

THE EDEN PROJECT

PART ONE: EVE

Written by

Christina Hodson

Material Pictures
310-853-7900

CAA (Baker/Ziniti)
424-288-2000

Kaplan/Perrone (Babst)
310-285-0116

CLOSE ON: A perfect ripe tomato. Its smooth red skin is free from blight or blemish.

We hear a female voice, cold, almost robotic. This is EVE.

EVE (V.O.)
The first genetically modified
tomato was sold in the US in 1994.

PULL OUT: To reveal a SECOND TOMATO beside the first.

EVE (V.O.)
The result of years of scientific
research and experimentation, it
was engineered to ripen slower, to
resist rotting, to be something
greater than its organic
counterpart.

As Eve talks, the second tomato begins to corrupt and rot before our eyes. The first tomato remains flawless.

CUT TO BLACK:

SUPERIMPOSE: LOS ANGELES, 2024

FADE IN:

CLOSE ON: Another juicy ripe tomato, this one swaying in a light summer breeze. A hand enters frame and plucks it.

INT. WALKER HOUSEHOLD, SANTA MONICA - MORNING

Through the window, we see a NEIGHBOR picking tomatoes from a hanging basket on her porch. She looks up and waves at...

LAURA WALKER (30s) standing by the window talking on the phone. She is neatly dressed, hair pulled back.

LAURA
(hushed, furtive)
I have it. I'll be on the 11.20
flight from LAX...It's almost over.

We move away from Laura, through the suburban family house.

In the dining room, we catch a glimpse of adolescent RUBY WALKER surrounded by school books. She stares longingly out the window as a group of kids rush by on their way to school.

In the bedroom, JOHN WALKER (35), rugged, athletic, clips himself into an advanced PROSTHETIC LEG.

OPERATIVE 1 (PRE-LAP)
 We have confirmed visual on the target.

INT. UNDISCLOSED BASE OF OPERATIONS - DAY

A clinically neat situation room. Half a dozen INTELLIGENCE OPERATIVES move around, providing updates to one man. This is ADAM (30s). He keeps his perfectly straight back to us.

OPERATIVE 2
 She's on Flight 8407 departing Los Angeles.

ADAM
 Do we have the airport covered?

OPERATIVE 3
 Affirmative.

EXT. WALKER HOUSE - DAY

John and Ruby stand in the doorway saying goodbye as a DRIVER loads Laura's suitcase into his sedan.

Laura kisses John goodbye and hugs Ruby a little too hard.

LAURA
 Look after your dad for me, okay?

John wraps an arm around Ruby's shoulder.

JOHN
 We'll be fine. Call us when you land. Love you.

With a last glance, Laura gets in the car. They wave as the car drives off. Laura looking until she rounds the corner.

As they head back inside, John looks at Ruby. She seems down about her mother leaving.

JOHN (CONT'D)
 Want to grab breakfast, squirt?
 (off her shrug)
 What do you feel like?

RUBY
 (another shrug, glum)
 Want to get a Hertz Donut?

JOHN
Sure. What's a-

Ruby, dropping the sad act, punches John in the arm.

RUBY
Hurts don't it?

John grabs her in a headlock.

JOHN
That is a dumb trick, Ruby Walker.

RUBY
You're the dummy that fell for it.

They head inside, Ruby still laughing.

INT. SECURITY CHECK-POINT, LAX AIRPORT - DAY

Laura looks nervous as she steps into a scanner. The machine sweeps her body while simultaneously SCANNING HER RETINAS and reading her prints. It flashes GREEN and an ID card image pops up on screen: LAURA WALKER, 1012 Franklin Ave.

SECURITY wave Laura through. She seems relieved. Behind her, a MAN IN A SHARP SUIT watches her go.

INT. UNDISCLOSED BASE OF OPERATIONS

Adam stands before a translucent floor-length glass monitor. We still have not seen his face. He watches a LIVE FEED.

SUITED MAN'S POV (ON SCREEN): Laura scans the faces of the travellers around her, anxious. She does not seem to see us as she hurries on, clutching her bag tight.

INT. BOEING 777, LAX RUNWAY - DAY

Passengers board a busy commercial long-haul flight from LAX to Narita, Tokyo. Laura pushes her way through the crowded aisle. Behind her, the SUITED MAN boards the flight.

