

REALITY

Written by

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INT. SURGERY ROOM - HOSPITAL - DAY

CU: TWO GLOVED HANDS move carefully on a HOLOGRAM TOUCH SCREEN, showing a HUMAN BRAIN, mid-operation.

CU: the FACE OF THE UNCONSCIOUS WOMAN (20s) in surgery, the crown of her skull opened up, where robotic un-manned tools hover and operate, at the direction of-

Pull back to see: LYNN ROBERTS (32, deep, intelligent eyes- she's not cold but there's a certain flat unhappiness, a permanent distance), leading an ALL MALE TEAM.

Her focus is razor sharp as her hands move against the SCREEN, completing the procedure. Machines BEEP, WARNING-

MALE NURSE

She's at 60, needs oxygen
Doctor-

LYNN

Hold steady-

Finally the STINT is in- the beeping stops. A WAVE OF RELIEF.

INT. PHYSICIAN WASHROOM - HOSPITAL - LATER

Lynn stands alone, scrubbing out, washing up. Her white scrubs camouflage her against the neutral palette.

INT. WOMEN'S LOCKER ROOM - HOSPITAL - LATER

SECRETARIES (dresses, heels) powder their noses and chat-

SECRETARY 1

...Poor thing was trying for a 3rd
but couldn't get pregnant again...

In the ROW OF LOCKERS- Lynn (trousers, blouse, trench) ties her white tennis shoes, heads out...

INT. HALLWAY - HOSPITAL LOBBY - LATER

As Lynn walks down a blue corridor, the CONSERVATIVE CLOTHING and MID-CENTURY LINES AND COLORS are making us guess we're somewhere near the 1950s-

EXCEPT THAT NOW- Lynn approaches a GLASS SECURITY DOOR, waits as- A RED LASER SCANS HER FACE-

IT'S THIS STRANGE COMBINATION OF 50S CULTURAL IMAGES AND MODERN HIGH-TECH THAT MAKES US WONDER WHAT YEAR WE'RE IN.

The door unlocks... admits her through to...

INT. LOBBY - HOSPITAL - CONTINUOUS

A neutral palette and sleek design, both vintage and modern.

Lynn passes a HOLOGRAM TV showing THE REPORTER (a perfect Ken Doll, the One and Only News Reporter) and waves to PAM (20s, pregnant, perfectly put together) at the front desk-

PAM
Goodnight, Dr. Roberts.

EXT. PLAZA - UNKNOWN CITY - EVENING

This city is mostly New York, but with some unfamiliar buildings and landmarks. It's undeniably beautiful, though we sense something's slightly off...

Everything's subtly over-curated and the people are eerily HOMOGENOUS: most are WHITE MEN (suits/uniforms) and ALL THE WOMEN (skirts/dresses) in sight (except Lynn) are with CHILDREN, while PEOPLE OF COLOR quietly dot the margins.

Lynn crosses briskly through the STATE SQUARE- formed by 4 BLACK SKYSCRAPERS, like futuristic repurposed cathedrals.

Lynn's IMPLANTED CELL PHONE RINGS- a small HOLOGRAM pops up in her periphery- this is Lynn's TWIN BROTHER, DUKE (32, charismatic, a bright contrast to Lynn.) She accepts- sliding the hologram in front of her.

DUKE
Hey! Happy birthday to us!

She doesn't match his enthusiasm- but can't help but smile.

LYNN
Yep. Happy birthday to us...

DUKE
You're coming tomorrow, right?

LYNN
It's my nightmare but I'll do it if that's what you're asking.

DUKE
That's what I'm asking.

LYNN
Fine. I'm coming from work and I'm wearing pants.

DUKE

Well thank you ahead of time, for
coming to our birthday party.

LYNN

-Your birthday party.

DUKE

(studying her...) You ok, Lynny?

LYNN

(defensive) Ya- you ok, Duke? (...)
Is anyone interesting coming
tomorrow- or just your friends?

FLASH - a HAND on the side of a FACE-

Lynn pauses to rub something out of her eye, then continues-

DUKE

Glad you're making the best of it-

LYNN

Oh come on- you know your friends
are kind of- plastic, at best.

DUKE

But yours are non-existent, Lynn.
So plastic is the best we've got-

LYNN

So far I give your humor a D+-

DUKE

Oh come on! Not even
passing?!

LYNN (CONT'D)

Loveyoubye.

INT. STAND-UP RAMEN BAR - UNKNOWN CITY - LATER

RED, SLEEK, SMALL: only room for the UNMANNED COUNTER and the Kyoto-style bar opposite, where MOSTLY MALE PATRONS stand, eating and interacting with their phone holograms.

Lynn orders on the touchscreen- pays with her fingerprint. She stands to wait against the wall, foregoing the open seat.

On the TV, a COMMERCIAL for "FAMILY FIRST" PLAYS: a STRAIGHT WHITE MARRIED COUPLE and KIDS, boasting happy perfection-

COMMERCIAL V.O.

...Family First. Shouldn't you get
to be happy, too...?

Off Lynn: a subtle flicker of annoyance, as she looks away...

INT. STAIRWELL - LYNN'S APARTMENT - LATER

A beautiful 1920's building renovated with modern flare.

Carrying a take-out bag, Lynn climbs the winding marble stairs, her hand gliding along the black metal railing that swoops upward in a delicate curl.

Lynn puts a key in the door which pulls up a SCREEN on the lock plate- it SCANS HER FACE and opens.

EXT./INT. VARIOUS - LYNN'S APARTMENT - LATER

A sleek modern apartment, with high ceilings and red accents. We establish the circular layout as Lynn (pajamas) walks from

Her BEDROOM through the BATHROOM to the GUEST BEDROOM, and out to the...

LIVING ROOM - LATER

Lynn sits on the grey couch, in front of the HOLOGRAM TV, eating her steaming noodles.

LATER

A pink cupcake with a candle. Lost somewhere else, Lynn stares past it. And then, suddenly overwhelmed- she presses a SMALL BLUE BUTTON ON HER FOREARM.

A beat, as it hits her bloodstream, and- she RELAXES. Then blows out the candle and takes a bite...

INT. LYNN'S BEDROOM - LYNN'S APARTMENT - LATER

Lynn lies in bed, her only pause between the relentless, monotonous days. She stares at the ceiling, as if looking for an answer- then relents, closing her eyes...

EXT. WOODS - UPSTATE NEW YORK - **DREAM SEQUENCE**

We follow TINY LYNN (4, happy, cut-offs and high-tops) running up a dirt trail, bare knees brushing tall weeds. She pauses, turns back toward us and now-

ABRUPT CUT: She's CHILD LYNN (10), on the SAME HILL, panting smiling. She turns to keep running, as from FAR OFF somewhere-

ANN (O.S.)
Lynn... Lynn...

Reaching the crest of the hill, she turns and now-

SUDDEN CUT: She's TEEN LYNN (16, finding her way) lying on fresh grass, looking up at the sky-

CU: A HAND gently holding the side of Teen Lynn's face...

Teen Lynn stares lovingly up at ANN (60, an alluring mix of strength and depth that makes us instantly drawn to her.)

ANN (CONT'D)
Don't be afraid...

Off Teen Lynn: holding still, as Ann reaches into her eye...

INT. VARIOUS - HOSPITAL - DAY

WASH ROOM - Lynn scrubbing out, washing up.

LOCKER ROOM - Lynn (slacks, sweater) ties her tennis shoes.

HALL - The RED LASER scans Lynn through the glass security door and she walks past Pam at the front desk.

EXT. DOCKS - UNKNOWN CITY - LATER

An empty wooden dock, jutting out into the sea. Lynn pulls her trench coat closed against the wind, as she walks...

An acute picture of her aloneness: Lynn stands at the end of the dock, overlooking the lapping water. She's crying.

FLASH - a CHAOTIC burst of WATER everywhere-

Dazed, Lynn startles, realizing a COUPLE approaching behind. She wipes her face, composes a smile as she leaves.

EXT./INT. ELEVATOR - DUKE'S INDUSTRIAL LOFT - NIGHT

As she waits for the ornate gold elevator- Lynn pulls her black heels out of her bag and switches shoes.

Lynn rides up, surrounded by gold-framed mirrors forming the walls. A corner reflects unending visions of her. She stares coldly at herself, not liking what she sees.

Then, as if losing a silent argument, she reaches into her purse- glides on some stupid fucking pink lipstick...

INT. PARTY - DUKE'S INDUSTRIAL LOFT - NIGHT

A CROWD of 20s/30s, dressed MODERN 50s CHIC. The MEN and WOMEN are segregated into distinct areas. As Lynn makes her way through, we hear snippets of CHATTER...

MALE GUEST 1
(showing hologram footage) Ya,
Kilimanjaro was amazing.

MALE GUEST 2
Oh we did Kilimanjaro yesterday-
was incredible!

Lynn finds Duke standing by his wife, AMY (26, doll-face, very pregnant), encircled by friends.

DUKE
Hey! My other half!

LYNN
Happy birthday, Duke.

Duke wraps her in a big hug- she softens into him- then kisses Amy's cheek. Now adorable THOMAS (3, big brown eyes) runs up and Lynn scoops him up into a hug.

THOMAS
Auntie Lynn!

LYNN (CONT'D)
Ahh Uncle Thomas!

THOMAS
(laughs) No I'm not uncle!

DUKE
(proud, to friends) You guys know
my twin sister Lynn, the surgeon?

The LOOKS- oh, we know- The *Girl Surgeon*. Amy fidgets awkwardly. Lynn smiles, presses the button on her arm...

LATER

Lynn nervously hovers the perimeter, trying to discern the lesser of 2 evil conversations to try to enter...

FEMALE GUEST 1
...women's report very inspiring,
with Franc's view on the
progressive woman choosing to stay
home, focus on motherhood-

FEMALE GUEST 2
(earnest) We're finally moving past
only valuing the career women!

Lynn edges toward the other side of the room...

MALE GUEST 3
...doing a story on the new
direction of biotechnology and
cortical interface progress. It's
truly groundbreaking.

LYNN
Oh, did you say Brighton? That's
where I work-

Male Guest 3 and FRIENDS stare at Lynn- she crossed a line.

MALE GUEST 3
(curt) Yes, Duke mentioned.

LYNN
...Ya. Well I'm on the board for
the biotechnology program so if you-

MALE GUEST 3
-The story's done. We primarily
focused on Dr. Roberts' work on
bypassing the neurofeedback loop in
addressing temporal lobe injury.

She pauses, uncomfortable, just as Duke passes by, smiling-

DUKE
That's her work. Dr. L Roberts.

Duke leaves, leaving Lynn exposed. The men are stunned.

MALE GUEST 3
(bitter) Oh then, please tell us-
what does the future look like...?

LATER

A GLOWING BIRTHDAY CAKE in front of Duke, as everyone sings.
As they finish the song, Duke catches Lynn's eye, smiles-

EVERYONE DUKE-
(singing)...Happy birthday to (lip synching to her) Happy
you... birthday to you...

Lynn smiles back- the one person that sees her.

EXT. STREET - UNKNOWN CITY - LATE NIGHT

Lynn walks home down a picturesque street, lined with trees and bulb lamps. It's lovely- but she's bothered, as she knew she would be. As she always is.

FLASH - ECHO of a WOMAN'S VOICE - "Lynn!"

Lynn turns back to see... an empty street. She hurries on.

EXT. BACK YARD - ANN'S HOUSE - CONTINUOUS - **ANOTHER TIME**

NOTE: the scenes from ANOTHER TIME SPARK like interruptions to the moment- but will gradually merge into one story.

Tiny Lynn (red pajamas) stands frozen in the back yard, impervious to the THUNDERING-DOWN RAIN, when suddenly- ANN (48) comes sprinting from the back door, screaming-

ANN
LYNN!... LYNN!

Ann crouches down, trying not to scare her- but Tiny Lynn isn't scared- she's TOTALLY BLANK, disassociated.

Ann scoops her up, clutching her tight, sheltering Tiny Lynn's wet body with her own, as she heads back inside...

INT. STAIRWELL - LYNN'S APARTMENT - NIGHT

CU: Lynn's tennis shoes on the winding stairs.

CU: Lynn's hand along the black metal railing.

INT. VARIOUS - LYNN'S APARTMENT - LATER

BEDROOM

Lynn (pajamas) pulls off the large grey pillow, tosses it onto the red velvet chair, pulls back the comforter, turns to walk into the bathroom, but-

SHE CAN'T- BECAUSE INSTEAD SHE ENTERS THE BEDROOM AGAIN- WHERE THE BED IS MADE, PILLOW IN PLACE, JUST LIFE BEFORE.

Confused, she tries to turn into the bathroom again but- SHE'S STILL IN THE BEDROOM. SOMETHING IS VERY WRONG.

LYNN
(scared) Ok, no. What the fuck.
Hello...?

LIVING ROOM

Lynn hurries to look out the window- then opens the front door, as if searching for an explanation...

LYNN (CONT'D)
Ok. It's ok...

BEDROOM

She walks back in and... walks into the bathroom. Everything perfectly normal now.

Off Lynn: looking around, DEEPLY RATTLED...

INT. PSYCHOLOGIST OFFICE - BROWNSTONE - NEXT DAY

Lynn and her PSYCHOLOGIST (50s, balding, warm) sit across from each other in overstuffed mustard chairs.

LYNN
-No the room wasn't there- it's like I wasn't really- in my house.

PSYCHOLOGIST
So where do you think you were...?

LYNN
No, I don't think I was somewhere else- I was. I'm telling you- something is wrong!

PSYCHOLOGIST
Lynn, how do you feel right now?

LYNN
That I'm not... safe. Ever. And the blurry vision and the... headaches and the gaps in my memory and... why do I keep having the dream every night?

PSYCHOLOGIST
Yes, the medication should have stopped it by now. Still no sense of who she might be...?

LYNN
No...

Now the Psychologist startles- as if from an ELECTRIC SHOCK- and his entire countenance and tone shift- more robotic/harsh-

PSYCHOLOGIST

-I'm concerned about your grasp on reality and this latest hysteria-

LYNN

(defensive) -It's not hysteria-

PSYCHOLOGIST

All your symptoms are from the virus, so we need to increase your meds again and I want you to re-enter the family first program.

FLASH - BLURRY SHAKING CYLINDRIC LIGHTS

Lynn stares at her Psychologist, like he's sentencing her.

LYNN

...Of course.

INT. VARIOUS - LYNN'S APARTMENT - LATER

LIVING ROOM - A deep mix of fear and conviction fills Lynn's eyes as she closes her curtains, checks the lock on her door.

Lynn pours whiskey in a small porcelain cup.

LYNN

To... the truth.

She downs the shot.

ENTER MONTAGE: as LYNN TRIES TO CREATE THE GLITCH AGAIN:

- Lynn walks a circle through the house, over and over-

- Faster now, Lynn runs laps through the house- changes direction- runs backward- stumbles, laughs at herself-

- Losing hope, Lynn tips her body back and forth over the threshold: bathroom to bedroom, bathroom to bedroom and then-

FWAAP! THE LIGHTS FLASH AND NOW-

WE'RE IN COMPLETE DARKNESS and TOTAL SILENCE, except the sound of LYNN'S HEAVY BREATHING-

LYNN (O.S.) (CONT'D)

Hello?! What the fuck. HELLO?!

HER BREATH QUICKENS, TURNING TO PANIC, WE CAN HEAR SHE'S STRUGGLING BUT CAN'T SEE WITH WHAT, until finally-

FROM LYNN'S POV: DARKNESS and then through the fluttering of her right eye, BLINKS OF LIGHT as-

HER FINGERS REMOVE A TINY GLASS BEAD FROM HER RIGHT EYE...

FLASH - A MYSTERIOUS GIRL'S EYES

And now she can see...

SHE'S FLOATING IN THE CENTER OF A BRIGHT, ALL-GLASS 120 SQUARE FT. VIRTUAL REALITY POD. SHE'S WEARING A TIGHT, NUDE-COLORED FULL-BODY SUIT and her face is PALE.

In SHOCK and TERROR, Lynn stares at the pod, then at her body, hovering there alone in space-

LYNN (CONT'D)
HELLO?! WHAT IS THIS? WHERE AM I?
WHAT THE FUCK IS THIS?!

SHE TRIES TO REACH FOR A WALL, OR THE GROUND- BUT CAN'T. HER MOVEMENTS ARE LIMITED TO HER CURRENT HOVERING POSITION.

LYNN (CONT'D)
HELLO?!

COMPUTER VOICE (O.S.)
(delightful) Hello, Lynn. We see you've come off-line. One of our VTI guides will be with you momentarily. Please remain calm- there is nothing to worry about.

LYNN
What?! Who are you?! Where am I?!
What's happening?

And now the BACK WALL RETRACTS INTO ITSELF REVEALING A SECOND SLIDING GLASS DOOR, AND BEHIND IT, STANDING ON THE GROUND IS-

DEV (well-groomed, navy weighted VR suit, a nervous urgency underlines his friendly voice.)

NOTE: The frame stays tight, limiting our scope to Lynn's pod-

DEV (V.O.)
Hello, Lynn. My name's Dev and I'm a guide here. I'm going to de- pressurize your pod so I can enter. As the gravitational force stabilizes, you'll lower to the ground- I'll try to give you a smooth landing. Ready?

Slowly Lynn (rigid) descends to the ground...

DEV
Nice and easy, 3...2... touchdown.

The instant Lynn's feet touch- she COLLAPSES to the floor and starts HYPERVENTILATING. Dev quickly enters and attaches oxygen mask to her face, then a scanner to read her vitals-

DEV (CONT'D)
Your lungs are adjusting to the decreased oxygen levels but you'll feel better in a few minutes. Take a few deep breaths for me-

Like a CAGED ANIMAL, Lynn's eyes dart wildly to- the MASK on her FACE- the WEIGHT of her BODY- the TOUCH of HUMAN hands-

DEV (CONT'D)
It's ok, Lynn. You're doing great.

CU: Lynn's terrified eyes, looking up at him-

INT. HALLWAY - VTI HEADQUARTERS- LATER

Dev quickly pushes Lynn (covered in blankets) in a wheelchair down a WHITE BARREN HALLWAY. A BRIGHT LIGHT shines toward them, from behind stainless steel double doors.

Lynn squints, shrinking back from the light ahead, as Dev hurries forward, pushing anxiously toward it...

EXT. SMALL LOADING DOCK - VTI HEADQUARTERS - CONTINUOUS

Now Dev's running, pushing Lynn toward a waiting BLACK SEDAN, the only car in sight. As they reach it-

GRAY JOHNSON (brilliant, ruffled-handsome, his mind is always on numerous things at once) steps out, opens the back door as-

DEV
She's coherent but has extreme hypertension, low respiration, very high risk of shock. She's gonna need some sort of lung support as soon as you get there.

GRAY
On 3...?

They lift Lynn into the back seat. Pallid and frozen with shock, she tries to object or resist, but can only manage-

LYNN

No, what's happening? Where am I?

DEV

And if she speaks while we go through, they'll pick up a signal-

Off this, amidst the urgency- Gray pauses a beat to really look at Lynn- he's totally fucking awe-stricken-

GRAY

You're safe now, Lynn-

-Just as he takes the MASK from Dev- PUSHES IT OVER HER MOUTH and- she SLUMPS back, dazed with the HIGH...

INT. EVANS' OFFICE - VTI HEADQUARTERS - SAME

This office is hidden somewhere in the belly of the building and this guy is working alone, off the radar.

At his desk, JIM EVANS (40s, VTI Special Security, rigid) studies HOLOGRAM SCREENS, when- his expression changes- like it takes a moment to believe what he's seeing-

REVEAL ON SCREEN: AN EMPTY POD...

Leaning into the screen, he refreshes the feed - EMPTY. He tries REWINDING the POD FOOTAGE- but there's an ERROR.

Confusion rising to worry, he picks up his phone-

EVANS

Need location for Citizen 1001- and check pod cameras and entry history-

INT. SURVEILLANCE DEPT. - VTI HEADQUARTERS - SAME TIME

The SURVEILLANCE CHIEF (50s, staunch) makes his way through the ROWS OF SURVEILLANCE OFFICERS, tracking CITIZENS.

SURVEILLANCE CHIEF

Give me a minute-

As he heads to his office, we hear snippets of directives-

SURVEILLANCE OFFICERS

...illegal web activity... Citizen Score dropped below 500, invoking travel restriction... State officer requested- suspicion of perverse sexual activity...

He walks into his OFFICE- runs the search, relaying what he sees in real time, on his SCREENS-

SURVEILLANCE CHIEF
(casual) ...Looks like a system
glitch caused her to come offline.
Seems protocol was followed by the
guide who brought her to- wait...

