

Borgus Productions PRESENTS

NOT FROM SPACE!

**A FULL-CAST RADIO PLAY
STARRING THE VOICES OF**

**JEFF BAYS
EMILY HARRIS
BENITA GREEN
JOE MALCHOW**

and

11 Voice Actors from Around the World

WRITTEN AND PRODUCED BY

JEFF BAYS

Running Time: 108 minutes

Media Contacts:

Jeff Bays

Writer / Producer

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<http://www.borgus.com/movie/>

Borgus Productions

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SYNOPSIS

A fictional Bill Gates tries to take over the world. Is anyone going to stop him? In this mockumentary / reality radio / audio drama you're pulled into what seems to be a live radio broadcast in two-hours of commercials, news, and call-in shows.

NOT FROM SPACE starts out like every morning radio show – the male and female hosts pick a topic and invite listeners to call in. Today it's about a controversial decision which Microsoft has made: to give away free computers to those foreigners who have achieved citizenship status in the United States. This news outrages many Americans who want the free computers themselves.

Before long there are threats on Bill Gates' life and he ends up getting shot during a speech and rushed to the hospital in Seattle, Washington. The question on all the talk shows becomes – who shot Bill Gates?

At the same time strange objects have shown up in orbit around Earth, just as ancient computer technology has been discovered near an outpost in Antarctica. It slowly becomes clear that Bill Gates is somehow involved as he escapes the hospital and makes a sudden appearance at the South Pole declaring his plans to control the Earth.

Meanwhile the owner and manager of the radio station you've been listening to begins to reveal his role in the alien conspiracy. It becomes a standoff between two of the largest corporate giants of Earth – each with their own ties to the aliens from the planet Borgus.

Borgus Productions presents, NOT FROM SPACE, a full-cast radio play starring Jeff Bays, Emily Harris, Benita Green, and Joe Malchow. A full song is provided by the Australian independent rock artist Jack Dahlqvist.

PRODUCTION INFORMATION

NOT FROM SPACE is frequently broadcast on XM Satellite Radio in the United States, usually as a part of the Halloween lineup. In 2003 it was featured on Denmark National Radio's technology show *Harddisken* (transcript included) as an example of ways new computer technology is influencing the arts.

It won the Communicator Award of Excellence in Audio Production in 2003. This international award is judged by a panel of industry professionals and given to those audio productions which serve as a benchmark for the industry.

NOT FROM SPACE is also winner of the Silver Mark Time Award in 2003, which is given by a panel of audio insiders with the American Society For Science Fiction Audio (ASFSFA) in Minnesota searching for the "best science fiction audio on the planet." Jerry Stearns, host of the 2003 Mark Time Awards says, "It's indistinguishable from real talk radio." He is the weekly host of Sound Affects on Minnesota's KFAI-FM radio.

Both professional and amateur voice actors have come together for this special Internet audio production. NOT FROM SPACE includes an ensemble cast of 16 voice actors from around the world – from Singapore, Australia, New York, Michigan, Minnesota, Colorado, Texas, Florida, North Carolina, Missouri, Ohio, New Jersey, and California. It's truly a global production using the Internet to bring talent together by sending MP3 audio files through e-mail. Ages of the actors range from 15 to 40; some are from professional radio, each using their own microphone on their home computers.

"This is a show made by real people," says NOT FROM SPACE Writer and Producer Jeff Bays. "Borgus Productions is not the usual theater group – we don't perform on stage. This production was created entirely through the Internet on a volunteer basis making it unique, tapping a variety of cultures from different areas of the world."

Production began in June 2001 after a 5-year script development. An estimated 300 hours of production were spent to produce and edit NOT FROM SPACE over the span of a year. Production was interrupted with a brief hiatus after the terrorist attacks in September 2001, and eventually was completed in August 2002. It was released on April Fools Day 2003 from Borgus.com.

PRODUCER'S STATEMENT

NOT FROM SPACE Writer and Producer Jeff Bays:

For decades we marveled about the great technological breakthroughs we would see by the year 2000. It didn't quite turn out the way we expected. Our audio movie pokes fun at the great leaps in technology such as those cars that still aren't using antigravity. The science-fiction world has often obsessed over the year 2000, so it's only fitting that we show it for what it really was! Oh, and we throw in an alien invasion just for fun.

