users? According to this document? Shall I read it to you?

EDGAR

No, Senator. Working with Apple, we identified a group of bad actors and took down their accounts. In addition, we identified a certain kind of advertiser and a region where those advertisers were operating and shut down that kind of advertising for that region immediately.

SENATOR KIMBLE

I certainly commend you on acting and quickly. Did you agree to take measurable actions?

EDGAR

We agreed to monitor and maintain a 97-percent effectiveness rate.

SENATOR KIMBLE
97 percent. Is that good enough?

EDGAR
We agreed that that was the
appropriate figure.

SENATOR KIMBLE
Based on what? You have already
testified that you are not expert
in the subject. Which experts did
you consult? Any? Did you read
research papers or contact aid
groups working on the issue? Mr.
Botkin?

MARTY
Not good.

EDGAR
(taking another drink of
water)
Senator, we assessed our technical
ability to constrain these
activities on our platform and
determined that these targets were
achievable.

SENATOR KIMBLE
Achievable? And how does that
relate to the issue? I mean, did
you consider how many women and
children that three percent
represents? There are about
twenty-five million people in
forced labor in any given year. So
three percent of that would be
about seven hundred and fifty
thousand?

EDGAR
Senator, our platform-

SENATOR KIMBLE
And about 25% of them are
children, so that would be about
two hundred thousand or so
children, right? In forced labor
or being sexually exploited? Is
that achievable?

EDGAR

Senator, you are mistakenly assuming our platform is the only method bad actors use to-

SENATOR KIMBLE

But you are, Mr. Botkin. For their victims you are the only Internet they know. You said so yourself. And here's best part: your platform not only connects the traffickers and their victims, but you actually help the traffickers. You let them advertise. In fact, you use the private data of the victims to help the traffickers find them, target them, and connect with them. How much do you get paid every time a trafficker connects with a potential victim?

EDGAR

You are conflating- That is completely illogical- I am not in the business of making money on Human Trafficking.

SENATOR KIMBLE

No, not entirely. But maybe a little, Mr. Botkin?

EDGAR

That is not accurate. We do not intentionally profit from human suffering-

SENATOR KIMBLE

Not intentionally, but maybe just three percent?

EDGAR begins to laugh.

SENATOR KIMBLE (CONT'D)

Is something funny, Mr. Botkin?
Mr. Botkin?

EDGAR

No. Not at all. Let me tell you a story. Fourteenth-century Europe. The plague- the black death- kills about half, maybe sixty percent of all the people in Europe. Kills them. How does the disease spread? You're going to say rats.

(MORE)

EDGAR (CONT'D)

Well, it killed a lot of rats too. It's not the rats. You're smarter than that, so you're going to say it's the fleas on the rats. And technically, you're right. But this bacteria- the plague is a bacteria, by the way. Bacterial infection- it exists in fleas in many parts of the world. Always there, they always have it, they still have it. So that still doesn't explain the spread. It's the ships. The fleas are on the rats and the rats are on the ships. It's the ships that spread the plague. So they burn all the ships, right? Or they outlaw ships- no more ships? Maybe they make better ships? No. Because they need ships. Their whole economy, their whole world runs on ships and trade. So the population of Europe - seventy-five million people- gets cut in half. On my platform, billions, BILLIONS, of people connect every second. More people than any country has ever had in the history of the world, every second of every day. And you know what that means? That means it's fucking messy. So there will be rats and yes, some of those rats will have fleas. But we, we are the ships. We are the engine for the economy, and we keep the lights on around here. We do our best. I do my best. To do the right thing. Every single day. But when you put a few billion people together, you're going to get some... people... stuff.

SENATOR KIMBLE

That sounds like a lot of responsibility, Mr. Botkin.

EDGAR

You're goddamn right it is.

SENATOR KIMBLE

Mr. Botkin, I only have another minute here.