INT. EVANS' OFFICE - VTI HEADQUARTERS - SAME TIME

PANIC overcomes Evans as he listens-

SURVEILLANCE CHIEF (O.S.)
...there's a series of disruptions
on the Northwest feeds-

EVANS
-Lockdown the campus, code red
search now!

INT. HALLWAY - VTI HEADQUARTERS - CONTINUOUS

Evans, SPRINTING down the hall-

INT. BLACK SEDAN - MOVING - LATER

Gray drives and Dev rides in the passenger seat. They exhale, as they pull away from the VTI EXIT CHECK POINT, onto-

The STREETS of a GHOST TOWN MANHATTAN- familiar and other-worldly, with 1/3 of the people and lights. Like a country emerging from war, parts of the city look frozen in time 20 years ago- while others are modern.

Dazed, Lynn gazes through the back window, at:

- An ELECTRONIC BILLBOARD- listing STATE OFFENDERS- PHOTOS AND NAMES of ALFRED ALBANI and JAMES SMITH, with emails, phone numbers, addresses, and Citizen Scores.
- Streets of boarded-up buildings and abandoned homes.
- In a PARK- a heavy presence of STATE POLICE, patrolling...

Gray pulls up to a STREET CORNER, as Dev pulls on a hoodie and beanie, then checks a SMALL BLACK DEVICE on the floor-

DEV
You got 5 minutes left offline-

GRAY

Thank you.

As Dev jumps out, Gray pulls back onto the street...

INT. HALLWAY - VTI HEADQUARTERS - MINUTES LATER

Evans marches down the hall with PHYLLIS (60s, VTI Special OPS, ageless, kempt. Ruthlessly self-restrained, she can inspire fear with a flick of the eyebrows or annoyed smile.)

PHYLLIS

How did this happen?

EVANS

We're unsure how she came offline.

PHYLLIS

Your entire position centers around knowing her location at all times.

EVANS

(afraid) ...Yes. I realize.

PHYLLIS

No one else is aware of her identity?

EVANS

Correct.

INT. SURVEILLANCE CHIEF'S OFFICE - VTI HEADQUARTERS - LATER

The Chief gives the updates. Evans' posture is shrinking under the shadow of Phyllis's growing rage beside him...

SURVEILLANCE CHIEF

...a car that left campus 18 minutes ago with a badge we can't track, facial recognition scans that don't exist, and no thermal signatures for the 3 passengers.

Phyllis stares, a fissure forming in her composure, realizing-

PHYLLIS

So it wasn't a system failure.
Someone broke her out...

SURVEILLANCE CHIEF

We can't be positive but yes- and it appears whoever it was is familiar enough with our defense protocols to maneuver around them.

PHYLLIS

Stop telling me all the things they did that you can't understand!
(...) So we run forced re-entry.
How long will it take?

EVANS

About 5 minutes to activate symptoms, 10 to full cardiac arrest.

PHYLLIS

Fine.

Off Phyllis: overtaken, realizing there's an enemy fighting her for Lynn...

INT. LIVING ROOM - BASEMENT APARTMENT - LATER

A beautiful apartment, with a collision of time periods. In the CENTER is: a HUGE ALL-GLASS GREENHOUSE- the layers of PLANTS and VINES on the walls block our view in.

Lynn's asleep on a leather couch. Groggy, she starts to wake, confused: *something happened...*

As she blinks her eyes open, she STARTLES into PANIC- and she's already up, backing away-

LYNN

Where am I?

Gray jumps up, steps away: hands up, trying to steady her-

GRAY

Whoa, Lynn, it's ok. My name is Gray. It's ok- I brought you here to keep you safe.

RUTH (O.S.)

Try to move slowly- you're still very drugged.

Lynn turns to see- RUTH (50s/60s, grey hair, kind and fierce, piercing eyes that look right through you.) Ruth smiles, both amazed and unsurprised this moment has come.

RUTH (CONT'D)
I'm Ruth. I need to check your
pulse-

As Ruth steps forward and reaches for Lynn, she jumps back-

LYNN
Don't touch me! Tell me where I am-

But Ruth is un-phased, continues sure-footed on the path...

RUTH
You were in a life pod at Virtual
Truth Industries. Now you're out,
in the real world.

Lynn looks like she saw ghosts. She reaches for the BLUE
BUTTON on her arm- but there's nothing there- only a line of
TINY CUTTING SCARS on her forearm and now, her voice cracks-

LYNN
None of my life is real...?

RUTH
There's a lot to explain but right
now, I need you to listen to me.
Your body has been infiltrated and
there are hundreds of AI tracking
devices in your body, sending VTI
information and making it
impossible for you to survive here.
We need to remove them before it's
too late.

Lynn steadies herself on the couch, suddenly dizzy, fighting
off the increasing nausea and her throbbing head-

LYNN
What...? That can't be...

Gray studies Lynn, trying to think of a way to assure her-

GRAY
When you came offline- you knew to
reach in your eye because of the
dream, right?

Lynn stares, threatened: how could he know that...?

GRAY (CONT'D)
Your grandmother planted that dream
in your mind, in case you ever
needed help.
(MORE)

GRAY (CONT'D)

We've been running glitches every month to break you out.

RUTH

(firm) I need you to trust me, Lynn-

Suddenly Lynn's body goes SLACK, TREMBLING in a SEIZURE, violently PALE- her JAW, TIGHTENING. As she starts to collapse- Gray catches her and they lead her to...

INT. GREENHOUSE - BASEMENT APARTMENT - LATER

A magical, other-worldly space, with LIVING GREEN WALLS of PLANTS, VINES, MOSSES, and BLOOMS.

In the center: 6 DISC-LIKE LAMPS hang over what looks like an ELABORATE WHITE TANNING BED- bathed in warm light.

Lynn (bra/underwear) lies on the table, convulsing, with panicked eyes, unable to speak. Gray (gloves/glasses) URGENTLY whisks around the room, preparing everything, as

Ruth (gloves/glasses) places a CONSTELLATION OF NEEDLES around Lynn's body: toes, shins, abdomen, eyelids, upper lip-

RUTH

...acupuncture needles to prepare your nervous system. You won't feel much yet because your nerves are dormant- but as your blood wakes up, you'll feel a slight electric movement under the skin. (off Lynn) Don't worry- I'm going to take care of you. All set here-

GRAY

Starting UV now...

Gray presses a button- the lamps GLOW RED-

RUTH

When I place this last needle- your immune system will trigger the release. Take a deep breath...

Ruth places the needle in Lynn's sternum- Lynn GASPS- and now- TINY QUAKING BUMPS form all over Lynn's body, and then-

HUNDREDS of TINY METAL TICK-LIKE CREATURES CRAWL OUT from underneath Lynn's skin- skittering around, like lost ants...

Lynn MOANS in agony as her jaw tightens, body jerks and trembles, like she's fighting against something we can't see.

RUTH (CONT'D)
 (watching a screen) Temperature and
 heart rate stable- Gray, go-

Gray pulls the RED LAMP down over Lynn's body- the RED LIGHT FLASHES and- all the CREATURES STOP, dead.

RUTH (CONT'D)
 Raising for posterior-

Ruth presses a button and now LYNN'S BODY LIFTS UP, floating parallel to the table, as- Gray slides a long board under her-

GRAY
 Activating magnet-

MORE TICKS dart down from her body, sticking to the board-

RUTH
 Clear to lower-

Gray removes the board and lowers Lynn to the table, her body finally beginning to calm... her cries, quieting...

RUTH (CONT'D)
 Begin wash-

In what looks like a sacred act- they pour buckets of saltwater over her, washing her body clean. And then, finally-

RUTH (CONT'D)
 One last dry sweep-

The RED LIGHT FLASHES- Lynn GASPS- her body finally stops fighting, everything starts to calm.

After a beat, the rise and fall of her chest starts to slow, as the tiny needles tremble in the light.

Off Ruth: as she subtly exhales, with relief...

LATER

Ruth sits in a chair next to Lynn, who's in and out of sleep.

Lynn stirs, opens her eyes. Too weak to speak, Lynn musters the strength to lift Ruth's hand to her chest, and hold it there. No words. Just Lynn, looking at Ruth- *thank you...*

INT. CHIEF SURVEILLANCE OFFICE - VTI HEADQUARTERS - LATER

Irate, Phyllis stands, skewering Evans and the Chief, as they all stare in disbelief at one screen that's gone blank.

PHYLLIS

That's not possible. How could she come offline?

SURVEILLANCE CHIEF

We're not sure. The reports have just stopped loading.

PHYLLIS

But the reports continue running until 48 hours after vital failure!

EVANS

But it doesn't appear there's vital failure- the reports just... stop.

PHYLLIS

I can't express the level of the futility of information you're giving me. (...) We can't risk the memory thread being activated. Find and kill. I want her body in my office tomorrow morning. Black op- no backup, no reports, zero static.

EVANS

Ok.

PHYLLIS

Tell me you understand this has just become your life's work. And you cannot fail.

EVANS

(afraid) I understand.

INT. GRAY'S OFFICE - BASEMENT APARTMENT - LATER

This room is sleek, minimal, and high-tech- everything designed to be packed up and taken on the go.

A BLUE COUCH and 2 chairs surround a coffee table and a GROUP of HOLOGRAM SCREENS is connected to Gray's laptop. Ruth and Gray drink coffee, sitting across from Lynn, looking ill.

LYNN

...I need my medication.

RUTH

Lynn, your medication doesn't exist. Neither does the virus.

LYNN

Of course it exists- almost 90% of women have it. It acts like an autoimmune disease, causes swelling of the brain, memory loss-

RUTH

-depression, disassociation. I know- the symptoms are very real. But they're not from a virus- they're from what they did to you inside.

LYNN

What happened to me...?

RUTH

VTI started 16 years ago. The people who'd been in power knew they were about to lose it- unless they did something drastic.

GRAY

The plan was basically- force the country back in time. Create a giant VR holding cell, manipulate people to get them in, promise the new American dream- then erase who they are and re-program them into who you want them to be.

LYNN

But how? What do you mean "re-program?"

RUTH

Memory. If you erase memory, you erase identity. Beliefs, experiences, desires- everything that creates individual power. Memories are wiped within 6 days. Then VTI re-programs who they want to have power and who they don't.

GRAY

And the elite that VTI wants in power are also given memory wipe ability, so- if they commit a crime against someone- they can erase the victim's memory. So they basically do whatever the fuck they want- there's no law for them.

RUTH

The programming is re-inforced by
"medication"- though you were
obviously an exception to this.

LYNN

What do you mean?

RUTH

You were never supposed to become a
surgeon- they tried to stop you but
the drugs never worked on you. We
still don't really understand it.

GRAY

Right now, 70% of the country is
inside- hundreds more are brought
in every hour. He's been in office
16 years and if he wins a 3rd term,
the damage will be irreversible-
it'll be almost impossible to
survive out here. If we don't get
them out now, life as we knew it-
will disappear.

Lynn pauses, overwhelmed from all the information, swimming
from disgust to terror to rage...

LYNN

It's obviously totally inhumane
what they're doing but- what about
the people that want to be in
there? I mean I must've had a-
reason I chose to go in-

RUTH

-No, you didn't choose Lynn. They
took you in.

LYNN

Why...?

RUTH

I know you can't remember but I've
known you since you were a girl.
Your Nana- Ann- was my best friend.
On the night she died, she was
hours away from becoming the first
female President.

Off Ruth's look, Gray pulls up footage-

ON SCREEN: Compiled CELL PHONE CLIPS OF THE CRASH- a BLACK
SEDAN moving across the Manhattan Bridge-

RUTH (CONT'D)

It was election night, she had a huge lead, it was basically over. We were on the way to the party for the announcement, her car veered off the bridge, and that was it...

Lynn watches, increasingly disturbed as-

ON SCREEN: the SEDAN suddenly VEERS, CRASHES through the RAILING- and plunges into the river.

GRAY

They said she died on impact, there was a huge swing of votes, and he won.

Now Gray plays another CLIP from a different angle- pauses it-

Lynn stares, a haunting realization moving over her-

ON SCREEN: TEEN LYNN. Riding in the back with Ann.

Lynn opens her mouth but no words come out.

RUTH

They said you were the only survivor. They took you in as property of the state, and then used your memory to re-program your mind- and the minds of everyone else inside VTI.

As Lynn moves gradually from disbelief to acceptance of this haunting realization...

LYNN

How could I not remember? How could everything inside me just be- erased? I felt so- fucking depressed and- lost but I didn't know why. They told me I was sick-

RUTH

There's nothing wrong with you, Lynn, and there never was.

LYNN

Why did they do this to me?

ON SCREEN: 3-D HOLOGRAM OF THE BRAIN, with LIT UP GOLD MEMORY THREADS that look like a cross between a DNA CHAIN and a FILM STRIP- a chain of lit-up rectangular frames that twist and branch off in different directions.

GRAY

VTI's goal was to reprogram everyone with the same memory from the same point in time. So they needed a traumatic memory millions of people shared- and Ann's crash fit the bill.

ON SCREEN: a MISSHAPEN, STAR-LIKE FRAME with a DARK CENTER-

GRAY (CONT'D)

These star-shaped frames are traumatic memories- they're like doors into the brain's programming. They took your memory, reprogrammed it-

ON SCREEN: the STAR-LIKE FRAME is removed from the bright memory thread... and when the frame is re-inserted- the RIGHT THREAD GOES DARK and- a NEW THREAD LIGHTS UP and BRANCHES OUT TO THE LEFT.

GRAY (CONT'D)

...then replaced everyone else's memory with this one. Changed history and the future all at once.

ON SCREEN: MILLIONS of THREADS, WITH IDENTICAL STAR-LIKE FRAMES and the same T branching out...

Lynn stares, stunned and haunted by the gravity of it.

RUTH

We believe if we can recover your original memory, we can use it to reset their programming and get them out.

Lynn pauses, overwhelmed by the horror and the burden...

LYNN

...I don't know. Why should we get to make that decision for them? Their lives are *inside there*- do you understand...? Ohmygod, Duke. I need to talk to my brother-

Lynn watches Gray and Ruth exchange a heavy look, and then-

GRAY

Lynn, Duke and his family are AI citizens, designed based on your specific desires and needs... I'm sorry.

Lynn's body hollows, realizing she has nothing, not even memory- and fights off accepting it-

LYNN

NO! He's not real...? I don't believe you. He's my best friend... he's the only person that loves me-

RUTH

That's not true. Your Nana loved you very-

LYNN

-BUT I DON'T KNOW HER! She's not real to me! None of this is!

Chest heaving with pain and shock, Lynn stands up.

LYNN (CONT'D)

I know you don't understand this but- everything I know and love is still inside there... real or not. I need some time.

Ruth and Gray stare as Lynn walks out...

EXT. VARIOUS STREETS - NEW YORK CITY - NIGHT

PATROL AGENTS walk through the streets, searching. As they move door to door of buildings and apartments- they hold up SCANNING DEVICES- taking readings of inside.

It's an official manhunt but they're keeping it under the radar, blending in with State Police.

PATROL AGENT 1 holds up his device- it SCANS- BEEPS and reads- NO MATCH. As PATROL AGENT 2 passes by, they chat-

PATROL AGENT 1
Whose tracker is this anyway?

PATROL AGENT 2
They didn't give an identity- just the match.

PATROL AGENT 1
Oh. You know what they did?

PATROL AGENT 2
Nope. No file either.

They keep moving to the next house and as they do, we PULL BACK to see other streets and boroughs of the city, where a COUPLE HUNDRED Patrol Agents walk the streets...

INT. LIVING ROOM - PHYLLIS'S HOUSE - SAME TIME

CU: footage of the search, happening in real time...

Pull back to reveal: Phyllis (long silk pajamas) standing in front of a GIANT HOLOGRAM TV, watching obsessively. It's an acute picture of her aloneness.

We can see the growing threat is keeping her up at night, as she talks to EVANS on FACETIME, split-screen with the search-

PHYLLIS

It's been 36 hours- we have surveillance on every street and house in the city.

EVANS

-As I said- they're either outside our tracking radius or somehow blocking our signal-

PHYLLIS

-Which means what?

EVANS

Which means... we have to wait until they make a mistake.

PHYLLIS

We don't have the privilege of time. This could be the end. (threatening) Not just for me. Prepare the terrorist narrative- and increase roundups to 10,000.

Pushed up against a wall, Evans stares back- he has to say it-

EVANS

We can only process 3,000 a day-

PHYLLIS

-Then put them in the holding facility.

EVANS

Ma'am- the UN is watching our holding population closely.

(MORE)

EVANS (CONT'D)
That will undoubtedly provoke
interference, potentially several
international conflicts. It's-

PHYLLIS
-I don't care what it provokes! My
authority is from the President-
now get them in. Start with Class D
offenders and low social scores.

Evans STOPS, stares at his tablet, something catching his eye-

EVANS
Wait...

He types a command, ZOOMS IN- and stares in disbelief.

ON SCREEN: A single BLINKING DOT.

EVANS (CONT'D)
There's 1 tracker still live.

PHYLLIS
Capacity to activate?

EVANS
...Yes, I believe so.

Phyllis pauses, considering what this means...

PHYLLIS
Close the line so only you and I
have access.

EVANS
Are you sure? We should-

PHYLLIS
-Yes. Do it.

INT. MASTER BEDROOM - PHYLLIS'S HOUSE - CONTINUOUS

Phyllis hangs up her robe, climbs into the neatly made bed,
turns off the light- and turns on the TV.

We stay on HER FACE, as she watches. Fear burns her throat.
Any less restraint and she'd SCREAM- but it's all trapped
inside, only visible in her EYES.

INT. LYNN'S BEDROOM - ANN'S HOUSE - EVENING - **ANOTHER TIME**

A distraught Teen Lynn (hoodie, cut-offs, messy bun) sits in bed, DESPERATE to hide and to be seen. Ann looks at her with deeply loving eyes.

ANN

Thank god you're different than them! Otherwise you wouldn't be you. What are you so afraid of, Lynny?

Look looks back at her, the answer burning in her throat.

ANN (CONT'D)

I know you feel broken and scared- but I wish you could trust that you don't have to run from yourself. You're not perfect but you are perfectly yourself. Everything inside you belongs. I love you, in this moment and always, exactly as you are. Lynn, look at me-

Tears in her eyes, Lynn can't look at her...

INT. BATHROOM - BASEMENT APARTMENT - EVENING

Lynn turns on the bath- stares, then runs her hand under it-

FLASH - VIOLENT RUSHING WATER, from an unclear source

Lynn squints her eyes, shaking it off.

LATER

Lynn lies in the bath, staring at her body, under water.

FLASH - Teen Lynn on the bathroom floor, distressed-

After a beat- Lynn pours herself over her knees, folding inward, holding onto herself.

INT. GREENHOUSE - BASEMENT APARTMENT - NIGHT

Under the lights, Lynn wakes, groggy- to see MARY (50s, PhD, warm and an easy-going, alluring confidence) who's sitting next to her, smiling.

MARY

Lynn- it's so good to see you. I'm Mary.

(MORE)

MARY (CONT'D)

I was your Nana's therapist for 10 years- friends after that. I'm here to help, with whatever you need.

LYNN

Ok... thank you...

MARY

Sorry I didn't come sooner- we thought it's best I only come at night, to minimize surveillance. But during the procedure Ruth placed a radio in your ear so you can reach me any time. Just always signal first before you speak and I'll run a scan to make sure the line is secure. Can you feel the button?

LYNN

(feeling in her ear) No...

MARY

Oh, I heard you- hold on, let's see
(touches ear) Test, Lynn-

LYNN

Oh- ya, I guess it worked.

Mary takes a breath, looking at Lynn with loving eyes.

MARY

I'm so glad you're ok. I can't imagine how jarring it's been to be pulled out of your life like this. I lost my brother when I was 21- until then we were inseparable... like you and Duke. When he died, it felt like the world stopped. So I can't imagine what it must be like to- choose that.

The empathetic words spark Lynn into a spiral, wanting to convince herself when she says-

LYNN

-But he's not dying... because he isn't real. And that's not my choice.

MARY

No, of course not. I'm saying I know your love was real. And I can imagine what a huge loss this is-

Off Lynn: torn open, staring up into Mary's kind face...

INT. LIVING ROOM - BASEMENT APARTMENT - MORNING

Ruth and Lynn watch the end of one of Ann's speeches.

ON SCREEN: Ann on the CAMPAIGN STAGE. The crowd is ECLECTIC and DIVERSE but the same hope marks their eyes and tear-stained cheeks.

ANN

...the dream was always about hope.
And I will protect your right to be
who you are individually so that we
can become who we are meant to be
together, as a country.