The first half of NOT FROM SPACE is an array of laughs and biting satire, and then it quickly switches to high suspense. The listener is left with a polarized sense of the dangers of corporate power, and the influence of advertising over the media. A strong taste of realism permeates the style of the acting and dialogue and this may throw a lot of listeners off guard, as they would expect a fast and hyper story movement. Instead, I wanted to make sure to capture the realism of the moment, to make this truly feel like a live event on the radio which unfolds over time.

The character movement is similar in pattern to a Shakespearean tragedy; comparisons can be loosely made to *Hamlet* as the main character makes a fatal mistake which sets a chain of events in motion that will lead to his isolation and demise. He grapples with his own fate, his own place in the world, and at one point says, "I wish I could fire myself." During the monologue at the end he states, "Corporate greed is our biggest flaw..." which summarizes our story perfectly.

NOT FROM SPACE is designed to be listened to passively like you would real radio, distracted by other things. The story summarizes itself along the way so there's no need to worry about losing track of the plot if you get interrupted. There are multifaceted layers of meaning in the story. When you listen to the movie a second time, you get a shift in point-of-view because you know the ending. In fact, knowing the ending heightens the effect of the drama. In other words, it gets better the more you hear it!

At its foundation, this is a symbolic story about advertising, sensationalized news coverage, and the collapse of radio conglomeration. It's a story about corporate greed and its effects on humanity: the way we think, speak, and what we do. It paints a picture of our media at the turn of the millennium.

ABOUT THE CAST

Those stunningly realistic roles were made possible from 16 actors across the Internet. Each line was recorded on their own equipment and sent through e-mail as an MP3 file.

The NOT FROM SPACE cast is worldwide, from Australia, Singapore and several American states. Some of the actors were professional radio announcers like **Kevin Coan** from Ohio, and others like **Joe Malchow** were still in high school - a perfect mix of talent to provide a life-like atmosphere to the movie.

Mike Sundermann, from Colorado, is a chemistry professor in Texas. His role of the military's General Powers was recorded on his home computer.

Listeners may not realize that the man playing the Seattle hospital reporter is actually a police detective in New Jersey. "I have never actually voice acted before," says **Eric Potts**, "I enjoyed this immensely." Potts also operates a mobile DJ business.

And the Pentagon reporter giving updates on all the alien attacks is **Benita Green** - she's worked on everything from national news to automotive exhibits to musical theater. Her performance was on a \$20 microphone from Staples, "I don't have a radio or acting background, but have performed my own songs in bands, which gave me some related experience," says Green.

Ed Husa, resident of the Chicago suburbs, got a better deal on his microphone - only \$15, and he recorded his lines in his bedroom. Husa says he was the first to volunteer for the voice role, "I feel honored to be a part of this group of people that made this possible."

Market updates and a few other voices were done by actor-comedian **David Lawson** from North Carolina. His lines were recorded from his college dorm room. "My high-cost studio included an \$8 mic and a stack of laundry baskets as the stand," says Lawson. He has appeared in the indie flick *Mob Daze* which he also co-wrote. He also writes for the *John Kerwin Show* in Hollywood.

It doesn't necessarily take trained actors to make a project like this, although it doesn't hurt. **Emily Harris** decided to take a one-day class in voice acting. "I figured would help me in reading lines and sounding natural during recording. I'm not sure how much the session helped but it certainly didn't hurt!"

Behind it all is **Jeff Bays** (voice of Jim Thomas and multiple others) a graduate of Webster University in St. Louis with a BA. in Audio Production in 2002. Jeff had worked four years at the local commercial radio station which influenced the humor of the NOT FROM SPACE script. He carried this project with him over a span of 5 years, until it was finally possible to produce. The production is a combination of his dedication and love for science fiction and satire.

REVIEW

By Erik Deckers
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Borgus Productions ~ Not From Space

Posted on Saturday, January 03, 2004 @ 17:55:31 EST

Intro/general thoughts: As a fan of, and writer for, audio theater, I'm always on the prowl for GOOD audio theater productions -- something that's not always easy to find in the US. So, I was in for a great treat when I heard Borgus Production's self-described audio movie, "Not From Space."

"Not From Space" is a 108 minute radio play, performed as a "day in the life" at a worldwide radio network. On the network's first day, a 10,000 year old Martian civilization is discovered at Earth's South Pole, someone tries to kill Bill Gates, and a -- literally -- earth-shattering showdown takes place between the aforementioned Gates, and radio station owner, Jim Thomas.