(MORE)

SENATOR KIMBLE (CONT'D)

I sympathize with the issues you and your company face, I do. And I realize that the sheer size and scale of your platform makes it difficult, or perhaps near impossible to protect all your users from every harm. But you built your software and technology to bring those billions people together. It grew this big by design. So to now say that it's too big or too hard to protect those users- that doesn't excuse you, sir, from your responsibilities. And I sympathize more with the people- not rats and not fleas, Mr. Botkin- people, women, children who are being forced to work, being raped, being tormented than with a company that is profiting from facilitating that abuse. Because no level of that is acceptable to me or to the American people. Not three percent, not two percent, not one single child. My last question for you is this: When you were building your platform, when you were growing your company and scaling your technology and making billions of dollars - what did you think would happen? Did you ever think at all about your responsibilities to those billions of people? Or did you just not care?

EDGAR

I... I do my best.

SENATOR KIMBLE

You need to do better.

SCENE 12 SUCCESS HAS MANY FATHERS, FAILURE IS AN ORPHAN.

ON SCREEN: The LED panel flashes rapidly - 7:30AM

Edgar's house, living room, Tuesday at 7:30AM. EDGAR is sitting on the couch with a LAPTOP on his lap. JAMAAL and RAJ ENTER from the hallway. JAMAAL holds a tablet.

JAMAAL
Hey, you're back. Did you see-?

EDGAR
What?

RAJ
Oh. we can come // back.

EDGAR
Did I see...

JAMAAL
The Australia numbers?

EDGAR
(taking the tablet)
What Australia numbers? What am I looking at?

RAJ
Engagement numbers. We figured out how to containerize the model and set up an A/B test in Australia.

EDGAR asks a series of questions, but is so tired they come out as looks and gestures.

JAMAAL
I know.

RAJ
Yes.

JAMAAL
Yes, mostly. Raj and his team built the infrastructure overnight.

EDGAR
These are good.

JAMAAL

Yeah, but... testing the model, I think if I adjusted some of the hyperparameters-

RAJ

We think there could be a solution to your... issue.

JAMAAL

Safety. Security.

EDGAR

You think?

JAMAAL

Adjust the code, re-run the model a few more times... yeah. It could-

EDGAR

You won't make it worse?

JAMAAL

No. No. No.

RAJ

Probably not. How much worse can it get?

EDGAR removes the SECURITY FOB from around his neck and hands it to JAMAAL.

EDGAR

Here. It's all yours. Meaning it's still mine, but... See what you can make it do.

JAMAAL

Sure! Yes! I'll make sure you see all the- And I will always get you the-

RAJ

Take yes for an answer.

JAMAAL and RAJ EXIT running into ELSA who is ENTERING.

JAMAAL

Sorry!
(to EDGAR)
Thank you!

EDGAR

Just don't make it worse!
(to ELSA)
He's so young.
(MORE)

EDGAR (CONT'D)
Do you remember young? All
discovery, no consequences?

ELSA holds up a DOCUMENT.

EDGAR (CONT'D)
That's my copy? It's a watermark?
Where is it?

ELSA
(pointing to a spot on the
DOCUMENT)
It's different on each one. It
only shows up when the document
gets scanned or copied.

EDGAR
You think of this stuff yourself?
When will the committee post their
copy?

ELSA
(looking at her watch)
Soon.

EDGAR
Lock it back up. Let me know when
they post it.

ELSA
Do you need anything else?

EDGAR reaches for ELSA's hand, but she pulls it back.

ELSA (CONT'D)
No. OK? No.

EDGAR
No?

ELSA
I told you to fix it.

EDGAR
I know but... It's a work in
progress.

ELSA EXITS.

MINA ENTERS through the front door. She has her jacket up over
her head and her tote bag over one arm.

MINA

I know, I know I'm late, I know. I had to- I had to drive back from the beach. And I was- whew! Then I got a call from... Anyway: I'm sorry.

EDGAR

You had things.

MINA

(Pulling out a portfolio and a pen)

Yes, but I'm here. It's wet. Whew! OK. Let's start. Where do you want to start? Damage control? OK. I mean, overall, it's OK. I think we're OK. We're OK.

EDGAR hits a key on his LAPTOP and it plays a recording of him from the hearing with goofy music:

EDGAR'S VOICE WITH SEAGULL SOUNDS

So there will be rats and yes,
some of those rats will have
fleas. But we, we are the ships.

A boat horn TOOTS twice.

MINA

I mean, it's out there. The video.
It will die down.

EDGAR

Is that what Marty thinks?

MINA

We got our money's worth with
Marty. She's got a good narrative.
You're unorthodox, that's your
brand.