The Crowd ERUPTS. Transfixed, Lynn turns to Ruth-

LYNN

...She's amazing.

RUTH

Yes.

Lynn looks off, as if staring off the edge of a cliff...

LYNN

I wish I could remember her. Or
anything. It feels like I'm
choosing to let go of everything
for a promise of nothing. The truth
is I don't know how long I can stay
out here, without Duke...

RUTH

Well the truth is you can go back
in anytime, if that's what you
choose. It's up to you.

If what Lynn said was partly a test, then Ruth passed.

LYNN

How am I supposed to do this when I
don't even know who I am...?

RUTH

You will soon. I promise.

EXT./INT. UNDERGROUND TUNNEL SYSTEM - NEW YORK - DAY

Gray unlocks a metal door, leads Lynn and Ruth into a system of dimly lit tunnels, eerily abandoned but repurposed.

RUTH (V.O.)

...VTI erases memories stored in the brain but physical trauma is unique- it stores a second copy in the body-

INT. TANK WAREHOUSE - NEW YORK - DAY

A barren, windowless warehouse, with 30-foot high ceilings, cement floors, and at the center: a TOWERING GLASS TANK (25 ft. high X 10 ft. diameter) full of MISTY GREY WATER.

RUTH (V.O.)

...the tank is designed to mimic the car plunging into the river...

A BLACK METAL LADDER runs up the back to a PLATFORM that sits 10 feet over the water.

RUTH (V.O.)

...so when you fall into the water, it triggers the memories in the body to wake up.

Lynn (thin white rubber wetsuit) stands next to a BLACK LAB TABLE covered with strange tools. Ruth sticks ELECTRODES all over Lynn's body as Gray fits a tight white rubber ELECTRODE CAP onto her head.

RUTH

...As we run the shocks, the electrodes show the path the electricity takes through your body, while also activating memories. Over time, we narrow the search field until we can target the specific memory thread...

Gray shows Lynn a LARGE BULKY DEVICE (cross between a video camera and medical equipment) on a metal table.

GRAY (V.O.)

This records the activated memories as video. Anything you see in there, we can watch out here...

PLATFORM - Ruth and Lynn climb the ladder to the METAL PLATFORM, just large enough for an ELABORATE CONTROL PANNEL and the GRATE launching pad.

LYNN
Will it hurt...?

RUTH
Physically, not bad- headaches, nausea, dizziness. But emotionally as the memories surface- at times you may get "stuck" inside them. But don't worry- we start with only 45 seconds and pull you out. Here- this'll help you relax-

Off Lynn: wincing, as Ruth reaches into her mouth and holds her cheek, as she injects a syringe into her back gum.

LATER

Trembling, Lynn stands on the GRATE PLATFORM over the tank and stares down into the grey water. Ruth stands behind her, hand on the lever. Gray is below, recording the footage.

RUTH (CONT'D)
Here we go, Lynn. 3...2...1-

Ruth pulls the LEVER- the grate OPENS- and Lynn FALLS through the air into the tank.

TANK - Once Lynn's submerged, Ruth presses a button- a CIRCULAR GRATE slides across the top of the tank, effectively TRAPPING Lynn under water-

UNDER WATER - Lynn treads water, nervously waiting...

PLATFORM - Ruth studies the control panel: Lynn's vitals, shock voltage, under-water camera visual and memory thread...

RUTH (CONT'D)
Tank locked, vitals steady,
starting shock-

Through these sequences- UNDER WATER we see Lynn's body shake under the force of the SHOCKS, while her mind is overtaken by FLASHES of MEMORIES, starting to emerge...

UNDER WATER - a LIGHTNING STREAK snakes across Lynn's body, LIGHTING UP the grey liquid. Lynn's body TWISTS and JERKS under the force, as she sees-

FLASH - A strange orange light shoots through darkness, like an image fighting to break through

GROUND - Gray studies the orange light, ON SCREEN-

UNDER WATER - SHOCK- Lynn's face strains, her head jerks back, as if under a blunt force, as she sees-

FLASH - Blurry cylindric lights SHAKE, STRANGE VOICES ECHO

FLASH - a BLURRY FACE, hidden behind WATER

RUTH (O.S.) (CONT'D)
Bringing her up!

TANK - A CIRCULAR GRATE SHOOTS UP from the tank floor, raising Lynn to the platform. Lynn GASPS for breath, COUGHING UP BLACK LIQUID. Ruth leans in front of her, guiding her back-

RUTH (CONT'D)
Lynn- you're ok. You're right here.
Look at me- you're ok now.

Off Lynn: soaking wet, her mouth covered in black liquid, panting, staring up in terror.

INT. GREENHOUSE - BASEMENT APARTMENT - LATER

Lynn lies on the table, as Ruth fits a SLEEK WHITE PROGRAMMING CROWN onto Lynn's head- the front curves around her right eye and mouth, like a futuristic half-mask of armor and 2 prongs reach from her forehead to the back of her skull-

GRAY
The second part is a procedure I developed to add enhancements to your brain's programming.

RUTH
Your memory is potentially one of the most dangerous weapons in the world- you need to be able to protect it. In there and out here-

GRAY
Ok logging you in-

INT. VIRTUAL JAPANESE GARDEN - LATER

Following a MASTER TEACHER, Lynn begins learning the basics of JODO- punch, kick, block, roll, repeat.

GRAY (V.O.)

The enhancements promote high-level mimicry, allowing you to learn at an extremely accelerated rate.

INT. TRAINING STUDIO - BASEMENT APARTMENT - LATER

A small empty room with 3 walls of floor-to-ceiling MIRRORS and the 4th, a HUGE SCREEN, where the MASTER TEACHER leads.

Lynn holds a jodo staff, trying to repeat what she did in VR. She moves rigidly, struggling to embody the movements.

GRAY (V.O.)

As you train in the virtual programs, your mind-body connection will increase. Eventually anything you can do in there, you'll be able to do out here.

Off Lynn: frustrated with how difficult it is...

INT. GREENHOUSE - BASEMENT APARTMENT - LATE NIGHT

Exhausted, Lynn lies on the glowing table, talking to Mary, who sips a glass of wine.

MARY

So how's it been?

LYNN

The training?

MARY

All of it! You know- everything since you woke up in a glass pod, moved in with strangers, and were told nothing you knew was real?

Lynn smiles, finding Mary's directness somewhat refreshing-

LYNN

It's been hard. And confusing. I'm still numb to so much.

MARY

Of course. As a doctor, I can't imagine even just my work being taken from me, let alone everything. Did you enjoy your work?

LYNN

...Ya. It was where I felt purpose. But it feels strange to say that now, since there were 2 parts of life I enjoyed- and neither was real.

Mary watches Lynn as she looks away, uncomfortable.

MARY

You know- I hope you don't judge yourself for your life inside. There's no use beating yourself about it- you did your best. And it was still your life. And I'd say it was a pretty good life, at that.

LYNN

Thanks. Ya. I guess sometimes all of this still feels- impossible.

MARY

I understand that- but deep down you must believe, or you wouldn't have chosen to come, right?

LYNN

What do you mean, "chose?" (off Mary's look) I woke up here. Gray brought me.

MARY

Oh... I thought you came to them.

Lynn watches Mary, clearly thrown by this, which scares Lynn-

LYNN

No. I decided to stay after they told me what's happening and that I'm not safe out there... (off Mary) What...?

Mary pauses, considers her words carefully. She glances at the door and then lowers her voice.

MARY

You've been through so much- I just never want you to feel trapped. I love Ruth and trust her with my life but... it's up to you how far you want to go. I'll stand by you no matter what. Ok?

LYNN
Ok... thanks.

Off Lynn: wondering if she feels trapped...

ENTER MONTAGE: Lynn trains to pull the memory and defend it

TANK - Lynn PLUNGING into the water, again and again- her entry into the tank, becoming more refined, over time...

UNDER WATER - Lynn treads water patiently, waiting...

FLASH - Teen Lynn PANICS, searching through RUSHING WATER

FLASH - ECHO OF ANN'S VOICE - "What are you afraid of...?"

FLASH - DARK SHADOWS - a brut force hits Teen Lynn's face-

VIRTUAL GARDEN- Lynn's JODO is improving- her movements becoming sharp and the staff, an extension of herself.

BACK STUDIO- Lynn follows her Teacher on SCREEN, imitating the moves. She's improving every day, becoming more fluid.

FLASH - Teen Lynn and Ann sit on the porch in the sun, happy

FLASH - Foreheads almost touching, Teen Lynn and Ann LAUGHING so hard they're nearly crying...

PLATFORM - Ruth increases the voltage for the shock...

UNDER WATER - Lynn SHOOTS BACK against the tank- her right eye wincing shut, her face pulling back, her mouth straining-

FLASH - ROUGH HANDS on her face / A GENTLE HAND on her face-

FLASH - Teen Lynn takes Ann's hand, knowing it's all changing-

TEEN LYNN ECHO (V.O.)
Promise we'll still always be us?

ANN ECHO (V.O.)
Always, always...

VIRTUAL GARDEN- as Lynn expands to multiple disciplines, the FIGHT LESSONS WEAVE TOGETHER, as the days pass...

On a BRIDGE, she attacks deftly with the jo staff, spins into a- TEMPLE, jumps and lands a TAI KWON DO kick onto a- ROOFTOP, SPARRING with her TEACHER- lands a hard punch.

BACK STUDIO - Lynn imitates the same moves here, following the Teacher on screen, matching almost every move.

PLATFORM - Lynn lies on the platform between dives, exhausted and weaker than we've seen her. She's unable to focus on Ruth-

RUTH (ECHO)
Lynn, you ok? We can stop-

LYNN (ECHO)
No... go again...

FLASH - RUSHING WATER / a blurry FACE / sunlight in trees

FLASH - SUNLIGHT on a hand, reaching out a window- Ann smiles-

FLASH - Teen Lynn makes SMALL CUTS into her ARM, looks up as- Ann walks in, startles, quickly grabs a cloth-

FLASH - A CLAUSTROPHOBIC FRENZY- wet clothes, fighting, SCREAMING, rough hands on Teen Lynn's face

FLASH - SHAKING LIGHTS, Lynn STRAINS TO MOVE her arms and legs as she looks up into BLURRY FACES.... and just as the faces start to come into focus-

FLASH - A MYSTERIOUS GIRL (16, beautiful, precocious- for now- we can't see her face clearly)

PLATFORM - Lynn GASPS for breath, wild with ANGER from an old, deep place, still CAUGHT IN MEMORY-

LYNN (CONT'D)
Who is that?! What's happening? I was about to find something real- I couldn't move, or talk, and there are people over me and- why did she ruin it?! I was almost there-

RUTH
It's ok, Lynn- it's all important.

LYNN
No, she's not important! I need to see who's in that room. I have to- stop them!

RUTH
It's ok. You're not in danger anymore- you're right here. Look at me, Lynn-

Finally Lynn is able to focus on Ruth, and her eyes adjust, as if just now re-entering the room, from the memory...

INT. GREENHOUSE - BASEMENT APARTMENT - LATER

The room is dark besides the glow from a HOLOGRAM SCREEN, FLOATING over Lynn. She looks disturbed as she watches:

ON SCREEN:

VTI TREATMENT ROOM - eerily cold and sterile, like a futuristic asylum. ROWS OF VTI CITIZENS (80 WOMEN, 20 MEN) are STRAPPED DOWN to beds, with MEMORY CUFFS on their heads, as they undergo the memory wipe process.

Above each person is a HOLOGRAM SCREEN, playing the memories currently being erased; rapes, assaults, affairs, blackmail-

5 MEMORY TECHS (white gowns) roam the room, overseeing things, reading info on screens that are wired to the cuffs.

Lynn stares in horror at:

ON SCREEN: a YOUNG WOMAN (19, dazed, terrified eyes) trembling, unable to move or speak. The screen above her plays the MEMORY of her RAPE being erased (she lies unconscious on a bed as a MAN walks toward her...)

A LIVE REPORT below informs: "Memory Wipe 25% complete..."

Ruth comes in- and off Lynn's expression, looks at the screen-

LYNN

She can't even move. She has to lie there and wait to wake up. And then- she'll feel dead inside, she'll hate her life... but she'll have no idea why. None of them will.

And it's hard for Lynn to even utter this, but she has to-

LYNN (CONT'D)

What if I can't do this?

RUTH

You can.

LYNN

But they need help now! Their lives are being taken right now! Every day, they're just- erasing us. If someone doesn't do something, we'll disappear forever-

RUTH

You're doing something.

LYNN

But I'm not- it's taking too long!
I don't understand what I'm seeing,
I don't know if it's working.

RUTH

It takes time, Lynn- you have to
trust the process-

LYNN

I woke up in a pod 6 days ago! Do
you think it's easy for me to just
instantly trust you with my entire
life?

Ruth smiles, almost amused Lynn could ask that-

RUTH

Of course not! I don't think any of
it's easy- I think it's fucking
absurd. All of it! What happened to
you then, what we're asking of you
now, the state of the world, the
fucking- tank we built!

Lynn softens, surprised she feels so seen and understood.

RUTH (CONT'D)

I imagine it feels like a dream you
can't wake up from. But remember-
they erased your knowledge of who
you are. As you gain that back,
you're going to start to feel your
power- and you'll understand it's
not about you trusting us- it's you
trusting yourself.

This moves Lynn, unlocking the vulnerability underneath-

LYNN

I don't know what's happening in
there. It's getting... darker. I
feel like I'm going to die.

RUTH

I know. But those feelings are from
another time.

Lynn takes a moment to decide if she's going to ask this.

LYNN

Did you know I did that... hurt
myself?

RUTH

...Yes, Ann mentioned it. She said she could see you wrestling something inside yourself- but she was never worried. She said your inner compass was right on and she knew you'd find your way.

LYNN

But I'm so lost now. I guess I was lost then too...

RUTH

(smiling) Oh, no. You had your battles but- you were also precocious and funny and had this spunk- you knew exactly what you wanted, even when you were young.

Lynn's chest aches- if only she could feel that.

LYNN

I'm scared I won't remember who I am. Even though the memories are coming, I can't feel anything yet.

Rock solid, Ruth takes Lynn's hand and holds it in hers, as she leans in and looks Lynn right in the eye.

RUTH

I know you can't see it yet but your truth is coming.

Off Lynn: fighting to believe Ruth is right...

ENTER MONTAGE: as Lynn continues training...

UNDER WATER - Lynn's body SHOOTS BACK from the SHOCK- her right eye wincing shut, pulling back, her mouth straining

RUTH (V.O.)

You can't keep secrets from the body- it knows everything...

FLASH - Sunlight- a DRIVER (40s, arrogant, on edge) turns back, a strange look on his face-

FLASH - Sunlight through trees / Sunlight on a hand...

ANN ECHO (V.O.)

Lynn look at me...

FLASH - Teen Lynn in the back of a car- sunlight filters onto her hand, reaching out the window. She turns to Ann, smiling-

FLASH - Distraught Teen Lynn finally looks up at Ann

FLASH - Teen Lynn and Ann playfully dance in the kitchen

UNDER WATER - Exhausted, Lynn waits for the next SHOCK...

FLASH - ROUGH hands - PANIC in water - SHAKING LIGHTS - a CIRCLE OF BLURRY FACES

FLASH - Mysterious Girl's face, blocked by RUSHING WATER-

UNDER WATER - Lynn (in a weakened daze) stares at Mysterious Girl's face through the water, desperate for an answer...

PLATFORM - Ruth hits the lever- but nothing happens.

GRAY

Bring her up!

RUTH

I'm trying, it's not going!

GRAY

Shit!

Gray rushes up the ladder, as Ruth fights to raise the lever-

TANK - Lynn (dying for breath) struggles against the grate until- her eyes roll back, unconscious, starts SINKING-

PLATFORM - as Gray reaches the platform, Ruth finally forces open the grate and DIVES into the water, after Lynn-

UNDER WATER - Ruth grabs Lynn and pushes off the bottom-

PLATFORM - They reach the surface and Gray pulls Lynn up-

GRAY (CONT'D)

Lynn! Lynn! Can you hear me...?

Gray kneels over Lynn, unresponsive, as Ruth climbs out, heaving for breath, terrified as-

GRAY (CONT'D)

LYNN! Come on, Lynn!

Finally- Lynn COUGHS UP water, blinks opens her eyes.

INT. RUTH'S ROOM - BASEMENT APARTMENT - LATER

Ruth sips wine, too distracted to read the book she's holding. Gray knocks on the open door as he leans in-

GRAY
Tough day, huh?

RUTH
(sarcastic) Oh....? How so?

Gray smiles- but he's agitated and fidgety, not sure what he wants to say but sure he has to say something.

GRAY
Hey, is this still ok? She doesn't look good. She's weak and disoriented and- I was scared today-

RUTH
(an edge) Of course she doesn't look good- she almost drowned. You're scared it won't work?

GRAY
No I'm just- scared for her. I'm scared we won't be fast enough, that we won't get them out- I'm scared because- it's fucking scary! And it's working but not fast enough- and she's already beaten up... she's finally free and now we're putting her through hell-

RUTH
-But she's not free! And she can't be free until she knows her truth. Until we undo what they did to her. ...We're going to get her there.

GRAY
Ok... Ya.

Ruth watches him, caught in his own head. He's not satisfied with that but he knows it's all he's getting. Before he goes-

GRAY (CONT'D)
Hey, you were great today.

The kindness burns Ruth's chest. As Gray leaves, she gets up-

INT. RUTH'S BATHROOM - BASEMENT APARTMENT - CONTINUOUS

Ruth washes her face. As she dries it, her hands tremble and when she finally looks at herself in the mirror, for a moment the armor has been washed off- she was afraid today, too.

INT. DEN - PHYLLIS'S HOUSE - LATE NIGHT

Phyllis stands at her desk, staring at her COMPUTER SCREEN, directing Evans, who's breaking under the stress, losing his patience with her questions.

EVANS

We'll have 10,000 more in tonight.
We're pushing as hard as we can.

PHYLLIS

Then we have push a different way.
She's been out a week and we have-
almost nothing. And today- the
physical strain on her system- we
have no idea what they're doing to
her- they could kill her!

EVANS

I doubt that- but I assume at some
point they're going to hack her in.
When they do, if we kill her inside-
we can pull her location outside.

PHYLLIS

I'll work on getting them in. Make
sure your team is ready.

Phyllis's mind is working, desperate to find a way. She pulls up a PROGRAM on her phone, studying...

EXT. VARIOUS APARTMENTS THROUGHOUT NYC - LATER

VTI SWAT AGENTS silently file out of vans and storm toward residences in straight lines, tracking through the snow...

INT. VARIOUS APARTMENTS THROUGHOUT NYC - CONTINUOUS

A WOMAN stirs, pauses to listen-

VARIOUS AGENTS (O.S.)
Roundup! Doors open! Roundup!

She whips into action- runs to the living room- clears a shelf of RELIGIOUS TEXTS-

- A MAN (robe) wheels a BOOKCASE into the closet- takes down a Protest Poster that reads "FREE VTI"

- A MARRIED COUPLE jumps up, checks on their CHILDREN, locks the room and walks to the door, holding their PASSPORTS-

INT. HALLWAYS - VARIOUS APARTMENTS - NYC - CONTINUOUS

- Armed Agents flood up stairwells, fill out down hallways...

VARIOUS AGENTS

Everyone in the hall! Face front,
citizenship papers ready! You've
been selected by the state for free
and immediate entry into VTI-

- Agents BANG on doors and FORCE their way inside-

- Agents corral PEOPLE out of their homes, down the
stairwells, into the dark-

- FAMILY MEMBERS (distraught) beg the Agents not to take them
away, following them down the hall, pleading-

- A YOUNG FATHER gets brutally struck with a baton, hitting
the floor with a THUD- a WARNING to the others-

- Agents load more people into the over-crowded vans-

INT. ANN'S BEDROOM - ANN'S HOUSE - NIGHT - **DREAM**

Asleep in bed, Lynn suddenly bolts upright- surrounded by 4
MEN, trying to attach wires to her skull. She fights them off-

LYNN

Noooooooooooo!

INT. GREENHOUSE - PENTHOUSE - SAME

Lynn bolts upright from the NIGHTMARE- takes a beat to come
to, just as- Mary (rain coat, hood) rushes in, sopping wet-

MARY

Lynn, it's ok- I'm here.

LYNN

Oh... I had a bad dream.

MARY

(to herself) They don't come check
on you when you scream...? Sorry
I'm late. They're turning up
tracking even more and it didn't
help it's pouring. I'm freezing.

Flustered, Mary tries to get settled- takes off her coat and
puts it aside with her umbrella. Lynn watches, concerned...