Type of Music: Audio theater

Notable: Two note-worthy items. First, "Not From Space" won a Silver Mark Time "Best Sci-Fi on the Planet" Award in 2003. This is like winning an Oscar in the audio theater world.

Second, rather than getting actors and sound effects artists together in the studio, the actors recorded their lines onto their computer and emailed the mp3 files to Borgus, where they were cut and arranged into the finished product. While remote reading is not a reliable technique in audio theater -- the actors need to play off one another for appropriate responses -- it worked perfectly for this type of production. Remote newscasts, phone conversations, and even play-by-play baseball games all sounded authentic because of it.

Highs: Whether intentional or not, I loved Jim Thomas' bumbling and uh-oh-I'm-in-over-my-head portrayal as he took over the broadcast duties on his own station. I've heard the same uncertain quaver in real radio station managers and owners who made the mistake of entering the booth, and Thomas' portrayal was dead on.

Lows: I found myself getting extremely frustrated as I listened to countless commercials, gratuitous underwriter spots, and a God-awful amount of "this segment sponsored by" messages. I wanted to turn the damn thing off more than once, until I realized Borgus' trick: to give us a glimpse of what commercial radio will sound like in the next five to ten years. As a result, Not From Space reminded me why I quit listening to commercial radio in the first place, and switched over to satellite radio and buying CDs from indie artists.

Fans: If you're a fan of old-time radio theater, science fiction, or even audiobooks, then "Not From Space" is something you'll enjoy.

Foes: If you're too visually-oriented to tear yourself away from the TV, then Not From Space is Not For You.

Summary: The great thing about audio theater is that it's the theater of the mind. Rather than relying on a producer and director to tell what the actors and scenes should look like, audio theater leaves that up to your own imagination. And Not From Space will push your imagination to its fullest potential. It's definitely worth more than the \$14.95 price. Rather than spending that money on a night at the movies, a DVD, or an audiobook, get something that combines all three into one easy-to-use package.

“Not from Space” as covered in “Harddisken”
Danish Broadcasting Corporation, 2003
by Carsten Nielsen
(translated to English from the radio documentary transcript)

PART #1

INTRO:

Creative collaborations over the internet can take on many forms, but one of the more spectacular examples has the 25 year old American Jeff Bays in the leading role.

After spending five years making a script for his audio-movie titled “Not From Space”, he used the internet to recruit volunteers from different parts of the world to add voices to the parts.

The result is an almost two hour long prize-awarded science-fiction audio play about human greed, Microsoft-founder Bill Gates’ possible relations to Mars, media-giants fight to achieve supremacy and the discovery of ancient trinary computer networks on the South Pole.

Carsten Nielsen listened to the movie and talked to Jeff Bays about the special project, where all communication between participants was done via e-mail and file sharing:

STORYLINE:

Earth and Mars the year 2000. It’s the day where inhabitants of both planets realise that they’re not alone in the Universe. The people of earth are so blessed with technological advances that they can spend most of the time thinking of... themselves. But now they can also can turn on the radio and appreciate that World Slash Radio is broadcasting globally via satellite on seven continents.

In between the crazy commercials the mornings big story is a persistent rumour that Microsoft founder Bill Gates is going to hand out free computers to all foreigners coming into the USA. Gates has announced a speech later in the day. While the world is waiting all-American listeners are calling World Slash Radio’s morning show and fiercely protesting the favouritism of foreigners.

A cryptical caller predicts that Gates will be shot during the speech. At the same time a news-story reports on scientist’s mysterious discovery of an ancient trinary computer system on the South Pole. The scientists have disappeared, but initial reports suggest that the computers are as old as the pyramids.

Bill Gates gives his speech and denies the rumours that he will be giving free computers to foreigners. But just as he’s about to imply that humanity is in for some big challenges connected to the mysterious discovery on the South Pole he is shot.

INTERVIEW:

There's action right from the start in the audio movie "Not from Space", which earlier this year was given the American "Silver Mark Time Award" for being - as it is said - some of the best science-fiction on the planet.

The man behind the audio movie is a 25 year old sound-enthusiast and computer user Jeff Bays from Missouri, USA.