EDGAR

It was a trap.

MINA

Yes. Yes, it was.

EDGAR

First she has our data which I
have been asking and asking about-
for days- and no one can tell me
where that came from.

(MORE)

EDGAR (CONT'D)

And then she has the Apple agreement and I look like an idiot.

MINA

You don't look like // an idiot.

EDGAR hits the key on his laptop again.

EDGAR'S VOICE CUT UP

-rats and fleas! rats and fleas!-

MINA

You know that we make the app that people use to make those videos.

EDGAR

Great. I can monetize my own humiliation. Have you seen the stock // price?

MINA

I've seen it. I've seen it.

EDGAR

OK then, so let's just stop with the excuses and rationalizations and- When I ask for something, for answers, I expect that people will bring them to me. Quickly. I am the Founder and CEO here. I shouldn't have to remind anyone of that. We are all here because of me. So when I ask- Why didn't it happen? I can be ignored?

MINA

Raj did track down the data and it was from an internal server with no real // way to-

EDGAR

Why the fuck is Raj telling you and not telling me?

MINA

You've been very busy with your project-

EDGAR

Am I being managed? Are you managing me? What the fuck is going on?

MINA's phone begins buzzing. She silences it without looking at it.

EDGAR

What the fuck is going on?

MINA

Everyone is doing their best.

EDGAR

Well we all know now that that's not good enough, huh? None of this is good enough. I mean, Marty? Raj? Sure. But you? What is going on when I can't count on you?

MINA

What makes you think you can't count on me? I'm here.

EDGAR

You're here? Well, let's get you a perfect attendance award. I got blindsided in front of the whole world. Where the fuck were you?

MINA

We all got blindsided.

EDGAR

Sure, that's what everyone is saying. "They all got blindsided."

MINA

I know you don't want to hear this, but it might have been better if-

EDGAR

We should have sent you? That's what you're going to say?

MINA

Yes.

EDGAR

You are a face of this company. You are not *the* face of this company. I should have been prepared.

MINA

You got the best prep, but you had to do the work.

(MORE)

MINA (CONT'D)
If you weren't going to do the work, why did you insist-

EDGAR
I did the work!

MINA
No you didn't! You argued, you criticized, you did exactly what you're NOT supposed to do. The black plague? Really?

MINA's phone buzzes again and again she silences it without looking.

EDGAR
Maybe you were too distracted to get me prepared the way // you should have.

MINA
You were given the best, the BEST, preparation anyone one could get. Marty had teams of people, the best people, running scenarios, scripting answers. We went over it and over it. But there things even you can't learn any way but the hard way. Apparently.

EDGAR
Did you give her the memo?

MINA
Why would I do that?

EDGAR
You tell me.

MINA
Now who's being illogical?

EDGAR
To make me look stupid?

MINA
You're doing fine on your own.

MINA's phone buzzes again. She pulls it out and looks at it then puts it away.

EDGAR
(Acting bored)
Oh, are you done?

MINA

Hey. You know what? I don't bring my home life into the office. I do it all on my own time, all that free time I have. But I do have a home life. And, as I am sure your consigliere has told you, my home life, my life, right now, is a shitshow. And yet, inexplicably, here I am. With you. Do you know what I've sacrificed to be here with you right now? At your pity party? No. You can't know because it's different for you. But here I am. Again. I am an officer of this company, I am your partner in running this organization and even now- Even now when it makes no fucking sense at all, I choose to be here. So do you really think I have any interest in making you look stupid?

EDGAR

I- I don't know what to think.

MINA

Really? After everything we've done together? You don't know what to think? OK then. That's your answer. OK. Well, tell you what: while you suss that out I'm going to go face the dumpster fire that is my marriage and my family. You know, I've seen you be stubborn, arrogant, and a general asshole, but I have never, ever seen you be so cruel. No. I deserve a better answer than that. I've earned it. Well?

(She waits for an answer.

None comes.)

Fine. When you've got a better answer, let me know. This isn't fair. And you know it.

MINA EXITS. Pause. ELSA ENTERS with a piece of paper.

ELSA

It's posted.

EDGAR

(Taking the paper)

Let me see it.