LYNN

Are you ok?

MARY

Ya. It's just- getting harder to get here. They're- everywhere, my routes keep getting blocked. Took me 2 hours tonight. But it's ok- do you think you can go back to sleep? I know you need to rest.

LYNN

Are you ok to keep coming? I don't want you to be in danger-

MARY

Oh, the danger is inevitable.

Tense, Mary takes a breath, trying to shake it off and focus-

MARY (CONT'D)

But enough of that- I'm glad I'm here- I heard about today. You ok?

LYNN

Ya... just exhausted. (hopeful) But more memories are starting to come-

MARY

Oh, so you feel good about how it's going? Ok, good- hearing about today scared me. I was worried about you.

LYNN

Worried about what...?

MARY

How- intense this is. And how long it's taking. You're not pulling the memory and you got out today but... you've always struggled with pretty severe depression. I worry about them pushing your mind like this, that it's too much... unless you think you're getting there...?

Lynn's disarmed, scared and ashamed that she's failing...

LYNN

Ya... I don't know...

MARY

I want to talk to Ruth, make sure she thinks you're- on track. Or maybe you should take a break-

LYNN

-No. I can't stop right now. I don't know if- I'll get there. But I have to keep going.

INT. GRAY'S OFFICE - BASEMENT APARTMENT - DAY

Ruth and Lynn put on thin black gloves and VR glasses (smart glasses that enclose the eye, arms affix reach around skull) as Gray loads his computer and logs them in.

GRAY

To help you differentiate real memories from those in VTI, we'll go into your program map, which is VTI's record of your life inside. The idea is- anything you see in here, you can rule out as VTI. Now VTI scans for hackers by scanning entries and exits. My program works in observational mode- you don't interact in the world, so the entry doesn't record. Here, let's start somewhere familiar...

INT. VARIOUS LOCATIONS - VTI WORLD - DAY

Ruth and Lynn land in- A BRIGHTON HOSPITAL SURGERY ROOM where: Lynn (30) and her TEAM (men), perform brain surgery on a BALD MAN (60s). Lynn stares, haunted, watching herself as-

LYNN

(breathless) My first surgery...

- A FAMILY FIRST CRUISE- 60s BIKINI-CLAD WOMEN trounce amidst MACHISMO MEN. Ruth and Lynn stand on the wood deck, and watch-

Lynn (30, 1-piece swimsuit) standing at the railing, watching the HAUNTING PERFECTION of the FLIRTING SINGLES. She presses the blue button, turns away to look at the emerald spray...

LYNN (CONT'D)

I don't know why I said yes to that program...

RUTH

You didn't- they curate "desires"
to support the cultural programming-
take a cruise, get married, and
their poster-child, Kilimanjaro.

- MT. KILIMANJARO- Ruth and Lynn stand on the epic SNOWY VOLCANIC PEAK. Lynn turns toward A FAMILIAR LAUGH to reveal-

Lynn (25) and Duke, laughing, battling to make it to the top first. Duke grabs her foot, pulls her back down into the snow-

Heartbroken, Lynn stares longingly at Duke's bright smile...

LYNN

I can't believe he was never real-

RUTH

Oh, I think the love was real.
Maybe that's all that matters.

Lynn smiles, thankful for feeling seen.

LYNN

God, everyone always came here...

GRAY (O.S.)

Oh their algorithm makes sure of it-

Lynn reaches into the sky- catches a snowflake and watches it disappear on her hand...

LYNN

...they're editing humanity...

- They land back on the PROGRAM MAP Grid-

GRAY (O.S.)

Let's go back to your program map.
The smaller slots are some of your
more uncommon choices the drugs
failed to prevent- attending med
school, not getting married...

Lynn studies the maze of her program... points to a tiny slot-

LYNN

Hey, what's that...?

GRAY (O.S.)

Um, looks like- I'm not sure- lemme
see. Hm, the code here is
strange... wait- there we go-

EXT. CITY STREET - VTI WORLD - DAY

The Women suddenly stand in the middle of a charming Parisian-like side street. Something is noticeably different.

They look around, bewildered, start walking down the street.

RUTH
Where are we, Gray...?

GRAY (O.S.)
I'm not sure... I'm trying to find
your location...

But now- Mysterious Girl turns onto the street ahead of them,
looks back over her shoulder- laughs-

MYSTERIOUS GIRL (ECHO)
Come on!

She smiles brightly, just as she DISAPPEARS behind a corner.
Ruth's confused; Lynn's frozen. They stop- SOMETHING'S OFF.
They both sense it.

LYNN
Was she talking to us? I thought we
can't interact...

RUTH
Ya, this doesn't look right. Let's-

Suddenly- an UNMARKED BLACK VAN SCREECHES around a corner and
barrels toward them down the street-

LYNN
Who is that...?

GRAY (O.S.)
I don't know! What the fuck!

RUTH
Can they see us, Gray?! Are LYNN
they coming at us?! GRAY, LOG US OUT!

GRAY (O.S.)
Shit- I CAN'T! Nothing's working!
You're off the VTI program- you're
in- something else!

RUTH
What do you mean we're not in VTI?!

INT. GRAY'S OFFICE - BASEMENT APARTMENT - SAME

PANICKED- Gray tries code after code- as he watches them standing on the street, the Van approaching...

GRAY

I don't know- it wasn't a real location. Get outta there- NOW!

EXT. STREET - CITY - VTI WORLD - CONTINUOUS

The women SPRINT down the street-

RUTH

Where do we go?!

GRAY (O.S.)

Um- fuck, ok- end of the street- take a left down the side street-

They take a left onto a small walk street- like a NARROW CANYON between colorful apartments-

The Van SCREECHES to a halt- 6 AGENTS (armed, black uniforms) jump out and SPRINT down the side street after them-

GRAY (O.S.) (CONT'D)

Last apartment on your right- red door-

They hurry down the block to the RED DOOR and-

INT. VARIOUS - SPANISH APARTMENT - VTI WORLD - CONTINUOUS

BURST INSIDE- Lynn locks the door behind them. A single beat to catch her breath, thinking-

LYNN

Wait- what happens if they kill us?

GRAY (O.S.)

They'll be able to pull our location. Hurry- go straight back to the kitchen- white bench by the table- should be 2 guns inside....

They run through the LIVING ROOM into a country KITCHEN with a breakfast nook and benches surrounding an old table-

GRAY (O.S.) (CONT'D)

Lynn- small hook by the back door- grab the 2 black keys-

Ruth opens the 2 corner benches- searches through stacks of old flowered linens as Lynn grabs the keys from the hooks-

RUTH
Not seeing anything!

GRAY (O.S.)
Ahhh, fuck, I don't know! I'm still reading them- maybe underneath...?

EXT. SPANISH APARTMENT - VTI WORLD - CONTINUOUS

The TEAM OF AGENTS runs down the narrow street, approaching-

INT. KITCHEN - SPANISH APARTMENT - VTI WORLD - CONTINUOUS

Ruth digs- finds a LOWER COMPARTMENT- opens it and pulls out 2 GUNS- checks to see if they're loaded, hands one to Lynn-

RUTH
Let's go-

GRAY (O.S.)
They're out front- gotta lead you out through the roof- go upstairs to the master bedroom-

They run upstairs, through a LARGE AIRY, BEDROOM- knock over a clothing rack of blouses and dresses, on their way into-

INT. BATHROOM - SPANISH APARTMENT - VTI WORLD - CONTINUOUS

A large, wide-open airy white space with a HUGE, FLOOR-TO-CEILING GLASS WINDOW next to the free-standing tub.

GRAY (O.S.)
Should be a door to the balcony, will take you to the roof-

RUTH
What?! There is no door.

DOWNSTAIRS

Agents BURST INSIDE and spread out, tearing the place apart-
BATHROOM

The women stand there, still frozen in place, puzzled...

LYNN

Gray, which way is the balcony?

GRAY (O.S.)

It's straight ahead!

LYNN

I don't think it's a door...

Before Ruth can react- Lynn runs OS, then SPRINTS BACK THROUGH AND CRASHES THROUGH THE WINDOW- breaking out onto-

EXT. BALCONY - SPANISH APARTMENT - CONTINUOUS

GRAY (O.S.)

Holy shit! Ok- far right corner, there's a ladder that'll get you down to the street-

They RUN across the balcony- JUMP OVER the railing to the terra-cotta rooftop- SPRINT over the tiles to the far side- to the small WHITE METAL LADDER- climb down it-

RUTH

Gray, if next time you can find a smaller, older ladder, that'd be great...

The Agents reach the roof- guns-drawn, searching, just as-

EXT. STREET - VTI WORLD - CONTINUOUS

The Women jump down to the street. Against the brick building- are 2 BLACK TRIUMPH motorcycles amidst a smattering of bikes.

GRAY (O.S.)

The black bikes- straight ahead- subway's 6 blocks east- go!

Lynn tosses a key to Ruth- they jump on- FIRE UP THE ENGINES and SCREECH away, just as Agents OPEN FIRE from the ROOF...

EXT. STREET - VTI WORLD - CONTINUOUS

On the bikes, weaving through cars, racing down the street-

INT. GRAY'S OFFICE - BASEMENT APARTMENT - SAME

Lynn and Ruth, sweating in their chairs, their bodies swaying slightly, with the movement of the "bikes"...

RUTH
Where the fuck are we going, Gray?!

Gray watching the monitors, searching for the answer, as-

EXT./INT. UNDERGROUND SUBWAY - VTI WORLD - CONTINUOUS
COP CARS SKID out onto the street, in pursuit-

GRAY (O.S.)
Gotta buy time while I figure it
out- stairs on the left right- NOW!

They BOMB DOWN the stairs- PEOPLE JUMP out of the way- they
SKID past a CELLIST performing- as the TRAIN's DOORS close-

LYNN
Go inside?!

GRAY (O.S.)
No- follow it! Stay right behind it
on the track-

The Agents run down the STAIRS just as-

INT. SUBWAY TUNNEL - VTI WORLD - CONTINUOUS

They JUMP the BIKES into the subway tunnel, CHASING THE TRAIN
through the darkness-

LYNN
Where are we, Gray?!

GRAY (O.S.)
I think it was a memory trap- Lynn,
that girl that popped up- she's the
one from the tank?

LYNN
Ya... I think so...

GRAY
But you don't know if she was real?

LYNN GRAY (CONT'D)
No, I'm not sure- -FUCK! GET TO THE RIGHT!

They edge over as ANOTHER TRAIN screams by the other way-

GRAY (O.S.) (CONT'D)
500 feet take the ramp on the right-

INT. EVANS' OFFICE - VTI HEADQUARTERS - CONTINUOUS

HIGH TENSION in here as Evans and Phyllis oversee the chase as Evans gives orders to Agents inside.

EVANS

Surround all the tunnel branches!

ON SCREENS: Lynn deftly weaves through the dark tunnel-

PHYLLIS

How is she doing this...?

EVANS

They enhanced her programming...
which means they've been training
her for inside.

Off Phyllis: as the threat continues to grow out of control-

EXT. STREET - VTI WORLD - CONTINUOUS

They race out of the tunnel- up a graffitied ramp- to the streets- 2 COP CARS FLASH on their lights, following-

RUTH

Gray, they're everywhere-

LYNN

This way!

Lynn takes a sharp turn up a SPIRAL RAMP of a HOTEL PARKING LOT- up to the roof- where a BLACK TIE PARTY is taking place-

LYNN (CONT'D)

The elevator- there-

They WEAVE through the crowd over to the ELEVATOR, press the button- waiting... BING- they drive inside- slam the button- 1 of the Cops spots them just as- the DOORS CLOSE-

INT. HUGE ELEVATOR - HOTEL - VTI WORLD - CONTINUOUS

They sit on their bikes, riding down. In the MIRROR on the back wall, Lynn studies herself: her sweaty face, her heaving chest. She smiles, surprised she likes what she sees...

FLASH - the Mysterious Girl turns- water behind her- and for the first time- we CAN SEE HER FACE: WARM AND LOVELY...

Lynn stares past herself, into another time, and whispers-

LYNN

Claire... (confident) Gray- if I'm not in VTI, I can die right?

GRAY (O.S.)

Ummmm, no, not necessarily...

LYNN

Ya, if this is a memory- then I'm in a separate program. If I die in here, I'll exit back into VTI- then you can log us out-

RUTH

But can they trace the exit?

LYNN

No, they'll be stuck on the interior program, right? They're chasing us in the memory, not VTI- so they won't have our location-

GRAY (O.S.)

(scared) Agh, I don't- fuck! Yes, I think so but- you could be in multiple programs- I don't know where they overlap. Plus I'm not positive it's a real memory-

LYNN

-it is. At least the girl is. (the weight of this drops.) Can you get us back to where she was?

RUTH

And then what...?

LYNN

(calmly) And then you're going to shoot me.

BING - the elevator opens, and-

EXT. CITY STREETS - VTI WORLD - CONTINUOUS

They BLAST out onto the streets- weaving through pedestrians-

GRAY (O.S.)

Right at the light...

TIGHT TURN- Lynn skids out, almost parallel to the ground- but manages to pull it up- and approach the first street-

GRAY (O.S.) (CONT'D)
Ok, straight ahead...

LYNN
Ya, this is it...

They ditch their bikes and RUN down to the corner- then stand there, looking around, waiting for her to appear...

RUTH
Lynn, I don't know-

LYNN
No, it's ok.

They turn and- sure enough- it's so strange... like déjà vu but more INTENSE: Claire turns away, laughing, just as before-

Lynn halts- overtaken with feeling, desperate to SEE back in time...

CLAIRe (ECHO)
Come on...!

LYNN
(quietly) Ready Ruth...? (to
Claire) Hey- hold on!

Claire turns back and Lynn reaches out her hand- Claire pauses as- hands SHAKING, Ruth AIMS THE GUN AT LYNN and-

RUTH GRAY (O.S.)
(terrified) Jesus Christ... Fuck me...

The Agents are closing in from all sides- just as-

LYNN
(quietly) ready, Gray- 3...2...

LYNN TAKES CLAIRE'S HAND- and the MOMENT THEY TOUCH-

LYNN (CONT'D)
1-

Ruth SHOOTS LYNN POINT BLANK- LYNN FALLS-

RUTH
NOOOOOOOOO-

BLACK SCREEN, then- a FLICKER of LIGHT, and-

GRAY (O.S.)
Logging off-

INT. GRAY'S OFFICE - BASEMENT APARTMENT - SAME

Gray is losing his shit- barely breathing. Turns to them-

GRAY
Are you out?!

Ruth whips off her glasses- and FRANTICLY turns to Lynn-

RUTH
LYNN! Are you out?!

LYNN
...Ya, I'm good.

Ruth falls back with relief, catching her breath, as Lynn pulls off her glasses. Gray whips back to the screen-

RUTH
Fuck... did they track it?!

ON SCREEN: NOTHING- just an EMPTY CORNER. It's clear.

GRAY
...think we're good.

A BEAT, catching their breath- it was so fucking close. Then-

GRAY (CONT'D)
...How'd you know she was real?

LYNN
I just- felt it. But I still don't know who she is.

INT. EVANS' OFFICE - VTI HEADQUARTERS - SAME

ON SCREEN: the Agents standing on the same STREET CORNER.

Phyllis stare as Evans scans through the codes- then, finally-

PHYLLIS
Did we get it?!

EVANS
Ya, we'll be able to pull it.

PHYLLIS
How long will it take?

EVANS
A few hours should do it.

PHYLLIS

Good. I want so many agents on her body that they're complaining they're fucking bored. And whoever these people are- destroy them.

EXT. NYC STREETS - VARIOUS NEIGHBORHOODS - MIDDLE OF NIGHT

Snow falls over the city. The quiet and dark is EERY, like 3/4 of this once-thriving city's power was cut.

A FLEET OF BLACK VANS snake through the dark...

INT. GREENHOUSE - BASEMENT APARTMENT - SAME TIME

Lynn (wearing the programming crown) lies on the table, sweating. Her face STRAINS and body twitches occasionally as-

INT. VIRTUAL GARDEN - CONTINUOUS

On a BRIDGE, Lynn SPARS with her Teacher, matching every move, anticipating his strikes, surprising on the attack. She's impressive: finally, a fighter.

INT. KITCHEN - BASEMENT APARTMENT - NIGHT

Lynn stands by the counter, drinking a glass of water. Ruth comes in, noticing Lynn's pensive look.

RUTH

Today was scary I know, but you did great in there. The enhancements are working- it's coming. Can you feel it?

LYNN

Ya... in some moments I'm actually scared of it, finally knowing what happened. It was different when I couldn't remember but now... I'm starting to feel her again...

Ruth smiles, impressed by how far Lynn's come.

RUTH

I'm seeing more of Ann in you, every day- you have the same easy wisdom she did- a comfort with your own power. And yes, it's going to hurt- for me, too.

(MORE)

RUTH (CONT'D)
But the pain of the truth is going
to be far less than the pain of
lies you've been living in. You
deserve a chance to feel it. You
must- it's the only way you can be
free.

Off Lynn: knowing that she's right. And that it's coming...

INT. GREENHOUSE - BASEMENT APARTMENT - LATER

Mary sits down next to Lynn. Tonight she can't hide a harsh
edge, sharpened by worry.

MARY
Ruth told me about the chase.

LYNN
Ya... It was scary but- at least
it's starting to work...

MARY
(sharp) In what regard?

LYNN
I'm starting to remember. (off
Mary) What...?

Mary fidgets, the worry in her spilling over-

MARY
Lynn, you're so tired you don't
even look like yourself. They're
pushing too hard- it's taking a
toll. And sure, you remembered
something today- that may or may
not be real. And I just worry- if
this doesn't work, what kind of
life will you have left out here?
You'll have nothing.

LYNN
But nothing I had in there was real-

MARY
(scattered) Right. Sorry, I just-
was looking through your memory
files today and watched that time
you and Duke were running over the
bridge in the rain and got soaking
wet... you just looked so happy.
It's hard to see you like this. I
just want you to be ok.

Off Lynn: remembering the moment... her mind, working...

EXT. VTI HOLDING FACILITY - RED HOOK GRAIN TERMINAL - NIGHT

Lines of rudimentary tents surround the DILAPIDATED BUILDING as LONG LINES OF CITIZENS are led from the vans inside.

VTI OFFICER
Welcome to the New American dream.

INT. LIVING ROOM - BASEMENT APARTMENT - MORNING

Horrified, Lynn, Ruth and Gray watch the news update-

THE REPORTER
...surge of VTI entries due to high President approval rate. Citizens report feeling hopeful to finally forge their American dreams.

GRAY
Ya all the Presidents' robots fucking love him-

RUTH
They're caging them like animals...

Lynn stands up abruptly, a determination in her voice-

LYNN
Let's go-

GRAY
I thought you were resting today.

RUTH
Ya, your body's tired, Lynn. And we should talk about how you're feeling, what's been coming up-

LYNN
-What's coming up is I want to know what the fuck they erased from my body. And I want to finish this.

INT. TANK WAREHOUSE - NEW YORK - LATER

PLATFORM - Exhausted, Lynn (triangle of ELECTRODES on her sternum) catches her breath between dives as Ruth coaches her-

RUTH (V.O.)
This is your destiny unfolding...

TANK - Lynn drops into the tank, without a splash-

UNDER WATER - Lynn calmly treads water and then... SHOCK-

RUTH (V.O.)
Trust it, surrender to it, and do
not brace... it will come...

She gets blown back- SLAMMING against the back of the tank-

FLASH - Foreheads almost touching, Teen Lynn and Ann LAUGHING so hard they're nearly crying...

PLATFORM - a SOUND in the distance- Ruth looks up, listening-

RUTH
What was that? You have anything?

GROUND - Gray pulls up a SECURITY FEED of the TUNNELS...

GRAY
No, think we're good.

INT. VARIOUS - BASEMENT APARTMENT - SAME TIME

20 STATE AGENTS tear apart the apartment, searching for Lynn, confiscating equipment and dusting for prints as they go-

LEAD AGENT
Come on, let's go- I want names!

SEARCH AGENT
Matching prints now, loading files-

GRAY'S VTI ROOM - Finding nothing here, the Agents move on...

GREENHOUSE - Agents enter, bewildered by the sight...

INT. EVANS' OFFICE - VTI HEADQUARTERS - CONTINUOUS

This SECRET OP is growing: 8 SECURITY AGENTS working now as- Evans and Phyllis tensely watch the search on his SCREENS.

Tormented, Phyllis stares at the Agents in the greenhouse...

PHYLLIS
What is it...?

EVANS
Looks like a lab...