Jeff Bays works in radio, but the audio movie is one of the projects he's doing outside of work. And there's been a number of projects since he at the age of five first got his hands on a cassette-recorder and started using it for telling stories:

BAYS: "I've always liked media - tape recorders and stuff - you know, back in the 80's when I was five. But I got into radio when I was in college. I studied film, broadcasting, audio production, and I ended up getting a Bachelor of Arts degree in Audio Production."

His studies were concentrated on movies and media and at the same time he started doing radio and video-documentary. He got a bachelors degree in sound production, and the technical knowledge from that has helped him in creating the audio movie.

From the beginning the idea was to portray a major event as a live radio broadcast that evolves. Just like Orson Welles' masterpiece with "War of the Worlds" from the thirties but based on today's media landscape.

BAYS: "I've always wanted to do a story that comes out of a radio broadcast. So it's as if you turn on the radio and you hear the news, it's just like a normal day - commercials, whatever is on the radio at the time - and then something happens in the world, and they have to cover that story as a news broadcast."

According to Bays exactly what the audio movie is about depends on who you ask. Computer geeks will hear it as a story about Bill Gates and his attempt to take over the world. For media analysts it will be about media-conglomeration and the commercialisation of radio. But above all it's about human selfishness. The premise is that if there were other people in the world than us, our selfishness would be the one flaw that we would have to face and do something about, says Bays.

BAYS: "It's a story about human selfishness and all the different aspects of that. The premise is that if there were aliens that decided to come down and meet us the biggest flaw that we'd have to deal with is our own selfishness, because suddenly we'd realize that we're not alone, that there are other people out there in the universe, and we'd have to face that."

But apart from the storyline itself there's also a message in the way the audio movie was made. An indication that technology can help create, and that we today can tell stories through technology by working together and send e-mails and sound files between people, that only know each other from the internet.

BAYS: "It's also a message that technology itself can create stories like this – that the story can be told through the technology. Since everyone actually recorded the parts in their own house – they had their own microphones, their own computers – they all did it themselves. We couldn't have done this 10 years ago. The technology didn't exist 10 years ago. This just happened at the right time..."

OUTRO:

We'll get back to Bill Gates and the trinary computers on the South Pole and to how you actually get people from all over the world to participate in an internet-collaboration to do an audio-movie a little later in the program...

PART #2

INTRO :

And now we hurry back to the audio movie "Not from Space", where our fictional colleagues from World Slash Radio are cashing in on commercials and following up on the shooting of Bill Gates.

At the same time the creator of the audio movie has some thoughts on the advantages of using the internet to work with people you never really get to know:

STORYLINE:

Commercials are thundering out from World Slash Radio after the station started broadcasting on seven continents. Network-owner Jim Thomas has to hurry in and take over the microphone after a male host insults the sponsors by expressing his honest opinion of a new dairy-cola with milk.

And the owner's ambitions are evident when he as an addendum to the news-story on the shooting of Bill Gates calculates how fast his own empire can make him a richer man than Gates.

A weird flash interrupts the transmission from a baseball-game and soon after the radio studio is hit by an apparent earthquake. The quake turns out to be caused by a spaceship, that landed on a field close the small American town.

Visitors from foreign planets is enough of an event to make the president Bill Clinton address the nation from the White House. He has invited the leaders of the world to a meeting in the UN, and he encourages everyone to be friendly to the visitors. Then he's off to meet the aliens face to face.

The next minute an observatory in Singapore makes breaking news as it reports that small objects from Mars are headed towards Earth.

NASA denies that the spaceship is in fact a spaceship even though Pentagon and the president have confirmed it. And then an alarming report says that Bill Gates has escaped

from the hospital, where he lay wounded after the shooting. FBI-agents state that they've seen him enter an airplane shortly before the spaceship landed on the field.

A team from Microsoft travels from Australia to the South Pole to explore the mysterious computers and decode their content.

According to anonymous sources Pentagon starts preparing for a possible invasion from space. At the same time Bill Clinton is getting ready to meet possible aliens aboard the landed spaceship. He's met by a human-looking creature, that comes out of the ship, and together they speed away just before the Martian invasion begins.

Fighter planes are being shut down by what looks like triangular spaceships. The president seems to be safe in Air Force One together with his guest from space, but there's global alert.

The spaceship and the Hubble-telescope are destroyed and World Slash Radio tells listeners that the signal may drop out if invasion-troops start taking down satellites.