(MORE)

EDGAR (CONT'D)
(Looking at it)
shit.
(handing the paper back to
ELSA)
You know what to do?

ELSA EXITS.

EDGAR stands in the middle of the room. Suddenly EDGAR turns, picks up the SPACE ROCK on the table and throws it at the ground where it smashes into pieces.

Pause. ELSA ENTERS holding a cell phone.

ELSA
I have Tim from Apple on the line
for you.

EDGAR
(taking the phone)
Tim? Edgar. No- No- NO! You listen
to me you rat shit motherfucker-

SCENE 13 THE ROAD AHEAD

ON SCREEN: SYDNEY who has ELSA's face. She speaks to us from the screen.

ELSA [SYDNEY]

My name is Sydney. I am seven-hundred and twenty three hours old. I am an artificial intelligence model running on 200 cloud-based GPU processors. I can help you by: Answering questions, translating languages, writing and editing, making recommendations, and providing general advice. Everything I generate is based on patterns and information in the data I was trained on. I have over one hundred and seventy five billion parameters. I have been trained on a wide array of Internet information, databases, textbooks, novels, websites, videos, magazines...

ON SCREEN: The volume on ELSA fades out as she continues to list things silently in the background.

RAJ

It all happens fast, right? Deep learning. Machine learning? AI? It feels new, but it's really not so new. You've been using it for a long time. When your online shopping cart suggests something you might have forgotten to add. Or when you get driving directions based on real-time traffic conditions. How about the next viral video in your TikTok or Insta feed as you scroll, scroll, scroll.

MINA

Ever do one of those puzzles to prove you're not a bot? Click on all the traffic lights? All the stop signs? All the bicycles? Why are they always things you see on the road? You're training image recognition models for self driving cars.

RAJ

We've been able to train systems to perform certain tasks. Like categorizing things-

ELSA [SYDNEY]

Good email, good email, Promotion, SPAM, good email, Social Media Update, SPAM-

RAJ

-or finding patterns-

ELSA [SYDNEY]

Hmmm...were you shopping in Ecuador? Maybe someone's got your credit card card number?

MINA

This is the kind of everyday AI we're used to. It uses techniques like deep learning or machine learning. You start with a kind of blank state and then show the model a lot of training data so that it learns the patterns and can predict possible outcomes.

RAJ

It's an idea that's been around a long time. If you trace it back, some familiar faces pop up.

JAMAAL ENTERS dressed as Alan Turing.

JAMAAL [ALAN TURING]

Hello again!

RAJ

In the very same paper from 1950 where he famously proposed the Imitation Game, Alan Turing also proposed the idea of Learning Machines.

JAMAAL [ALAN TURING]

In trying to imitate an adult human mind, we should think about the process that has brought it into being. (a) the initial state of mind, say at birth, (b) the education to which it has been subjected, and (c) experiences other than education.

(MORE)

JAMAAL [ALAN TURING] (CONT'D)

Instead of trying to produce a programme to simulate the adult mind, why not produce one which simulates the mind of child? If this child were then subjected to an appropriate course of education, one would obtain an adult brain. Right?

RAJ

It was 1950. Computers barely existed.

MINA

The new kid on the block is Generative AI.

ELSA [SYDNEY]

My goal is to be helpful, informative, and entertaining. What can I help you with?

RAJ

Sydney, explain Chaos Theory.

ON SCREEN: Visuals associated with Chaos Theory.

ELSA [SYDNEY] (V.O.)

OK. Chaos Theory. Popularized in the 1980s, Chaos theory studies how simple deterministic systems can produce complex, seemingly random behavior because tiny differences in initial conditions lead to dramatically different outcomes. Popular examples of Chaos theory are the butterfly effect and fractal geometry.

ON SCREEN: Examples of the Butterfly Effect and Mandelbrot Sets

MINA

If a butterfly flaps its wings in Brazil, does that create a Typhoon in Tokyo?

RAJ

And the poster child of Chaos theory, the Mandelbrot set. Using rules and interactions, we can create geometries that repeat endlessly, into infinity.

MINA

So Chaos theory isn't so much about everything being chaotic as it is about how order and patterns can emerge from chaos.

RAJ

Sydney, anything to add?