A Security Agent rushes over, hands Evans a TABLET-

SECURITY AGENT
Sir- 2 identities confirmed-

ON SCREEN: PHOTOS and FILES of GRAY AND RUTH 20 years earlier-

EVANS
(reading) Gray Johnson and Ruth M. Byers. Johnson, VTI Programmer when we opened, left after 6 months, wife and 2 daughters are VTI citizens. Byers- former pilot, law degree, worked with Ann Roberts...

PHYLLIS
Fucking Christ- how didn't we know about her? What else?

EVANS
(confused) That's it. (to Agent)
Nothing else for the past 20 years?

SECURITY AGENT
No, Sir- whatever they've been doing, they've stayed completely off-grid.

EVANS
Then start here- track down every past residence, friend, anywhere they might go, anyone they might contact- now.

SECURITY AGENT
Yes, Sir-

LEAD AGENT (O.S.)
No asset in the building- but we found an entrance to a tunnel system. How should we proceed?

As Evans turns to Phyllis for the call, the desperation pushes her past a breaking point.

PHYLLIS
Blow it open.

Evans hesitates, assuming she can't actually be saying-

EVANS

There's more than 1,000 residents
in this building alone- easily
10,000 in range of these tunnels-

PHYLLIS

DO IT!

He physically falls back, afraid of her. And then-

EVANS

Infiltrate tunnels and set devices
to detonate, over.

INT. TANK WAREHOUSE - NEW YORK - CONTINUOUS

UNDER WATER - Lynn drops into the water again...

FLASH - Claire's eyes / a waterfall / sunlight through trees

ANN ECHO (V.O.)

Always, always...

FLASH - Sunlight on a hand / Ann reaches into Teen Lynn's eye

ANN ECHO (V.O.)

Don't be afraid...

UNDER WATER - Tired, Lynn moves back center again, and- SHOCK

AND NOW WE CUT INTO THE **FULL MEMORY:**

INT. SEDAN - MOVING - BRIDGE - DAY - ANOTHER TIME

In the back seat, Teen Lynn smiles, watching the light dance
on her hand, as she reaches out the window. She turns to Ann
(red suit) who looks back with a sparkle in her eye.

TEEN LYNN

You're gonna change the world,
Nana.

ANN

You are too, Lynny.

The Driver turns back, a strange look on his face. Suddenly
he JERKS THE WHEEL and now it all happens so fast- the CAR
BASHES FULL-SPEED through the RAILING- air-borne- and PLUNGES
INTO THE RIVER. ECHOING SCREAMS, WATER everywhere-

In a PANIC- Teen Lynn desperately FIGHTS HER WAY OUT of the
window- once she's free, desperately SEARCHES FOR ANN-

INT. TANK WAREHOUSE - NEW YORK - SAME

UNDER WATER - Terrified, Lynn searches, caught in the memory-
PLATFORM - Ruth nervously looks between SCREENS of Lynn's
 memory and the RIGHT MEMORY THREAD, starting to FLICKER...

GROUND - Gray, holding his breath, watching the same...

RUTH
 Oh my god, it's coming-

GRAY
 Holy shit she's gonna do it-

But now- an ALARM RINGS on Gray's watch- and he pulls up-

A SECURITY SCREEN: State Agents infiltrating the tunnels...

GRAY (CONT'D)
 Fuck! They're in the tunnels!
 Coming from North and East sides-
 Ruth we gotta go! What's the call?!

Gray frantically searches his monitors for a way out. Torn,
 Ruth looks between Lynn and the screen...

RUTH
 How close?

GRAY
 ...2 minutes...

RUTH
 1 minute- then flood them out.

INT. RIVER - CONTINUOUS - ANOTHER TIME

Dying for breath, Teen Lynn searches until finally- a HAND on
 her shoulder- she turns and through the water-

ANN- RIGHT THERE IN THE WATER LOOKING BACK AT HER, ALIVE.

Teen Lynn and Ann grab onto each other, as 3 DARK SHADOWS
 (the Driver and 2 UNKNOWN MEN) swim toward them from above...

- AGGRESSIVE COMMOTION- Lynn and Ann separated, as- UNKNOWN
 MAN 1 hits Lynn's right eye- as Lynn sees the Driver grab Ann-
 and then Unknown Man 2 brings a NEEDLE toward Ann's neck-

- Ann and Lynn desperately reach for each other- Ann pulls
 free and manages to push Unknown 1 off Lynn, who turns as-

The NEEDLE PLUNGES INTO ANN'S NECK- Ann's eyes and body go limp- the life leaving her eyes...

- Lynn SCREAMS under water- frantically fights toward Ann- but Lynn's violently pulled away to the surface by the Driver.

INT. TANK WAREHOUSE - NEW YORK - CONTINUOUS

Ruth and Gray stare IN TERRIBLE AWE. Ruth steadies herself, physically shaken by the horrible truth.

RUTH
Those fucking monsters-

PLATFORM - Lynn shoots up to the surface- COLLAPSES onto the grate, COUGHING UP water. Still TRAPPED IN THE MEMORY, Lynn's DAZED and PANICKING, fighting as if she's still there-

LYNN
NOOOOO! NOOO! NANA!

Fighting tears, Ruth pulls Lynn's wild, heaving wet body into her arms, trying to pull her back from the memory.

RUTH
Lynn, you're ok. It's over- Lynn,
look at me-

Lynn's gradually focuses, excruciating pain in her eyes.

LYNN
They killed her...

RUTH
I know. We have to run.

Ruth helps Lynn into a coat, then leads her down the ladder. Gray finishes loading LARGE BAGS OF GEAR and before they go, he sticks TINY ADHESIVE TRACKERS on Lynn and Ruth's necks-

GRAY
...to buy us a few minutes...

Then PLANTS 3 BLINKING METAL SPHERE TRACKERS on the ledge-

INT. NE UNDERGROUND TUNNEL SYSTEM - NEW YORK - CONTINUOUS

A LEAD AGENT (smart glasses) follows the 3 BLINKING DOTS- they DISAPPEAR and he pauses, halting the Agents behind- they BEGIN blinking again- and they continue...

INT. EVANS' OFFICE - VTI HEADQUARTERS - SAME

ON SCREEN- Agents move through tunnels, setting devices-

An ALARM RINGS- Evans stops- like his blood just went cold- as he stares. Off his look, Phyllis stares:

ON SCREEN- the right MEMORY THREAD LIGHTING UP, like a long film strip, the frames SPARKING FULL OF LIFE.

EVANS

She recovered the memory- and the programming is activated. We can't kill her- we have to bring her in.

PHYLLIS

What do you mean?

EVANS

The activated memory is like an open door. If we kill her now- we risk someone else getting into the control center. We have to deactivate the thread first.

PHYLLIS

What the fuck is wrong with you?! What's so hard for you about doing your one job?

Wild-eyed, Phyllis picks up his glass and SMASHES it into the wall, cutting her hand in the process. Evans steps back as-

PHYLLIS (CONT'D)

Cover every inch of that tunnel system- and run the narrative now. I want every citizen in the country to know what a sick-minded terrorist she is, to fear her being alive in their city and to cheer when we end her life.

INT. CENTRAL UNDERGROUND TUNNEL GATEWAY - NEW YORK - LATER

Lynn, Ruth, and Gray SPRINT through the tunnels- come to an CIRCLE where the 3 tunnels meet- each has a LARGE METAL GATE.

At the SOUTH GATE- Gray types in a code that unlocks a SCREEN- it scans his face- the gate opens and they go through...

INT. SOUTH UNDERGROUND TUNNEL SYSTEM - NEW YORK - LATER

They run to a blue 86 LAND CRUISER, waiting in the dark, STOCKED for this very purpose: water, food, tech, WEAPONRY.

Ruth and Gray jump in front and Gray pulls out 2 TABLETS-

TABLET 1- Ruth watches a LIVE MAP of Agents in the North and East tunnels, running toward the tank. Ruth types a code- the West Gate opens...

RUTH

Closing North and East, opening
West-

LYNN

Where are we going...?

TABLET 2- Gray watches an ELECTRIC SCHEMATIC of the tank.

GRAY

Accessing charge... and boosting-

EXT./INT. TANK WAREHOUSE - NEW YORK - CONTINUOUS

Lead Agent gives a signal and 2 AGENTS run a CHARGE ON THE LARGE METAL DOOR- stand back and... it BURSTS OPEN-

They push inside and Lead Agent (bewildered) STOPS SHORT, staring at the strange tank- as his TEAM spreads out.

LEAD AGENT

What...the...fuck...?

INT. SECURITY ROOM - VTI HEADQUARTERS - LATER

Phyllis (horrified) and Evans (mind-blown) physically lean into his screens, staring at the tank, platform, etc.

LEAD AGENT (O.S.)

Ma'am, still no asset- but
there's... are you seeing this...?

EVANS

What- the- fuck is that...?

PHYLLIS

Yes I see it! How are we tracking
their heart-rates if they're not in
there?! GO FIND HER!

EVANS

I want all checkpoints, exits, anti-state alerts, full city search- someone find me her fucking face!

INT. LAND ROVER - UNDERGROUND TUNNEL SYSTEM - SAME

As they fly through the tunnels, Gray watches the Agents ON SCREEN, timing the FLOOD...

GRAY

They're in. Here we go- 10 seconds-

RUTH

5 minutes out from Pegasus- did you confirm they're running the story?

GRAY

Yep, they confirmed-

LYNN

What's Pegasus? Where are we going?

INT. TANK WAREHOUSE - NEW YORK - CONTINUOUS

Agents confiscate equipment as- SPARKS SHOOT through the TANK-

LEAD AGENT

(jumping back) GET BACK!

The Agents turn as... A LOW RUMBLING-- ANOTHER SPARK through the tank and... BOOM! The TANK SHATTERS and WATER FLOODS out-

LEAD AGENT (CONT'D)

ABORT, ABORT!

INT. LAND CRUISER - UNDERGROUND TUNNEL SYSTEM - LATER

Ruth drives takes a STEEP INCLINE to a LARGE GATE. Ruth taps in a CODE, the gate opens- opening to a LOWER TUNNEL SYSTEM.

GRAY

2 minutes out- almost there-

LYNN

...won't they be waiting for us...?

EXT. VARIOUS TUNNELS - NEW JERSEY/NEW YORK - CONTINUOUS

TEAMS OF AGENTS prepare blockades, at all different tunnels-

INT. LAND CRUISER - UNDERGROUND TUNNEL SYSTEM - LATER

As they near the exit, Lynn leans forward, starting to make out a SCENE OF FLASHING LIGHTS, trucks, people etc.

RUTH

Gray, you're sure our guys are here? And they ran the story?

GRAY

They're here- ya, they ran it-

INT. SECURITY ROOM - VTI HEADQUARTERS - SAME

TENSION IS THICK- as long as they don't make a mistake, they'll have her. Phyllis stands in back, overseeing like a predator, ready to pounce on anyone that threatens this.

The Security Teams on HIGH ALERT, searching every angle, as-
ON SCREENS: TEAMS of AGENTS surrounding tunnel exits.

EVANS

All teams hold position-

An AGENT watching a different screen signals Evans-

AGENT 3

Hey, boss...?

Phyllis watches Evans rush over and freeze, can't believe it-

PHYLLIS

What is it? Pull it up-

The Agent transfers it up to the big screen-

ON SCREEN: an INDEPENDENT REPORTER of a WEB NEWS OUTLET-
standing at the Tunnel Exit, filming a LIVE BREAKING REPORT-

INDEPENDENT REPORTER

...shocking report that Lynn
Roberts, granddaughter of late
Presidential Nominee, Ann Roberts,
has exited VTI. We've confirmed she
is alive, healthy and we're
awaiting her official return into
New York City any moment...

Phyllis's face falls dark, as Evans looks to her for the call-

PHYLLIS

We can't kidnap her on a live feed
as the public is celebrating her
fucking return- get out! Send teams
to follow!

Now Evans is on the move, SCREAMING the new orders-

EVANS

HOLD THE NARRATIVE! Who the fuck is
on it- hold it! Did you run it yet?

SECURITY AGENT 1

No, Sir- about to-

EVANS

HOLD IT! DO NOT RUN IT! Back out-
visible Agents proceed as security-
FUCK!

INT. LAND ROVER - UNDERGROUND TUNNEL SYSTEM - CONTINUOUS

Ruth slows at the STEEL GRATED GATE, as they approach the
CROWD at the exit, on the other side. Before they go through-

RUTH

Ok, Lynn. The reporters are going
to question you- just say hello and
you're happy to be home.

LYNN

If they know I'm out, won't that
kill me...?

RUTH

For now it'll keep you alive.

Ruth enters a code and they drive out. The CROWD lunges,
snapping photos, filming- and the State Agents FALL BACK...

REPORTERS

Lynn, how does it feel to be back
in New York after 16 years? Lynn!
Lynn what happened during the crash
that day? What is it like inside?

LYNN

(stunned) I feel good to be out.
VTI isn't a dream- it's a nightmare
and the citizens are prisoners.

THE CROWD ERUPTS as Ruth drives away. Lynn looks back at the PEOPLE gathered along the road, holding SIGNS: "Free Lynn" and "Lynn's truth = America's truth" and "Finally."

INT. SECURITY ROOM - VTI HEADQUARTERS - CONTINUOUS

Phyllis looks physically sick, considering if this is the beginning of her end. As she watches Lynn drive away in the car, she stumbles back into a chair, breathless with fear.

EVANS

Aerial tracking- do not let them out of our sight!

EXT. PEGASUS HELIPAD - NEW YORK - LATER

2 MEN (suits) help load Ruth and Gray into the PEGASUS HELICOPTER (futuristic eVTOL, looks like a helicopter/jet hybrid.) Before Lynn climbs in, she tries yet again-

LYNN

Gray, where are we going?!

GRAY

To get you safe- get in!

Lynn climbs in and as they lift off, a STATE HELICOPTER rises into the air to follow them...

INT. SECURITY ROOM - VTI HEADQUARTERS - SAME

The entire room is heavy with tension as everyone watches Pegasus lift into the air... followed by a State Helicopter.

A PHONE RINGS and moments later- Evans walks back to Phyllis.

EVANS

They're asking for you upstairs...

Unsurprised, Phyllis takes a moment to think, and then...

PHYLLIS

I want unilateral control of the tracker- destroy all the reports.

EVANS

(unsure) Ok...

INT. LARGE GOVERNMENT OFFICE - LATER

Soundproof walls, no windows- a place for things that needs to happen with no record. Phyllis waits at a LARGE TABLE as-

SIMONS enters (navy suit, arrogant, enjoys this), followed by 5 OFFICIALS. He's already talking as he sits across from her-

SIMONS

(sarcastic) Lynn Roberts taking news interviews today was a shock, considering she was supposed to be eliminated- what- a decade ago?

PHYLLIS

I was approved time for research on her to develop Sopor, which, as you know, is currently administered to the entire VTI population. And I'm sorry- who are you?

SIMONS

Sopor was completed 5 years ago.

It's subtle but Phyllis is showing some cracks- a twitch of annoyance that she's being uncovered.

PHYLLIS

I'd prefer to continue working directly with the President on this-

SIMONS

You must be confused- the President has no knowledge of this program nor Roberts' current breach and is unaware we're meeting.

PHYLLIS

It's on national news she exited- you're claiming he's unaware?

SIMONS

He'll be briefed soon. In any case, there are concerns you've developed some sort of- alternate motivation for not eliminating her...

Off Simons' nod- an Official pulls up an assortment of CLIPS that reveal a whole other level of OBSESSION of this manhunt:

ON SCREEN:

- Phyllis (pod suit) stands outside Lynn's pod, watching her

- Phyllis at her desk, watching her SCREEN: Lynn walks to work through the familiar State Plaza...

- Phyllis sitting in bed late at night, drinking wine and watching a SCREEN- Lynn, floating in her pod...

- Phyllis watching Lynn every day- every spare moment, every time she thinks no one's watching. Her expression rides a line between passionate obsession and violent hatred.

Phyllis blanches with shame that quickly boils to anger-

PHYLLIS

You've been following me? I want to speak to the President right now.

SIMONS

Our orders were from the President. The threat Roberts now poses- was never supposed to exist. And if she gains access to the control center, the President will have to give the public a reason how such terrible "inhumane" things could happen- and you will be that reason.

Phyllis stares, dazed in horror, her reality vanishing...

PHYLLIS

...He told me to do this.

SIMONS

And now I'm telling you to fix it. By the way I'm Rick Simons, you'll now be reporting to me and we've relocated your team. Shall we...?

As Phyllis follows him out, it's clear if she was made of any less steel, she would vomit.

INT. HELICOPTER - SKIES OVER ATLANTIC - LATER

SHOCK and GRIEF hang heavy on Lynn's body.

Gray hesitates, anxious Lynn needs time they don't have and also hopeful the end is finally in sight.

GRAY

Once we reach EU air space, we get an extra 3 minutes in tracking delay. So you have 9 minutes to get into the programming studio, load the memory, and get out.

(MORE)

GRAY (CONT'D)

The Reporter controls all spread of information to VTI citizens and his AI defense will override even VTI's attempts to intervene, which means once you load the memory thread, VTI can't stop it until they reset manually. By the time we log you out, they should be pulling their cameras, waking up to reality.

RUTH

(off her look) Lynn, are you ok?

LYNN

Ya, just exhausted.

GRAY

We'll, you've got 2 hours to rest but- you did it. It's happening.

RUTH

I know it'll take time to process everything but- you were amazing today. And we're almost there.

Gray and Ruth look hopefully at Lynn, still reeling...

EXT. REAR BATHROOM - HELICOPTER - LATER

Lynn comes out of the bathroom- startles at MARY'S VOICE-

MARY (O.S.)

(urgent) Lynn it's Mary. Don't say anything- just go to the back and lock the door.

INT. BACK COMPARTMENT - PEGASUS HELICOPTER - CONTINUOUS

Confused, Lynn walks back and CLOSES THE DOOR, keeping quiet-

MARY (O.S.)

Lynn- you can't let them hack you in like this- it's fucking reckless! I found out if VTI kills you in there- they'll have control of your mind.

LYNN

What? Are you sure...?

MARY (O.S.)

When I confronted Ruth, she lost it-
and cut me out. Something's wrong.
(...) Do you feel better, after
pulling the memory? Are you ok now?

LYNN

(overwhelmed) I don't know...

MARY (O.S.)

Fuck. This is what I was afraid of.
(reluctant) Are you sure you felt
the liftoff during take off?

LYNN

(confused) I don't- remember. Why?

MARY (O.S.)

Because right now we have no idea
what's real! And gravity's one of
the hardest things to mimic in
pods... Are you sure you saw the
whole memory in the water?

LYNN

Wait, what are you- ohmygod do you
think we're back inside...? Mary,
what are you saying?

MARY

...I'm saying I'm scared. I've
known Ruth 20 years and never seen
her like this. She's had access to
your brain and the programming and
the memories... is there any way
you can be absolutely sure you're
out?

Stricken by the threat... Lynn's body empties as she searches
for any possible answer but-

LYNN

...No...

MARY (O.S.)

Ok. I'm going to find out but you
have to stall. And be careful. They
can't know we're talking or they'll
cut our line.

Off Lynn: spiraling with the fear that she doesn't know
what's real or who she can trust...

INT. FRONT COMPARTMENT - HELICOPTER - LATER

Gray and Ruth sleep in their seats, then STARTLE SUDDENLY at-
Lynn standing over them, pointing a GUN at them, her hands
SHAKING from the WILD STORM raging inside her.

Gray freaks out- jumping back. Ruth fights to remain still,
trying to calm whatever force has taken Lynn.

LYNN

HOW DO I KNOW YOU'RE REAL?! How do
I know we're outside right now?
PROVE THIS IS REAL!

GRAY

Lynn what the fuck?! Put down
the gun!

RUTH

Gray, stop- don't fight her!
Something's happening, she
can't trust us- just stay
with her-

Lynn points the gun back and forth, threatening-

LYNN

If that memory is true, then why
don't I remember my life?

RUTH

It's a life-defining memory, Lynn.
It'll take time to integrate it...

LYNN

How long?! How long until I feel-
better?! How long until I feel like-
the person you say I am?!

RUTH

I think soon...

LYNN

...Is it true if they kill me
inside during the hack they'll be
able to control my mind?!

RUTH

...Yes. We believe they could.

Lynn steps closer, pushing the gun at Ruth- Gray starts to
move but Ruth motions for him to stay put-

LYNN

Why didn't you tell me that?! I
can't do this- I don't know what's
real anymore, it's... too much.

Ruth stands, stepping even closer to Lynn, brushing past the extended GUN- her eyes are steady on Lynn, loving even.