Military sources reveal that Bill Gates seems to be leading the attacks from the hostile Martian forces. And after talking to the friendly alien, Bill Clinton says that it all comes down to a fight between rival groups from Mars. The rebels, called the Doswins, are the bad guys, but the Borgus-group promises to help the people of Earth.

How the ancient computers on the South Pole are connected to the story remains a mystery....

INTERVIEW

All parts in the audio movie "Not from Space" are cast with people from various regions of the world that director Jeff Bays found on the internet. In the beginning he also tried to recruit scriptwriters that way, but he soon realised that it's hard to keep writers motivated and working just by communication with them over the net.

BAYS: "It's hard to get writers going on something like this over the internet – that's one disadvantage. But with the actors we were able to find people that were just interested in doing voices. I went to MP3.com and Live365.com - they have message boards so I just said if there was anyone interested to e-mail me."

The actors that lend voices to the project were found by posting on websites where musicians and radio people meet. After submitting a voice-sample the participants were given various roles in the story. They then got their lines one act at a time, and delivered their takes back by e-mail. If changes were needed Bays sent them further explanations and sometimes did his own recorded versions, which the voice-actors were asked to imitate.

But he never talked to the actors, and that's one of the more bizarre things about the project: That after working with the same people on the project for a year he still doesn't know them.

BAYS: "We didn't use phone, we stuck completely with the Internet technology. I didn't know them. I still don't know them. We never talked over the phone. There tends to be a shyness about the internet of talking to people you don't know."

According to Bays the main advantage of using the internet was that he could allow himself plenty of time all through the process. Just writing the script took about five years. One reason was that it turned out to be difficult to hit the right spontaneous tone in the dialogue, that a simulated live-broadcast from radio should have.

If everything should have been made live in the studio he wouldn't have been able to catch new ideas and build on them before moving on.

BAYS: "There's definitely an advantage to that, and as technology progresses it will probably get easier that way. The big advantage is that we could take more time doing it. It would have been frustrating if we would have had people in a studio. There would have been a lot of things that we would have missed because I wouldn't have been able to sit back and think about it for a couple of days and say "ah, maybe we should do it this way." Spending more time on it like that over time it evolved in a certain way that wouldn't have happened if it was rushed in a studio."

Another positive effect of using the internet in the creation instead of just turning to volunteers from the local area is that it brought a much wider range of talent.

Professional media people and 16 year old high-school students joined on the same terms, and in the end there were parts for everyone who auditioned.

BAYS: "What really struck me was the variety of people. It sounds so real. It's not just a bunch of actors in the studio doing the same thing, they're all doing their different things, and that's what makes it so much more real."

OUTRO:

We'll return to the Martian attack, Clinton's guest from Space and Bill Gates' conspiracies at the end of tonight's program....

PART #3

INTRO:

At long last we're going to find out what the ancient trinary computer system on the South Pole is good for, and how the fight between Martian groups here on earth is going.

For the final time we go over to the audio movie "Not from Space" and World Slash Radio, whose owner turns out to be just as big a bandit as Bill Gates is made to be:

STORYLINE:

The mysterious computer network on the South Pole turns out to be designed to transmit telepathic energy that in ancient times was used to enforce law and order on various planets. It works through pyramid-shaped transmitters just like those in Egypt.

The unveiling comes when World Slash Radio's owner Jim Thomas live on air talks to his reporter, who is sent to Antarctica to take the system into possession. Obviously a device that can control the state-of-mind of a whole population can come in handy for a mass-media.

Unfortunately historical notes show that the device has flaws, and that previous errors created so much mental havoc that ancient civilisations died.

Radio boss Jim Thomas instructs his man on site not to let the mind control-device fall into the hands of Bill Gates.

Then Gates himself calls the radio and demand airtime. When rejected his Martian allies hack their way into the frequencies and reveal that the radio's owner is in fact an imperialist leader from Mars, who just wants to take control over Earth.

Jim Thomas regains control of the airwaves but again Bill Gates is on the line. And then the two have a healthy argument about who's worst: The radio boss, who wants to spam people with commercials for ridiculous products, or Gates with his plans to standardize and control people.

Unable to reach any kind of agreement they both detonate the bombs they've placed at the others domicile meaning that both the computer network on the South Pole and the radio station is destroyed.

With the two out of the picture the war ends and the people of Earth and Mars can join in festivity and look ahead....