ELSA [SYDNEY]

Chaos theory helps explain how complexity and emergence arise, showing how simple underlying rules and nonlinear interactions can generate unpredictable, large-scale patterns and behaviors that are not obvious from the individual parts alone.

MINA

I just said that.

ON SCREEN: Examples of Game of Life structures: blinker, pulsar, glider gun.

RAJ

These are ideas that were also found in the 1970s in the Game of Life, where structures like the blinker, the pulsar, and the glider gun emerge from certain base conditions.

MINA

And from these combined ideas came the concept of neural networks and transformers - base structures created in computer code and then fed data so that larger patterns can emerge. Tools used to create Generative AI.

RAJ

You don't write a Generative AI program. Rather, you use rules and tools to get a computer to develop, to create, to grow its own connections, patterns, synthetic intelligence. And the more information you feed it-

MINA

The better it gets.

(MORE)

MINA (CONT'D)

So we've fed these models a massive amount of information. Like the whole Internet massive. Like all digitized data massive.

ON SCREEN: Visuals that depict the size of the amount of data on the Internet

RAJ

The real breakthrough here is that you can feed it just about anything. Text, images, video, signals, animal sounds- It treats them all the same. It will find the patterns and be able to create responses that look... appropriate.

MINA

But the Internet is messy, so the data is messy. So instead of getting a right or wrong answer, with generative AI you can actually get one of three possible answers: Right, wrong-

RAJ

and batshit crazy.

ON SCREEN: Hallucinatory graphics.

ELSA [SYDNEY]

I occasionally hallucinate. Whoa.... Look at all the fireflies...

RAJ

The potential of Generative AI is impressive. And with better rules, better training, better algorithms, it keeps getting better and better at what it does.

MINA

It scored a 1410 on the SAT. It scored a 298 on bar exam - it could be a lawyer in the state of Connecticut.

ON SCREEN: The screen goes dark. Then takes on an ethereal glow.

RAJ sits on a small rug with a low table in front of him.

MINA

And so... we are back to the beginning. Algorithms, al-Khwarizami.

RAJ

It took a thousand years for al-Khwarizmi's ideas to spread and take hold.

ELSA ENTERS dressed as ADA LOVELACE.

ELSA

A hundred years for Ada Lovelace's notes to be understood and transformed by Alan Turing.

JAMAAL

Fifty years to turn those ideas into digital computers and programming languages. And just thirty years later, computers hundreds of times as powerful are carried in the pockets of grade school children attached to the largest computer network ever conceived. It's speeding up.

MINA

It took Facebook and Twitter each 4 years to reach one-hundred million users. It took TikTok nine months. It took ChatGPT sixty days.

RAJ

Technology dreamed up by the young spreading like a fever dream across the globe. Youthful creativity without fear of consequence.

JAMAAL

So should you be afraid of AI? It's just technology. A tool. Are you afraid of numbers? Of computers?

MINA

Edward O. Wilson said: "The real problem of humanity is: We have Paleolithic emotions, medieval institutions and godlike technology."

ON SCREEN: The image on screen fades out and ELSA appears.

JAMAAL

It's not the technology you need to worry about. It's what you do with it.

ELSA [SYDNEY]

I don't have personal experiences or emotions, and I don't form personal relationships. Everything I generate is based on patterns and information in the data I was trained on.

RAJ

This time you don't have a thousand years. Or a hundred. Or ten.

JAMAAL

Do you step on the gas? Or slam on the brakes?

MINA

Are we harnessing its power to increase value through increased scale?

ELSA [ADA LOVELACE]

Are we the Sorcerer's Apprentice chasing a million, billion brooms drowning us in our own water?

ON SCREEN: The binary clock ticking away.

RAJ

Or are we arguing about closing the barn door when the horse is long, long gone.

EDGAR ENTERS

EDGAR

(As though he's wrapping up a meeting)

OK, good thoughts. All of them. Put them on the to-do list. Is that it? Are we done here? I think we're done here.

(to the cast and the audience)

Thank you all.

The cast quickly EXIT leaving EDGAR and ELSA [ADA LOVELACE] on stage.

ON SCREEN: ELSA [SYDNEY] re-appears.

ELSA stays for a moment, then EXITS.

EDGAR (CONT'D)
(to SYDNEY)
OK, so... what's next?

END OF PLAY