RUTH

You do know what's real- and you've known a long time. Even inside, in your heart you knew something had been stolen from you. You knew you were fighting someone for your life. Now you know you were right- they stole your past. But you get to say what your future is, Lynn-

Lynn softens into this hope... but then fights back, scared-

LYNN

But what if it doesn't work?!

RUTH

You have to trust yourself.

LYNN

-But I can't! I feel totally... out of control!

Ruth carefully reaches her hand past the extended gun, gently holds the right side of Lynn's face-

FLASH - ANN'S HANDS on the sides of Teen Lynn's face

Lynn FEELS this- and she softens, having been brought back-

RUTH

Look at me. You are here. You're free now. This is who you are. You are the one that will save them.

The love is so strong- it's painful. Lynn lowers the gun and falls into Ruth's arms, desperate to be sheltered...

LYNN

... I'm sorry...

RUTH

It's ok.

Lynn releases the gun. Gray grabs it and finally exhales.

LATER

Ruth and Gray secure Lynn (VR glasses, gloves, 2 safety belts) into a STRANGE JUMP SEAT, mounted to the floor.

RUTH (CONT'D)

They're going to try to disorient you on what's real so they can trap you. So remember on the exit- you take the ladder in and out.

GRAY

Ok, now we're going to enclose.

LYNN

You know I have a thing about being trapped inside boxes, right?

Gray presses a button- a THICK GLASS BOX rises up around Lynn, sealing off at the top. On the side is HEAVY HARDWARE and a control panel. Gray adjusts interior settings.

GRAY

How's that feel? Oxygen level ok?

Lynn nods. Gray looks at his 3 MONITORS- checking everything-

GRAY (CONT'D)

Here we go. Logging in...

INT./EXT. SKIES OVER STATE SQUARE - VTI CITY - CONTINUOUS

The CHOPPER BLADES SCREAM as they approach the 4 BLACK SKYSCRAPERS. Hovering 50 feet over the NEWS BUILDING, Lynn (all black) climbs down the ladder, JUMPS to the roof-

GRAY (O.S.)

Go!

Lynn lands, SPRINTS to the edge, and JUMPS OFF-

NOTE: the way she moves is incredibly QUICK- DECISIVE- CLEAR.

In FREE-FALL, she launches a grappling hook to a SPIRE- swings to the LOWER DOME ROOF- lets go- SOARS TOWARD A CORNER of 2 WALLS- just before she smashes into the side, she THROWS her arms and legs out, catching herself, hundreds of feet up-

She free-climbs down the joint- climbs onto the tiny ledge encircling THE SPIRE...

INT. SIMONS WORK HUB - VTI HEADQUARTERS - SAME

It's Simons' operation but Phyllis has the knowledge- so no one knows who to look at. Evans leads a TEAM (now at 20) fastidiously hunting a WALL OF MONITORS-

ON SCREENS: the PEGASUS HELICOPTER, in flight -- Security SCANNING VTI for Lynn's Entry -- State Surveillance of VTI Citizens -- VTI Citizens' BRAIN PROGRAMMING THREADS

A RED LIGHT FLASHES and the PROGRAMMER is out of his chair-

PROGRAMMER
We got her!

The Programmer pulls it up on the BIG SCREEN- they all stare:

ON SCREEN: Lynn scaling the ledge of the state building...

EVANS
LET'S GO! Every tracking Agent
we've got! MOVE! NOW!

EXT. STATE BUILDING - VTI WORLD - CONTINUOUS

Lynn DROPS down- now hanging from the tiny ledge by her hands-

GRAY (O.S.)
Lynn- gotta move, they're tracking-

KICKS and SMASHES OPEN the GLASS PANE- lands on the INTERIOR LEDGE- TEETERS as AGENTS MOVE IN, from above and below.

She fixes her CABLE- runs around the LEDGE- JUMPS OFF and LOCKS HER LEGS around it, swinging out. As 3 Agents LOCK IN on her- Lynn LETS GO, dropping UPSIDE DOWN, swinging from her feet- draws her GUN and SHOOTS- 1-- 2-- 3-- they fall.

As 4 more AGENTS infiltrate, she JUMPS to the FAR RAIL- SPINS and SHOOTS 2. She lands and 2 MORE COME AT HER- 1 knocks her gun away, 2 shoots- she dodges, grabs a LANTERN off the wall, slams it over his body- KICKS THEM BOTH OFF THE LEDGE- their BURNING BODIES starting fire below as she runs out-

INT. SIMONS WORK HUB - VTI HEADQUARTERS - CONTINUOUS

TENSION'S RISING, they watch as LYNN TEARS THROUGH ONE AGENT AFTER THE NEXT. Evans is panicked and Simons is furious.

SIMONS
What the fuck is happening? How is
she doing this...?

PHYLLIS
They enhanced her programming...

SIMONS

What's that mean? Our AI defense
will still hold her off, right?

EVANS

...We don't know yet...

SIMONS

Godammit how the fuck are we even
having this conversation right
now?! We have to run the lift- NOW!

PHYLLIS

It's too risky! We can't lose her
while it's activated! We have to
secure her inside!

EVANS

Starting manual override of
Reporter and studio defense now-

SIMONS

We can't just wait to see if she
reprograms the country! RUN IT!

INT. STATE HELICOPTERS - SKIES OVER ATLANTIC - CONTINUOUS

The State Helicopter follows Pegasus...

EVANS (O.S.)

Ground to Black Sky 1- we have
orders to run the lift, over-

PILOT

Copy that, approaching Pegasus-

The State Helicopter swings in close- Agent 2 SHOOTS a DEVICE-
it POPS and the Pegasus TAIL SHAKES, swinging them off
course...

INT. PEGASUS HELICOPTER - SKIES OVER ATLANTIC - SAME

ALARMS GOING OFF, LIGHTS FLASHING, as they start FALLING...

Ruth's up front, flying MANUAL, fighting to keep control as-
Gray stares at the State Helicopter next to them, doors open-

STATE AGENT (O.S.)

Pegasus, this is a state order to
come aboard or we strike again-

GRAY
Ruth, what's the call?

EXT. PROGRAMMING STUDIO - VTI WORLD - CONTINUOUS

Lynn runs down the hall, turns a corner to- 6 AGENTS guarding the studio. Lynn makes 6 rapid-fire moves that use the Agents actions against them, in sequence-

Agent 1 RAISES HIS GUN -- 2 RUNS straight at her -- 3 GOES HIGH-- 4 GOES LOW -- 5 RAPID-FIRE SHOOTS -- 6 STAYS BACK

Lynn jumps OVER 2, uses 1's GUN to shoot 2 in the back-- THROWS 1 over her body to KNOCK BACK 3-- pulls his gun and shoots 4-- as his DEAD WEIGHT FALLS, she grabs his body to use as a shield from 5-- shoots 3 and 5. They're all DOWN.

She heaves up 5's DEAD BODY, scans his FACE at the DOOR- the door opens and- SLUMP the body hits the floor.

EXT./INT. PROGRAMMING STUDIO - VTI WORLD - CONTINUOUS

Towering windows and LARGE OVAL DESK where The Reporter sits. As Lynn bursts inside- he reaches beneath the desk- but Lynn's already DIVING- knocks away the gun.

He SHOVES her and she FLIES BACK against the WINDOW- then he GRABS HER BY THE THROAT, holding her in the air, choking her-

She fights free- throws him over herself- they both scramble for the gun- she grabs it, spins and shoots him- he falls.

INT. PEGASUS HELICOPTER - SKIES OVER ATLANTIC - CONTINUOUS

Lynn (in the box) is now CONNECTED to a HUGE METAL HOOK/CABLE perched right on the EDGE OF THE DOOR, which Gray is OPENING-

RUTH
(on radio) We want your empty helicopter and 300 miles of clear airspace or we drop her...

STATE AGENT
You must abort your aircraft now-

RUTH
...GRAY, GO!

GRAY
Fuck me...

State Agents STARE IN SHOCK, as Gray checks the cable and-pushes the box off the edge- LOWERING LYNN OUT OF THE CHOPPER-

INT. SIMONS WORK HUB - VTI HEADQUARTERS - CONTINUOUS

The ENTIRE ROOM DROPS- watching Lynn inside the box, swinging in the air from the helicopter, thousands of feet up...

SIMONS PHYLLIS
What the fuck are they We have to abort! Pull back
doing?! NOW!

EVANS
(caught between) What's the call?!

SIMONS
Keep holding!

INT. PROGRAMMING STUDIO – VTI WORLD – CONTINUOUS

The Reporter lies face-down, UNCONSCIOUS on the floor.

Lynn's wearing 1 PROGRAMMING CROWN (thin band of 5 lights.)
As she PLUGS the 2nd Programming Crown into the COMPUTER- the
LIGHTS FLICK ON- CONNECTED. Now she watches as-

The MEMORY THREAD LOADS and SPARKS to life through the city below: on every screen, billboard, phone- PEOPLE stop and move their HOLOGRAMS into VIEW- staring in AWE at ANN'S INEXPLICABLY FAMILIAR FACE.....

ON SCREENS: Ann and Teen Lynn riding in the car...

LYNN
Guys, memory thread is running.
Heading to the exit now... GUYS?

INT. BOTH HELICOPTERS - SKIES OVER ATLANTIC - CONTINUOUS

STATE HELICOPTER- Agents stand at the door, watching as-

RUTH
Give us your aircraft or we drop
her!

GRAY DROPS LYNN ANOTHER 15 FEET- the cable SWINGS OUT, the box looping around, thousands of feet in the air...

INT./EXT. STATE BUILDING - VTI WORLD - CONTINUOUS

As Lynn forces open the EMERGENCY DOOR, searching for the helicopter- she halts, overtaken by a HUGE WAVE of NAUSEA- her head spinning, vision BLURRY-

LYNN
Ruth! Gray! Where are you?

INT. SIMONS WORK HUB - VTI HEADQUARTERS - SAME

TOTAL CHAOS as they stare in HORROR at the 2 THREATS: Lynn dangling in the air and the VTI Citizens, watching the memory-

PHYLLIS
Pull back!

SIMONS
We have to wait- they're bluffing-
they're not gonna let her go!

PHYLLIS
They don't want to lose her- but we
CAN'T lose her and they know that.
Now ABORT!

Evans looks to Simons- he gives a nod, acquiescing...

EVANS
Abort the aircraft!

EXT. BOTH HELICOPTERS - SKIES OVER ATLANTIC - CONTINUOUS

STATE HELICOPTER - The Pilot pulls right up to Pegasus...

PILOT
Pegasus, we're aborting the
aircraft- setting autopilot now-

The Agents JUMP FROM THE HELICOPTER into the sky...

PEGASUS HELICOPTER - Ruth holds steady as Gray pulls Lynn up-

GRAY
Pulling her in now!... Ok Ruth,
ready to transfer!

Ruth leaves the controls and helps Gray over into the STATE HELICOPTER - they load Lynn inside, securing the box.

Ruth jumps in and they CUT the CABLE FREE, just as the Pegasus SPARKS into a tailspin, CRASHING to the ground...

INT./EXT. STATE BUILDING - VTI WORLD - CONTINUOUS

The WIND WHIPS as Lynn steps outside, TEETERING on the ledge-

LYNN
Guys, where are you?!

INT. STATE HELICOPTER - SKIES OVER ATLANTIC - CONTINUOUS

Ruth slams the doors closed as Gray jumps back online-

LYNN (O.S.)
GRAY! RUTH!

GRAY
(out of breath) We're coming!

ON SCREEN: he brings the Helicopter in close to Lynn...

INT. SIMONS WORK HUB - VTI HEADQUARTERS - SAME

The room holds its breath, waiting for the Agents to get in, watching Lynn stand on the edge of the building.

EVANS
Shit- we need 30 more seconds or
we're gonna lose her!

Finally desperate, Simons turns to Phyllis-

SIMONS
What do we do?

Not missing a beat, Phyllis opens a program on her phone and speaks a command into it-

PHYLLIS
(panicked) LYNN, WAIT! Don't jump-
I think you might be outside!

Everyone stares at her, CONFUSED, except Evans...

INT./EXT. STATE BUILDING - VTI WORLD - SAME TIME

Lynn stands on the ledge, panicked and waiting for them-

MARY (O.S.)
LYNN, WAIT! Don't jump- I think you
might be outside!

LYNN

What do you mean? I can't wait!

MARY (O.S.)

Something's wrong. I'm logging in
and I'm coming to get you myself-

LYNN

No, there's no time!

But Lynn hesitates, staring in confusion as another IDENTICAL HELICOPTER approaches, hovering next to the FIRST-

LYNN (CONT'D)

Guys, which one are you?! Ruth!

INT. SIMONS WORK HUB - VTI HEADQUARTERS - CONTINUOUS

As Phyllis continues speaking, Simons erupts-

SIMONS

What the fuck is this? What's she
doing?!

EVANS

Let her go! Phyllis, 10 seconds til
we're in, 1 minute to override-

EXT. STATE BUILDING - VTI WORLD - SAME

Terrified, Lynn looks back and forth at the 2 helicopters-

MARY (O.S.)

I'm here, on your right. Just jump-

GRAY (O.S.)

Hey! Sorry we're late- jump on-

MARY (O.S.)

No, it's not safe, Lynn!
Something's wrong!

Just as Lynn's about to jump toward MARY'S HELICOPTER- a
LADDER LOWERS from the Left Helicopter-

RUTH (O.S.)

Lynn, just trust yourself-

Agents burst inside just as- Lynn JUMPS OFF THE BUILDING and-
grabs the LADDER below, swinging out, into the air and-

INT. STATE HELICOPTER - SKIES OVER ATLANTIC - SAME

Gray logs out- Lynn disappears from VTI- and, desperately-

RUTH
Lynn? Are you out?!

LYNN
Ya, I'm here... did it work?

They all turn to look at the SCREENS-

ON SCREEN: ANN, ALIVE UNDER WATER

ON SCREEN: VTI Citizens, watching their screens in the city-

ON SCREEN: The Programming Map- the RIGHT BRANCH FLICKERS

LYNN (CONT'D)
Ohmygod, it's working...?

RUTH
It looks like it...

INT. SIMONS WORK HUB - VTI HEADQUARTERS - SAME

Everyone surrounds the SCREENS, watching all the same IMAGES-

SIMONS
FUCK! How did we lose her?!

Still determined, Phyllis studies the citizens' faces as-
they start to look around... and suddenly she realizes-

PHYLLIS
Can you access individual frame
perspective?

EVANS
...Ya I think so but-

PHYLLIS
Narrow frames to individual
viewpoint- block out all other
visuals so they can't see each
other!

EVANS
Ok, gottit.... narrowed frames.

ON SCREEN - the Citizens all pause, frozen, no longer able to
see each other... only the Memory Thread playing...

INT. PEGASUS HELICOPTER - SKIES OVER ATLANTIC - CONTINUOUS
Lynn, Gray, and Ruth watch, like waiting for the dead to rise-
ON SCREEN: As the memory thread ends, the Citizens remain
frozen in place...

LYNN
Why aren't they pulling the
cameras...?

And now their faces start to fall as-

ON SCREEN: The BRAIN MAP- the RIGHT BRANCH FLICKERS, then
GOES DARK- and then THE VTI LEFT BRANCH LIGHTS BACK UP

ON VTI SCREENS: The Reporter returns

THE REPORTER
This is a breaking news report that
we have just experienced a
coordinated terrorist attack.
Please disregard the disturbing
images you witnessed...

LYNN
...No...

INT. SIMONS WORK HUB - VTI HEADQUARTERS - SAME

A HUGE CHEER- watching the SAME. Simons stands stunned, as
Phyllis steps past him, having taken back control.

PHYLLIS
Run terrorist narrative, 12-Hour
Memory wipe and administer Sopor
surge, double levels for 30 days-

BIOCHEMICAL PROGRAMMER
Ma'am? Those levels are dangerous
for neurochemical stability-

PHYLLIS
Do it!

INT. PEGASUS HELICOPTER - SKIES OVER ATLANTIC - LATER

Lynn and Ruth are in shock but Gray is flung wide open, like
the pain has cut into him and now can't be sutured shut.

GRAY

FUCK! It's over. I mean- the future's gone for 1- we're headed back to the fucking 1940s but- it's all over! They're in there for good and we will be too... how the FUCK did we risk everything on this?

RUTH

Gray, Calm down! For Godsake!

GRAY

No I'm not going to calm down! It's my fault my family's in there and that was my one shot to get them out! And I failed. So- no, I don't feel very calm. I built that thing- I fucking toiled over this stupid program for 10 years for 1 shot to see my girls, to-- hold them again- I gave everything I had to this and-

RUTH

-We all gave everything we had! Most of all Lynn! You're not the only one with skin in the game, Gray- don't be a fucking child! We always knew it could end here.

GRAY

...So now what, Ruth?

Ruth looks away- she never thought they'd get here...

RUTH

...I don't know...

GRAY

You don't know? So you lead us all the way here and now we have no plan...? What a fucking joke...

Gray walks to the back. Lynn looks out the window, as if floating outside of herself...

LYNN

He's right- it's over. They're coming for us... I'm sorry. I don't know what went wrong-

Ruth is emptied by the shock that somehow she was wrong...

RUTH

Nothing went wrong. We were...
seconds away. They saw her- it just
wasn't enough. Maybe it was never
going to be enough. (re-focusing)
We have to get on the ground, split
up, and run. (off Lynn) There's no
other choice. I'm sorry, Lynn.

INT. SIMONS WORK HUB - VTI HEADQUARTERS - LATER

Phyllis is back front and center, flanked by Evans and Simons-

PHYLLIS

...Full scale manhunt, coordinate
by proximity, moving east. I need
Roberts unharmed, brought directly
to the black lab. The other 2
preferred alive but expendable.

A TRACKING ENGINEER raises his hand-

TRACKING ENGINEER

Ma'am they're starting descent...

INT. STATE HELICOPTER - SKIES OVER FRENCH ALPS - CONTINUOUS

Ruth maneuvers over the exquisite French Alps, carving
between peaks. Lynn looks out at the overwhelming beauty.

LYNN

Where are we...?

RUTH

Chamonix. The tracking's terrible
and it's difficult to land- hoping
it buys us a little time.

LYNN

...It's- magical...

RUTH

Ya. I spent a few summers here,
growing up. Feels like another
lifetime...

Ruth speaking of another life makes Lynn ache with shame.

LYNN

I'm so sorry you spent- so many
years on this and- it didn't work-

RUTH

Oh, sure it did. Maybe it makes me less noble or something but- the truth is I spent all these years on you. And you were worth every day.

Off Lynn: welling with love and the looming sadness of goodbye...

LATER

The Helicopter lands on a VAST SNOWY PLATEAU. When the propellers stop- it feels like this is the most silent, secret place in the world.

LATER

FROM FAR OFF we see 3 SMALL FIGURES hike down the side of the peak toward a TINY HOTEL, a black speck on the white horizon.

EXT./INT. TINY HOTEL - CHAMONIX - NIGHT

The HEAVY SNOW hangs on branches and hides the ground below, as they walk the MOONLIT snow to the OLD LOG CABIN HOTEL.

INSIDE

Lynn walks inside, stricken by the RAW SIMPLICITY: the wood stove, the chimney, worn leather couches and DEEP, echoing QUIET. They pass a COUPLE leaving and Lynn startles.

COUPLE

Bonjour...

RUTH

(off Lynn's look) It's ok...

Off the Couple: walking away, confused...

INT. SUITE - TINY HOTEL - CHAMONIX - LATER

A fire burns. Ruth and Lynn finish pasta and wine. It's a peaceful moment, an intentional pause before the chaos ahead.

Gray comes in from outside, softened from sadness.

LYNN

Want some dinner?

GRAY

No, I think I'm gonna lay down.

He starts to go but then-

GRAY (CONT'D)

I'm- sorry for today. I'm just... I didn't grieve, you know? I threw myself into this- I insisted I'd get them back, so it wasn't over. I just can't believe now it is. It's like losing them all over again.

Ruth stands up and walks over to Gray.

RUTH

Gray you need to know- it's not your fault they're inside. There was nothing you could've done. They chose to go in, like so many others-

GRAY

But it was my job to get them out-

RUTH

It was your job to keep loving them. And you gave them everything. There was nothing you didn't give.

Ruth puts her hand on his cheek- a tiny gesture containing so much love- his eyes well with appreciation and then he goes.

RUTH (CONT'D)

I may try to get a little rest too before we head out.

LYNN

I won't be able to sleep- can I go on a walk?

RUTH

...Ok, but stay close.

EXT. CHAMONIX WOODS - LATER

The MOON tints the SNOW PINK, as Lynn wanders through the trees. The only sounds are the CRUNCHING SNOW underfoot and her BREATH on the air.