INTERVIEW:

After putting the final editing touches to his audio movie Bays could look back on a long and very different workflow.

Thanks to the internet it had been possible for him to use cast members from various corners of the world, and the participants had been able to deliver their contributions very easily from their own homes by using their own computers.

On the negative side he'd realised that the method by definition didn't create much direct interaction between the actors or between him and the actors.

BAYS: “Obviously when you do scenes live in a studio there’s interaction between people and they feed off each other, and there’s more life to that. That’s one disadvantage of doing it this way.”

He also learned that it can be difficult to keep track of people and keep them involved when everything is coordinated in an informal way over the internet:

BAYS: “There were a few (voice actors) that backed out and we were able to find replacements. They just stopped replying to e-mails. That’s one thing about the internet – you never know when someone is going to follow through.”

The audio movie is not the only internet-based creative collaboration Bays has been involved in, and he’s certain we’ll see much more of that in the future. Especially because his own generation has the internet as an integrated part of their lives, and for them it seems obvious to use the net for any kind of project:

BAYS: “It just made sense. A lot of people my age grew up with the internet and it’s a part of our life. It seems natural that if you’re going to do a project to go ahead and use the internet. Why not?”

You just have to remember that there are disadvantages as well, so it all depends on the kind of project you’re doing, says Bays.

And he admits that after the internet-collaboration on the audio-movie his next project will be of a kind, where everybody involved are present at the same time.

BAYS: “I think my next project will definitely be in person (he laughs).”

OUTRO:

Bays’ website has much more information on the audio movie and it’s creation on the Internet. “Not from Space” is available on a double-CD, but there will also be a chance to hear it on the major American satellite-station XM-Radio this fall. And since XM-Radio webcasts it’s shows, there should be a chance to catch the full version of the story.

CREDITS

Written and Produced by JEFF BAYS

CREW

JOE MALCHOW : equipment advisor
SHANAN LANG : assistant script
JASON KENNEDY-DAVIDSON : script consulting
RYAN JEFFERY : script consulting
RYAN MARTIN : script consulting
S.C. VIRTES : script consulting
SCOTT JOHNSON : early script advisor

CAST

Reporter Steve Zigper – JOE MALCHOW
Commercial Announcer – KEVIN COAN
Morning hosts Jay Charles & Sammye – JEFF BAYS
Owner Jim Thomas – JEFF BAYS
Bill Gates – JEFF BAYS

Reporter at hospital – ERIC POTTS
Reporter at White House – PATRICK COOK
Reporter at Pentagon – BENITA GREEN
Reporter in Antarctica – RYAN JEFFERY
Reporter in Egypt – DAVID LAWSON
Wall Street Analyst – DAVID LAWSON
Marge White/Video expert – EMILY HARRIS
Baseball Announcer 2 – SAM LAWSON

Archaeologist – MIKE SUNDERMANN
Police Chief – TOM GALLMAN
Joint Chief of Staff – SAM LAWSON
Military General Powers - MIKE SUNDERMANN
NASA Public Relations – ED HUSA
NASA JSI Expert - TOM GALLMAN
NASA Expert 2 – DOUG RIDGEWAY
President's Press Secretary – DAVID LAWSON
Microsoft team leader – ED HUSA
Video expert 1 – JASON KENNEDY-DAVIDSON
Singapore astronomer – EUGENE LOW
Dozwin message – DOUG RIDGEWAY

President Clinton, Tom Brokaw, and all Phone callers
were performed by JEFF BAYS

Sound clip from Eisenhower speech courtesy himinbi.org

MUSICAL SELECTION

Send One - Away, from album All About You, Pacific
Audio QLD Gold Coast, Australia 2002

USE OF PUBLIC FIGURE

We are using a public figure, Bill Gates, as a fictional character in our story about greed. He is used symbolically as the richest human on Earth in our satirical story about the greed. We do not encourage any real harm to him, or his company. All references to Bill Gates in our story are meant for satire, including references to him being an alien from Mars and the key to the ancient code. These are all fictional references being used in political and social commentary guaranteed under the First Amendment of the U.S. Constitution. Borgus Productions or its actors do not hold any serious claims against the real Bill Gates. Other public figures are used purely as historical reference to the year 2000 and have no real connection with the plot or action in the story, or to reality. All companies mentioned in this movie are fictional. Any similarities with real companies are purely coincidental.

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