She stops in an open grove, taking in the beauty. The QUIET is haunting and healing...

INT. SIMONS WORK HUB - VTI HEADQUARTERS - LATER

Phyllis and Simons stand looking over the TRACKING ENGINEER's shoulder at FOOTAGE tracking the State helicopter.

ON SCREEN: The State Helicopter lowers toward the French Alps, then a blip- off and on- DISAPPEARS

TRACKING ENGINEER
...here, descending to 17,000- then
they dip and we lose them-

PHYLLIS
So what's our radius?

He outlines a perimeter that contains Mt. Blanc within it.

TRACKING ENGINEER
Starting with the 300 square
kilometers around Mt. Blanc. We're
at 70% tracking efficiency- so a
little delayed- but we'll find her.

PHYLLIS
Our teams are moving in?

TRACKING ENGINEER
On the ground in 30 minutes.

EXT. CHAMONIX WOODS - CONTINUOUS

Lynn walks through the snowy trees. Suddenly- a SHUFFLE- Lynn whips around, scanning through the trees- but nothing.

She keeps walking- then BREAKING BRANCHES- she turns and spots Mary, catching up behind her. Lynn exhales-

LYNN
You scared me. How did- when'd you
get here?

MARY
Oh, sorry. I followed, to make sure
you guys were ok. I stopped by the
hotel- Ruth said you took a walk. I
was worried about you-

LYNN
I want to be alone.

Intruded upon, Lynn turns and keeps walking. When she picks up her pace, Mary grows indignant, following her-

MARY

I re-read your brain scans, Lynn-
the virus is real and you have it.
There was a strain they weren't
treating inside- that's why you
felt so off. The depression,
nightmares, hysteria- all of it.

Lynn finally turns around- her face, a sheet of fear-

LYNN

Ruth said the virus isn't real-

MARY

Ruth's not a psychologist, Lynn- so
she doesn't understand. But it's ok-
you're gonna be ok now. You can
have your life back- you can be a
doctor again and see Duke- he's
missed you. You got confused on
what's real but it's not your fault-

Shaken, Lynn turns and hurries along a cliff wall as suddenly-
a SHEER CLIFF and HUGE WATERFALL DROP OFF. She stops short,
catching herself- but now Mary's RIGHT THERE on her heels-

MARY (CONT'D)

The reason it felt like something
was wrong- is because it is.

LYNN

No, get away from me-

Lynn turns and her FOOTING SLIPS- SHE FALLS, the ground
giving way in a small AVALANCHE. As she PLUMMETS toward the
EDGE of the CLIFF, Lynn claws desperately for anything-

LYNN (CONT'D)

AGHHHHHHHH!

MARY

LYNN!

Finally- she grabs a branch, saving herself, cutting her
right arm on a crag as she does. She HOLDS ON desperately as
the snow tumbles around her- the FREEZING water spraying her.

Finally, it stops. With all her might, Lynn swings her leg up-
pulls herself up on the branch- grabs a rock, gradually
scales her way to the top where she collapses to her knees.

Breathless, Lynn looks up at Mary standing there, watching
her- then looks down at the bleeding cut on her arm and-

MARY (CONT'D)
Lynn? Lynn look at me-

FLASH - Teen Lynn sits on the bathroom floor, ashamed. Ann kneels beside her, holding a cloth to her bleeding arm.

ANN ECHO (V.O.)
Lynn, look at me...

INT. LYNN'S BEDROOM - ANN'S HOUSE - **16 YEARS BEFORE**

Teen Lynn sits in bed, DESPERATE to hide and to be seen. Ann looks at her with deeply loving eyes.

ANN
I love you, in this moment and
always, exactly as you are. Lynn,
look at me-

Tears burning her eyes, Teen Lynn finally looks at Ann.

ANN (CONT'D)
I see your darkness and your light
and I love all of it. Please don't
hide any of it and please, please
don't ever kill it.

And then, like water overflowing, it finally comes out...

TEEN LYNN
I love her...

ANN
I know, honey. I know.

Ann pulls Lynn into a hug, sheltering her like when she was small. When they let go- Ann cradles Teen Lynn's face lovingly in her hands, both of their eyes full of tears-

ANN (CONT'D)
And I'm telling you- hold onto that
love, even when you're hurting.
Even when you're scared. And
especially when it gets dark. Don't
forget the truth in your heart-
because it will light your way.
This is your future- promise me
you'll fight for it.

EXT. CHAMONIX WOODS - CONTINUOUS

Panting, freezing, soaked through- Lynn looks at Mary, her eyes WILD with RAGE and REVELATION, as-

MARY

Lynn! It's ok you failed- this isn't who you are-

LYNN

-NO, YOU'RE NOT REAL! I know who I am and I know what you tried to do, you fucking disease of a person-

MARY

Lynn, it's ok- we can fix you now-

LYNN

GET OUT OF MY HEAD!

Lynn lets out a FEROCIOUS GROWL OF A SCREAM- carnal and raw, born years ago- then HEAVES and VOMITS BLACK, into the snow.

She stares- something there, moving. She picks up the VTI tracking tick, barely moving, like a dying bug. She stares at it, disgusted, and when she looks up-

MARY IS GONE. FINALLY.

And now we FLASH into-

EXT. PARK - UPSTATE NEW YORK - **16 YEARS BEFORE**

Claire walks on the dirt path ahead, under a green canopy of trees, filtering sunlight. She turns back and with a smile-

CLAIRe

Come on!

Teen Lynn catches up, marveling at this secret place...

SUDDEN CUT - BEAUTIFUL WATERFALL- Hiking behind it, Teen Lynn steps closer to the rocks, and then sees-

Claire's hand, reaching through the water and she gently touches Teen Lynn's face and they're laughing and-

Now THEY KISS- and it's so BEAUTIFUL- the water spraying onto their faces and the sunlight weaving between their mouths and Teen Lynn smiling, so deeply happy...

LATER - Lying on grey rocks in the sun, Teen Lynn gazes at the sky, as Claire reads from a thin, worn book.

CLAIRE (CONT'D)

"...that the future is entering
into us to transform itself within
us long before it happens..."

Teen Lynn smiles, like she can see the path forward...

EXT. RIVER - 16 YEARS BEFORE

Teen Lynn (fighting wildly) is ROUGHLY PULLED from the water.

EXT./INT. UNKNOWN SUV - 16 YEARS BEFORE

Teen Lynn (soaking wet) SCREAMING WILDLY- STUFFED into the back seat of a SUV- rough hands reach to her neck- she's OUT.

INT. UNKNOWN HALLWAY - UNKNOWN BUILDING - 16 YEARS BEFORE

Teen Lynn (nude VR suit) walks down the hall with GUIDES (navy suits) in front and behind her. Everything- her eyes, her mouth, her stride- are DRUGGED AND NUMB.

INT. UNKNOWN ROOM - UNKNOWN BUILDING - 16 YEARS BEFORE

A hauntingly cold, clinical room- Teen Lynn lies on a WHITE LAB TABLE, her arms and legs RESTRAINED as FIVE CYLINDRIC LASERS lower over her- SHAKING, as they administer SHOCKS.

As her body TWITCHES and JERKS under the brut force, tears gently stream down her numb, terror-filled face.

INT. POD - VTI INDUSTRIES - 16 YEARS BEFORE

Lynn lies in the center of the floor- the Guide places the 2 tiny VR CAMERA BEADS into her eyes. There is no reaction left in Lynn's face, just a new certain flat unhappiness.

GUIDE (O.S. ECHO)

All clear and... 5, 4, 3, 2, 1...

Lynn's body RAISES UP, FLOATING PARALLEL in the center of the pod- then brought into VERTICAL FLOATING position.

GUIDE (O.S. ECHO) (CONT'D)

In position, seal pod. Welcome to
VTI, enjoy your stay.

As the DOOR SEALS SHUT, we notice a small PINK TRIANGLE on the door-frame. And Phyllis standing outside, watching Lynn.

INT. SIMONS WORK HUB - VTI HEADQUARTERS - CONTINUOUS

Frozen still, Phyllis stares at her phone. As Evans frantically oversees, he sees Phyllis's darkening expression, walks over-

EVANS
What is it...?

PHYLLIS
...She knows.

EXT. CHAMONIX WOODS - LATER

Lynn (a new fiery will in her eyes) trudges through the snow, tracing her way back through her tracks...

EXT. FRENCH ALPS SURROUNDING CHAMONIX - CONTINUOUS

Agents (black specks on the snow) search the vast peaks...

INT. SUITE - TINY HOTEL - CHAMONIX - LATER

Ruth and Gray are panicked, waiting for Lynn when- she walks in, wet and freezing but full of light.

RUTH
Lynn! What happened?! Are you ok?

LYNN
I remember everything. I can feel everything. And I know how to get them out.

Ruth overflows with love for Lynn, as Gray looks to Ruth, nervous but intrigued...

LATER

Gray's small monitor is set up on the coffee table and they're hovered around it.

LYNN (CONT'D)
Can you access the brain map of VTI citizens' amygdala activity?

GRAY
Think so, hold on- ya- right here-

He pulls up an IMAGE- the AMYGDALA THREADS ARE ALL DARKENED.

LYNN

(amazed) That's what I thought...
it's because they've been alone so
long. They have to watch it
together.

Ruth and Gray look at each other, sensing it's true- but it
doesn't change that they're still out of time.

GRAY

Ok, but- I can't get you back in.
Plus they're- what, an hour out? We
don't have enough time to do this
before we run.

LYNN

What if I don't run...? I
surrender, and once they bring me
in- we run it from inside.

A grave beat, as they look at each other, considering...

LATER

The set up is rudimentary to the point of looking DANGEROUS.
Lynn (adhesive strip across forehead) lies on the floor and
Ruth kneels over her, holding a LARGE, LONG NEEDLE.

Gray has 2 SCREENS connected to his computer, a strange
board, and metal box with electric leads coming out.

RUTH

Take a deep breath-

Lynn GASPS as- Ruth SHOVES the NEEDLE DEEP into the back of
her jaw. Gray turns on a switch and-

ON SCREEN: an MRI VIEW of LYNN'S SKULL- the needle just
bordering on 2 lobes of brain tissue...

RUTH (CONT'D)

There it is. Nice and easy...

Ruth pushes the needle deeper, curving it back- Lynn fights
against the brutal pain, trying to keep her mouth open- and
Gray cringes at the sight, having to turn away.

ON SCREEN: the needle pushes into the occipital lobe- 3
inches deep now- and attaches a DEVICE to the brain stem.
Ruth and Gray desperately watch the screen until finally-

ON SCREEN: a tiny dot BLINKS on the brain stem attachment.

RUTH (CONT'D)
(exhaling) It's in.

LATER

Gray fits a wire of LED LIGHTS into the crown of a SHORT BLACK WIG Ruth's wearing. Then he presses a remote button-
tiny dots project onto Ruth's face.

GRAY
The facial interference should get
you about 24 hours. As soon as
she's in the lab- I'll log you in.

Then he holds up a FACIAL RECOGNITION scanner to Ruth's face-
ON SCREEN: a digital image loads- a photo of ANOTHER WOMAN.

GRAY (CONT'D)
We're good.

EXT. TINY HOTEL - CHAMONIX WOODS - LATER

Snow falls, as they pause in the heaviness of what to say and
what not to. Lynn takes Ruth's hand and smiles, imagining-

LYNN
What will you do once we're free?

GRAY
...I just want to lie in bed with
my family. The girls won't be small
anymore so- I guess maybe we
wouldn't even fit but... it's just
the image I've held onto all these
years. All of us together, so close-

RUTH
I want to be somewhere in the
mountains. I can't even say how
long I've missed the sun, the
trees. No offense to you Gray but
that was a lot of years in a
basement-

GRAY
(laughs) None taken. I could've
only done it with you, Ruth.

Ruth smiles, breathing in the scenic beauty around them.

RUTH
And there's someone I owe a call...

They let the daydream linger a moment, before finally-

LYNN

Thank you, Gray- for building the road here. And for believing I was worth it. And Ruth, amidst everything that was taken- I know now you were the gift given to me. You're the only person that could have healed me from the past, and you're the only people that could have pulled me into the future.

Thank you.

She hugs them both, squeezes Ruth's hand, and that's it...

INT. TUNNEL - INSIDE MT. BLANC - LATER

Gray (baseball cap, backpack) runs through the tunnel...

EXT. PEAK ABOVE TINY HOTEL - CHAMONIX - LATER

Reaching the crest of a peak, breathing hard- Ruth turns back and pauses, taking one last look at the long road here...

INT. SIMONS WORK HUB - VTI HEADQUARTERS - CONTINUOUS

ALARMS HOWLING and the entire room BUZZING-

EVANS

WE GOT HER! WE GOT HER! LET'S GO!

And every person in the room focused- on radios, calling support, organizing back up, to agents, to helicopters-

PHYLLIS

I want every inch of that building surrounded! It has to be perfect!

EXT. TINY HOTEL - CHAMONIX - CONTINUOUS

SWARMING AGENTS form a perimeter around the hotel, as- Lynn (hands up) walks outside the front door, surrendering.

LEAD GROUND AGENT

Hold all fire- hold! No moves outside- Line 1 start moving in-

INT. SIMONS WORK HUB - VTI HEADQUARTERS - SAME

Everyone watches in shock/confusion as Lynn surrenders...

PHYLLIS
DO NOT LET UP! DO NOT LET UP!

EXT. TINY HOTEL - CHAMONIX - CONTINUOUS

Lynn waits as the Agents move closer and then- aggressively force her to the ground, until finally-

LEAD GROUND AGENT
...Confirmation we have Roberts-

INT. SIMONS WORK HUB - VTI HEADQUARTERS - SAME

The room ERUPTS in relief- everyone shaking hands and celebrating, except for Phyllis, staring in suspicion...

PHYLLIS
(quietly) Why is she doing this...?

EXT./INT. STATE HELICOPTER - CHAMONIX - LATER

Apprehending Lynn continues to be an overzealous operation- as Agents roughly load her into the helicopter.

LATER - 5 ARMED GUARDS keep weapons on Lynn, in flight. She looks steady and focused, despite the extreme intensity.

EXT. MOUNTAIN PEAK ROAD - CHAMONIX - CONTINUOUS

Ruth emerges from the trees to a road. She waits, EXPOSED, FEAR creeping in until- a RANGE ROVER comes around the corner and stops.

Inside CLAUDE (60s, German, studious) smiles, seeing Ruth.

INT. RANGE ROVER - MOUNTAIN HIGHWAY - CHAMONIX - CONTINUOUS

As they wind back down the mountain, Ruth is a little flush, nervous as she tries to figure out how to say-

RUTH
Thank you. I didn't know if you'd come...

CLAUDE

I said I'd wait... granted I didn't
know you meant this long but...

He smiles and it softens Ruth into a relieved smile as well.

CLAUDE (CONT'D)

I like your fugitive look.

INT. TRAIN - FRANCE - LATER

Gray holds his breath as the TRAIN AGENT places Gray's
PASSPORT into the FACIAL RECOGNITION SCANNER-

ON SCREEN: a GREEN DIGITAL FACIAL FILE- which then pulls up a
photo of a DIFFERENT MAN. It reads CLEAR-

The Agent double-takes- hands Gray his passport, moves on...

EXT. CLAUDE'S APARTMENT - GENEVA - LATER

The Range Rover pulls to a stop in a tiny alley. Claude jumps
out, grabs Ruth's bag and leads her up the narrow stairs.

INT. DEN - CLAUDE'S APARTMENT - GENEVA - CONTINUOUS

It's a bit of a cozy mess- books everywhere, papers and
sketches, and a large desk, overlooking the Rhone River. As
Ruth starts setting up, Claude watches her a moment...

CLAUDE

Do you need anything else? Water?

RUTH

Maybe wine...?

He smiles, turns to go but then pauses, turns back-

CLAUDE

The Swiss don't provide coordinated
tracking, which will buy you a bit
of time. But- they will find you
eventually.

Ruth offers a gentle smile- more for him than herself.

RUTH

...I know. However long we have,
I'm glad to be here.

Claude smiles, his heart pounding with hope and love.

CLAUDE

Yes, me too.

INT. GARE DU NORD TRAIN STATION - PARIS - LATER

Gray steps off the train into the current of the crowd. He moves as quick as he can while staying with others- and now

MAURICE (40s, Parisian, a purist) is at his side and they're moving, with no greeting, nothing to attract attention.

MAURICE (FRENCH)

Car's this way-

INT. BMW 2002 - PARIS - LATER

Maurice and Gray fly through the streets of Paris. It's quiet except the RACING ENGINE and the French radio, popping in.

INT. MAURICE'S APARTMENT - ST. GERMAIN - PARIS - LATER

Maurice locks the door and whips closed all the curtains- then finally turns- as if just now actually seeing Gray.

MAURICE

My old friend.

They hug. It's emotional- full of love and relief and fear.

MAURICE (CONT'D)

How can I help?

GRAY

(pained) You have to go.

MAURICE

I was afraid you'd say that.

GRAY

If they come...

He doesn't have to finish. They both know the end of the sentence.

EXT. HELI LANDING PAD - VTI HEADQUARTERS - LATER

As the State Helicopter touches down, Phyllis approaches, flanked by Simons, Smith and Evans, and 10 Agents behind. The wind whips against Phyllis as she stares, ravenous...

As they lead Lynn out, Phyllis stands face-to-face with her. Phyllis's perfect composure has finally come undone- and there's no hiding the HATRED and FEAR RAGING inside her.

PHYLLIS
Welcome to the end.

Off Lynn: unshaken, staring back at her...

INT. LAB/LAB OFFICE - VTI HEADQUARTERS - BASEMENT - LATER

Everything in here is off-record and involving the fewest people possible.

LAB: A large lab table, HEAVY MACHINES (medical/tech), and MONITORS. A LARGE GLASS WINDOW divides the LAB from the-

LAB OFFICE: A HUGE CONTROL BOARD and DISPLAY of SCREENS.

Evans, Simons, and a TEAM OF TECHS watch as-

LAB: Lynn is wheeled inside on a GURNEY by 4 AGENTS, with Phyllis following.

LEAD TECH
Running full reprogram before
memory wipe- isolate memory thread
for first run. Starting now with
nervous system prep, vital check,
scan for implants and auto-neuron
defense. Fixing body into place-

Lead Tech hits a button- and now 3 SETS OF TIES TIGHTEN INTO PLACE, holding Lynn's arms, legs, and face into positions.

LEAD TECH (CONT'D)
Scanning for implants...

Phyllis oversees the Techs SCAN LYNN'S BODY with devices. Her face is nearly twitching, her vigilance is so intense.

LEAD TECH (CONT'D)
All clear.

PHYLLIS
Run the scan again-

LEAD TECH
...Ok. Scan again for implants...
all clear.

Phyllis pauses, hesitant- but then nods for them to continue.

LEAD TECH (CONT'D)
Clear to connect-

TECHS
Clear for programming. Running
brain scan... pulling up memory
thread...

ON HOLOGRAM SCREEN: the RIGHT MEMORY THREAD lit up.

LEAD TECH
Confirmed memory thread and
original programming activated. All
clear. Prepare implant access point-

The Techs pull THE MACHINE ARM into position behind Lynn's right ear and- A TINY LASER DRILLS INTO LYNN'S SKULL. Lynn's face shakes and strains, under the pain.

TECH
We're connected.

LEAD TECH
Good... place program drive-

They change MACHINE ARMS- 2 TINY GRIPS hold what looks like a TINY USB DRIVE- reach inside and implant it into Lynn's brain-

LEAD TECH (CONT'D)
Check drive compatibility-

ON SCREEN: On Lynn's Brain Map, they see their drive pop up-

LEAD TECH (CONT'D)
We're in. Final check for reprogram
and memory wipe-

Off Phyllis: rigid with anxiety as they're so close...

INT. OFFICE - MAURICE'S APARTMENT - PARIS - SAME

Gray's running a small set up, with 2 monitors-

ON SCREEN: interior VTI footage- Lynn on the table in the lab

ON SCREEN: Lynn's BRAIN MAP with the LIT UP MEMORY THREAD

GRAY
Hello, hello, test...

INT. DEN - CLAUDE'S APARTMENT - CONTINUOUS

Ruth sits nervously at her computer, waiting- A SIGNAL pops up- she opens the file, and finally- Lynn's BRAIN MAP APPEARS-

GRAY (O.S.)
-test. God I hope you get this-

RUTH
Hey! I'm here... Yep- I gottit. One sec... ok, defense is ready.

GRAY (O.S.)
Good, ready here. (...) Hey, good to hear your voice.

RUTH
You too.

INT. LAB/LAB OFFICE - VTI HEADQUARTERS - SAME

LAB OFFICE: Simons and Evans observe as Lead Tech finishes final checks and Phyllis stands nearby, overseeing.

LEAD TECH
(radio) Exterior security all clear?

EVANS
All clear for reprogram.

LEAD TECH
Clear the room-

LAB: The Techs leave- but Phyllis stays. Lead Tech hesitates-

PHYLLIS
Can I have a moment?

LEAD TECH
...of course-

Lead Tech leaves and Phyllis steps over Lynn, leaning in close. Phyllis is edgy with nerves, passionate with hate.

PHYLLIS
Whatever they told you about who you are and whatever plan you dreamed up, deep down you know it was wrong. You know we've created a better world and this is what is right.

(MORE)

PHYLLIS (CONT'D)
 So whatever life you thought you
 might live- know that it's gone
 now. (off Lynn, unmoved) SAY
 SOMETHING!

Phyllis leans so close to Lynn's face, it's almost intimate-

PHYLLIS (CONT'D)
 You no longer exist. Because you
 cannot exist.

Off Lynn: the fear in her eyes, surfacing, as Phyllis walks out and she lies there alone, waiting for it to begin...

INT. OFFICE - MAURICE'S APARTMENT - PARIS - CONTINUOUS

Gray watches as they begin to re-program Lynn's brain-

GRAY
 Ok, here we go- after the 2nd shock-

INT. DEN - CLAUDE'S APARTMENT - CONTINUOUS

Ruth, watching the SAME IMAGE on 1 screen and in another view- a COMPUTER CODE for the DEFENSE she's about to run...

RUTH
 Gottit, ready with defense program-

INT. LAB/LAB OFFICE - VTI HEADQUARTERS - CONTINUOUS

LAB: Lynn's eyes, wide with fear, waiting for the shock...

LAB OFFICE: The Lead Tech up front and everyone surrounding, watching the HOLOGRAM SCREENS of Lynn's brain-

ON SCREEN: the LIT UP RIGHT MEMORY THREAD they're targeting-

LEAD TECH (O.S.)
 Locked in on program memory
 thread... and deactivating now-

They run the FIRST SHOCK- the thread flickers, darkening...

LAB: Lynn winces as her BODY JOLTS, the CYLINDRIC LIGHTS ABOVE SHAKE

INSERT- Ruth runs the DEFENSE- the CODE SCROLLS on her screen-

RUTH
 Running defense-

INSERT - Gray anxiously watching the Memory Thread...

GRAY
Come on... Yes! It worked-

LAB OFFICE: Some confusion as they watch-

ON SCREEN: the RIGHT MEMORY THREAD LIGHTS BACK UP.

LEAD TECH
...Running again-

They run the shock again- the MEMORY THREAD FLICKERS DARK...

INSERT- Ruth, running the program again-

RUTH
Running defense now...

LAB OFFICE: CONFUSION/WORRY growing as the Techs watch:

ON SCREEN: The RIGHT MEMORY THREAD LIGHTS UP again...

Lead Tech anxiously tries to figure out the problem- as-

INT. OFFICE - MAURICE'S APARTMENT - PARIS - CONTINUOUS
Gray, in action- hacking into the VTI connection-

GRAY
Ok here we go... hacking in now...

ON SCREEN: VTI... hacking SECURITY... hacking LAB location...

GRAY (CONT'D)
There you are...

Gray types in a code and then waits, leaning into his screen-

GRAY (CONT'D)
Come on...

INT. LAB/LAB OFFICE - VTI HEADQUARTERS - CONTINUOUS

LAB OFFICE: COMMOTION GROWING- as the confused Techs search
for technical issues...

PHYLLIS
What is this? What's happening?

TECH LEAD TECH
Umm, not sure- searching for What is this?! Reset and run
errors- again!

Phyllis, Evans, and Simons watch, growing AFRAID as now-

ON SCREEN: A STRANGE CODE works across the screens...

The Techs are double-checking, searching, trying to figure out what the fuck is happening, trying to re-power-

PHYLLIS
What is that?

THE ENTIRE WALL OF SCREENS GO BLACK. COMPLETELY DEAD.

SIMONS EVANS
What the fuck? What's What's going on?
happening?

LEAD TECH
I'm not sure- it's dead.
Everything's fucking dead-

TECHS
Why can't we run it? Is the program
still active? It looks like a hack-

LEAD TECH
It's a closed circuit, it can't be
an outside hack-

TECH
I know- it looks like it's coming
from inside!

ON SCREEN: A NEW PROGRAM STARTS RUNNING across a screen and-

PHYLLIS
STOP THIS!

PANICKED, Phyllis keeps her eyes locked on Lynn as-

INSERT - Gray, accessing the TABLE CONSTRAINTS...

THE TIES DETACH FROM LYNN'S BODY- thwap thwap thwap-

And the SCREENS COME BACK ON- flick flick flick-

LAB: Lynn eyes OPEN and she stands up, totally FREE.

LAB OFFICE: Lead Tech stares in SHOCK, finally understanding—

LEAD TECH
Ohmygod they're hacking in through
her...

PHYLLIS
GET IN THERE!

LAB: An Agent rushes in, moving on Lynn-

FWWOOP- she swings the machine arm HARD into his chest-
shoves him into the window, drops to the floor.

4 MORE AGENTS rush in- but Lynn's too fast. She KICKS AGENT 1, wrestles away his gun- spins and shoots AGENT 2, then as Agent 3 attacks from behind, she DUCKS and clips his legs-
shoots him point-blank.

DESPERATE- Simon's bursts in- Lynn KICKS HIM back and he CRASHES INTO THE GLASS as Agent 4 rushes in- she forces his gun on Simons, SHOOTS-- then fires 3 more shots into the office and finally back on himself as she kicks him to the floor- he shoots himself on the way down.

ONLY PHYLLIS LEFT- she's coming at Lynn with a gun- Lynn dives at her with fury, knocks away her gun, kicks her back- and SLAMS Phyllis down onto the table.

She TIES DOWN PHYLLIS'S ARMS AND LEGS, trapping her there.

LYNN
Gray, good to run memory thread-
let me know when I'm clear to go...

GRAY (O.S.)
Connecting you now...

Weak and terrified, Phyllis stares up at Lynn-

PHYLLIS
What are you doing? Why don't you
just kill me?

LYNN
You don't deserve an easy death. I
know what you did. I know what you
were trying to kill in me. You
thought you could erase the truth-
but you lost. Your reign is over.
And now you're going to watch every
moment of your own dying. The
future you tried to stop- it's
coming.

INT. OFFICE - MAURICE'S APARTMENT - PARIS - SAME

Gray scans the screens in front of him-

ON SCREEN: Lynn's BRAIN MAP with the LIT RIGHT MEMORY THREAD

ON SCREEN: the BRAIN MAP PROGRAMMING of all VTI CITIZENS-

Accessing VTI Citizen Programming... and CONNECTED.

GRAY

Ok- we're connected. Adding
location now...

ON SCREEN 1- VTI Citizens going about their day in VARIOUS LOCATIONS- the Plaza, Mt. Kilimanjaro, their homes, etc.

SIMULTANEOUSLY ALL VTI CITIZENS DISAPPEAR and- REAPPEAR in-

INT. OLD THEATER - VTI WORLD - SAME TIME

A BEAUTIFUL OLD theater with red velvet and gold moldings.

The CITIZENS react, look around CONFUSED, MURMURS GROWING. A WOMAN tries to exit- but the door leads back into the theater-

GRAY (O.S.)

They're in.

INT. LAB/LAB OFFICE - VTI HEADQUARTERS - CONTINUOUS

Lynn pulls a SCREEN down inches from Phyllis's face.

INSERT- Gray, focused- accessing... Hallway Security...

GRAY

Lynn, you're clear to go-

INSERT- Ruth, with a soft smile... *this is it...*

RUTH

Memory thread activated- ready here-

RUTH (O.S.) (CONT'D)

Running program now...

Satisfied with this moment, Lynn leans over Phyllis-

LYNN

It's time.

Off Phyllis: trapped inside the very prison she created...

INT. OLD THEATER - VTI WORLD - SAME

As the LIGHTS DIM, and the MOVIE SCREEN SPARKS TO LIFE, the AUDIENCE stops, turns to watch as:

THE MOVIE BEGINS: the sound of Lynn's voice over BLACK...

LYNN (V.O.)

The beginning of my story was a secret for so long. I was put to sleep and told I was someone else.

ON SCREEN: Back Yard - Ann's House - Night - MOVIE

Tiny Lynn (red pajamas) stands in the back yard, impervious to the THUNDERING-DOWN RAIN.

ANN
LYNN!... LYNN!

Ann comes running from the house in a PANIC...

Off the AUDIENCE: already pulled in by the story...

INT. BACK HALLWAY - VTI HEADQUARTERS - LATER

Lynn hurries past doors in the UNDER BELLY of the building: "MORGUE," "BIRTHS," "BIO WASTE" when- a WORKER (stoic, lab coat) emerges from the "ORGANS" Room.

GRAY (O.S.)
K, Lynn- straight down to the end-

LYNN
(reading his tag) Dr. Black-

Reaching the end, Lynn stares in AWE at: the expansive GLASS POD MATRIX, holding MILLIONS of PEOPLE, FLOATING in their nude-colored suits. A METAL WALKWAY snakes up through the building, like a maze-

LYNN (CONT'D)
Ohmygod...

LYNN (V.O.)
Deep down, I always knew they were wrong. I knew there was something more to living than just this.

INT. OLD THEATER - VTI WORLD - LATER

ON SCREEN: Presidential Campaign Rally - New York - MOVIE

The plaza BOOMS with CHEERING. On STAGE, Ann gives a speech-

LYNN (V.O.)
...I understand now that we're
always traveling through times of
waking and sleeping, conscious and
unconscious...

BACK-STAGE - Teen Lynn's smiling face, wide-open with hope...

ANN
...Welcome to the future.

ON SCREEN: BATHROOM - ANN'S HOUSE - MOVIE

Ann holds a cloth to a distraught Teen Lynn's bleeding arm.

LYNN (V.O.)
...there are moments we are more
and less alive.

EXT./INT. GLASS POD MATRIX - LATER

At pod level, Lynn tries the door- a MESSAGE flashes: Enter
Suit Number.

INSERT- Gray, watching Lynn, hacking in to access POD
LEVEL... as he watches 4 Agents in the hallway, moving in-

LYNN
What's a suit number...?

GRAY (O.S.)
Not sure- ok you're in, move fast-
you got 4 agents coming your way-

The KEYPAD flashes GREEN and she opens the door. As she steps
into the hall, a BLAST OF WIND SUCKS HER INSIDE- and she
SLAMS UP AGAINST THE CEILING-

LYNN
AGHHHHHHH!!

The glass door lowers behind her and she's NOW FLOATING
against the ceiling of the hallway between the PODS.

INT. OLD THEATER - VTI WORLD - LATER

The Audience is transfixed by the love story unfolding-

ON SCREEN: PARK - UPSTATE NEW YORK - MOVIE

- Teen Lynn and Claire lie on the warm grey rocks in the sun-

LYNN (V.O.)
In my life- I woke up not once but twice...

TEEN LYNN
Is there a way to hold this moment inside forever...?

LATER- Claire reads to Teen Lynn from a thin, worn book.

CLAIRe
"The future is entering into us, in order to transform itself in us..."

INT. LAB - VTI HEADQUARTERS - LATER

Phyllis lies trapped, watching in terror as:

ON SCREEN- Lynn makes her way through the pods...

INT. SECURITY ROOM - VTI HEADQUARTERS - CONTINUOUS

TECH SECURITY 1 double-takes- stops the feed- rewinds- plays-

TECH SECURITY 1
What the fuck? Who is that...? (on radio) Northwest Pods, this is hatch- copy- we have a breach-

Security Chief rushes over- they watch in CONFUSION and SHOCK-

ON SCREEN: Lynn, slammed against the ceiling of the hallway-

SECURITY CHIEF
Who the hell's that...? Track him back- see where he came from-

Tech Security 1 pulls up footage, REWINDS BACK-

ON SCREEN: Lynn, running down the hall-- tying down Phyllis in the lab-- killing everyone-- being tied down...

SECURITY CHIEF (CONT'D)
Holy shit get down there! Let's go!

He flips a SWITCH- a SIREN HOWLS throughout the building-

SECURITY CHIEF (CONT'D)
Attention all Personnel- we have a full-breach in the pods-

INT. OLD THEATER - VTI WORLD - LATER

A wave of HORROR moves across the faces of the AUDIENCE, as:

ON SCREEN: RIVER - NEW YORK - MOVIE

LYNN (V.O.)

They killed my Nana to stop the
future from coming. And they put me
to sleep so I couldn't understand
the pain of having to go backwards.
But I could feel it.

UNDER WATER, Teen Lynn and Ann reach for each other as- the
needle plunges into Ann's neck - Teen Lynn fights wildly -
Unknown Man 1 pulls her to the surface, away from Ann...

INT. HALLWAY - GLASS POD MATRIX - VTI - CONTINUOUS

The SIREN HOWLS as- Lynn struggles desperately to grab onto
the metal railings- trying to pull herself upright, as-

LYNN (V.O.)

As bad as it was to realize I had
slept through so much of my life-
it was terrifying to realize we'd
all been put to sleep...

4 ARMED GUARDS (strange-looking guns) RUN TOWARD her from the
other direction- their weighted suits, adjusting for gravity-

GUARD 1

Stand up- hands in the air!

GRAY (O.S.)

Lynn are you ok?!

As they approach- she pushes off, FLYING OVER TOP of them-
SPINS- they shoot and miss as she DIVES back at them- pushes
Guard 1's Gun into 2's chest- SHOOTS-

Now she wrestles the GUN away- plants her foot on the rail,
pushes off BACKWARDS, FLOATING- shoots twice- he's down.

INT. LAB - VTI HEADQUARTERS - CONTINUOUS

Unable to watch, Phyllis struggles WILDLY, trying to look
away from the screen, SCREAMING for help-

INT. GLASS POD MATRIX - VTI - CONTINUOUS

Lynn FLIES down the hallway, learning to navigate her weight, floating past hundreds of pods-

GRAY (O.S.)
Doing good, Lynn- all the way to
the wall-

LYNN (V.O.)
...Because this isn't just my story-
it's all of ours.

Inside the Pods- we see everyone curiously staring straight ahead, in total wonder. Lynn stops, watches an OLD WOMAN, staring ahead, transfixed. Lynn smiles, knowing...

INT. OLD THEATER - VTI WORLD - SAME

The Old Woman sitting in the audience, watching the MOVIE.

ON SCREEN - the Unknown Lab - VTI - **MOVIE**

Teen Lynn is tied to the table, surrounded by a TEAM OF TECHS. CYLINDRIC LIGHTS SHAKE with each JOLTING SHOCK...

LYNN (V.O.)
This isn't the first time they've
tried to erase us. For centuries,
we've returned to a different
version of the same moment.

TEEN LYNN
Why are you doing this to me...?

Off Lynn: staring at the PINK TRIANGLE on the door frame- as her BODY SHAKES, and a tear falls down her numb face...

INT. GLASS POD MATRIX - VTI - LATER

Lynn FLOATS as fast as she can, swimming through the air between pods. She reaches the end- pulls herself down a LADDER to the floor, making her way to the Transformer Room-

INSERT- Ruth, her eyes filling with hope, watching Lynn-

GRAY (O.S.)
Almost there, Lynn accessing now-

INSERT- Gray, sweating as he CLEARS HER PATH:

ON SCREEN: VTI HQ MAP, all the routes leading to Lynn

- Accessing Transformer Room Door...
- Shutting down East Hall Pod Level access...
- Shutting down East Pod Elevator...

INT. VARIOUS HALLWAYS - VTI - CONTINUOUS

The ALARMS SCREAMS as Teams of Agents move in on Lynn but are stopped by all of Gray's HACKS:

- Agents scramble down stairs toward Pod Level- try to enter through the East Hall but CAN'T- have to turn back...
- Agents rush to the East elevator, slams the button- NOTHING-
- Agents try to access the Basement Hallway to the LAB- CAN'T

INT. SECURITY ROOM - VTI HEADQUARTERS - SAME

FULL PANIC as they're realizing they've lost all control-

SECURITY CHIEF

What the fuck is happening?!

SECURITY TECH

It's all shut down! We can't
override!

SECURITY TECH 2

They got into the
transformer!

SECURITY CHIEF

Ohmygod... get him on the line.

INT. OLD THEATER - VTI WORLD - LATER

ON SCREEN: Lynn's Apartment - VTI World - **MOVIE**

Lynn stares out the window, crying- presses the blue button.

LYNN (V.O.)

If we look backward we can see
there's no road forward from here,
only another loop back to the same
place...

INT. OVAL OFFICE - WHITE HOUSE - CONTINUOUS

THE PRESIDENT (back to us) stands alone, watching a HUGE TOWERING WALL OF SCREENS. He looks somehow almost small in the frame, as he watches THE END approach...

LYNN (V.O.)
...unless we change it. Unless we
build a new path.

INT. TRANSFORMER ROOM - VTI HEADQUARTERS - LATER

A room crammed with aisles of control boards. Lynn LANDS HARD on the ground- suddenly pulled down by gravity.

Lynn searches for the MAIN BOARD- removes the COVER- scans a CHART OF WIRES/fuses- finds access to EMERGENCY SHUT DOWN. She almost can't believe she's saying-

LYNN
I'm here. Preparing to shut down-

INSERT Gray- Accessing the final hack- then pauses, amazed-

GRAY (O.S.)
Ok, Lynn- straight out the east hall- you've got 2 minutes to exit the building... Logging off here-

INSERT Ruth- hopeful as she takes one last look-

RUTH (O.S.)
Logging off here- see you soon.

LYNN
See you soon.

INSERT- Gray and Ruth's SCREENS both GO DARK and now-

LYNN PLUGS IN- sets the SHUTDOWN for 1 min and leaves...

INT. VARIOUS HALLWAYS - VTI HEADQUARTERS - CONTINUOUS

Groups of Agents try to get to Lynn from different directions- yet again, reach locked doors, blocking their way.

INT. OLD THEATER - VTI WORLD - CONTINUOUS

ON SCREEN: Lynn's Apartment - VTI World - **MOVIE**

Lynn trying to get into her bedroom, during the FIRST GLITCH-

LYNN (V.O.)
Unless we're brave enough to choose to wake up...

INT. GLASS POD MATRIX - VTI HEADQUARTERS - CONTINUOUS

Lynn rises back to floating between the pods, begins pulling herself as fast as she can, determined...

LYNN (V.O.)

In that moment, on the threshold of sleeping and waking, past and future...

INT. LAB - VTI HEADQUARTERS - CONTINUOUS

Phyllis watches the movie: the beginning of Lynn waking up- and the beginning of her end.

Her body, having braced against this so long, wilts under knowing: what she tried so hard to kill is still living...

INT. GLASS POD MATRIX - VTI - CONTINUOUS

PERFECTLY STILL, Lynn floats outside a pod, happy tears in her eyes, her heart bursting with love...

LYNN (V.O.)

And with darkness and unknown everywhere...

INT. OLD THEATER - VTI WORLD - SAME

In the audience, we come to CLAIRE, watching the movie in amazement, as a strong feeling overcomes her...

INT. GLASS POD MATRIX - VTI - CONTINUOUS

Lynn presses her hand against the glass, watching Claire...

LYNN

(shaking)10...9...

INT. OLD THEATER - VTI WORLD - CONTINUOUS

ON SCREEN: Lynn's Apartment - VTI World - **MOVIE**

Lynn chasing the glitch- the lights POP OUT- now, TOTAL DARKNESS and only the SOUND of her BREATHING-

LYNN (V.O.)

...I listened to the truth, ringing inside me like a bell...

THE AUDIENCE: All the different FACES in the DARK, feeling it together, their pulses racing, as they lean toward the screen with HOPE, their hearts and minds, open for the taking...

LYNN (V.O.)
Don't be afraid... don't be
afraid...

INT. GLASS POD MATRIX - VTI - CONTINUOUS

Lynn watching Claire's face, as Claire watches the discovery.

LYNN (whisper) Don't be afraid. LYNN (V.O.) Don't be afraid.

TOTAL DARKNESS AND SILENCE

And then- just the SOUND OF LYNN, BREATHING ALONE IN THE DARK MATRIX of endless pods...

A beat and then- the sound of an ENTIRE THEATER FULL OF PEOPLE, BREATHING TOGETHER in the DARK...

Just like we are right now...

IN... AND OUT... AND IN...

REALITY