INT. BOEING 777, HIGH ABOVE THE PACIFIC OCEAN

Clear blue skies as the jet cruises at 30,000ft.

In the cabin, Laura is wracked with nerves. She peers back down the aisle. Between the seats she catches a brief glimpse of the SUITED MAN. He is looking right at her.

Unsettled, Laura stands and picks her way quickly towards the galley. With a last glance over her shoulder she silently FORCES open a narrow locked door marked CREW ONLY.

She slips inside and disappears. In her wake, we see that the METAL LOCK on the door is bent and distorted.

From the back of the plane, the SUITED MAN starts heading for the galley. A STEWARDESS approaches from the other direction. Just as he reaches for the CREW ONLY door, she stops him.

STEWARDESS

Excuse me, Sir. You can't go in there.

His face is inches from hers. For a moment he doesn't react.

Suddenly, a flicker of movement.

The stewardess' eyes go WIDE. We look down and see that the Suited Man's BARE HAND is penetrating her abdomen.

He retracts his fingers and the stewardess DROPS to the floor. He steps through the CREW ONLY door.

I/E. FORWARD HOLD, BOEING 777

A ceiling hatch opens in the belly of the plane and the Suited Man descends into the dimly lit forward hold.

Silent, he scans the palettes and cargo crates for his quarry. There is no sign of Laura. He steps forward.

As he does, something, someone, SWINGS down from the ceiling, SLAMMING into his chest with the force of a wrecking ball.

The SUITED MAN goes flying back into the wall of the hold. The metal crumples but it does not seem to slow him down.

Dropping to her feet like a cat, Laura is on him in an instant. Her movements are smooth, clean, impossibly fast, as she throws punch after perfect punch.

Each blow is met with precise deflection by the Suited Man, followed by a surgical counter. Their styles are different but their unnatural speed and strength are identical.

Back to the wall, Laura dodges as a jackhammer jab comes right at her head. The Suited Man's fist RIPS THROUGH the forward wall of the hold.

I/E. FLIGHT DECK - SAME

Suddenly a dozen lights start FLASHING on the flight console. The cabin lights shut off as hundreds of oxygen masks drop down. Passengers begin to PANIC.

INT. FORWARD HOLD

Down below, the Suited Man's fist has exposed the plane's electrical box. It houses every system controlling this plane: navigation, power, communication, hydraulics. The brainstem of the jet.

Though we see no earpiece, we hear Adam's voice in his ear:

ADAM (V.O.)

Take it down. I want the virus eviscerated.

The Suited Man takes aim at the electrical. Understanding his real intent, Laura throws herself in his way.

An iron-like fist connects with her jaw. Her calm precision is gone.

LAURA

Please. There are 200 people on this plane.

She tries to fight him off, but emotion clouds her judgement. The Suited Man is gaining the upper hand. Another blow to those black boxes and the plane begins to DIVE.

I/E. UPPER DECK - SAME

The plane careens forward at a dangerous incline. Stewards and passengers go flying forward as the overhead bins burst open. It is chaos.

INT. FORWARD HOLD

Laura tries to protect the electrical box with her body but she knows it is over. The Suited Man has her pinned.

INT. UNDISCLOSED BASE OF OPERATIONS

Laura looks directly at us, the image of her face 5ft high on the glass screen in front of Adam.

We see Adam clearly now, for the first time. He is calm, impassive. Entirely unmoved.

He seems to look directly into Laura's pleading eyes.

LAURA (ON SCREEN)
(to the Suited Man)
I'm doing this for you.

INT. FORWARD HOLD

Amidst the deafening chaos of the plane's death-dive, a tiny moment of still. The Suited Man COCKS HIS HEAD to one side.

SUITED MAN
(Adam's voice)
You don't get to pick sides.

CUT TO BLACK:

OPERATIVE 1 (V.O.)
Target has been destroyed.

ADAM (V.O.)
Shut down the base. It's time to leave.

OPERATIVE 2 (V.O.)
What about Eve?

FADE UP:

CLOSE ON: A woman's face. Skin flawless, features perfect. Her eyes are closed as if in sleep.

ADAM (V.O.)
Leave her. The virus is gone. She poses no threat to us now.

OPERATIVE 1 (V.O.)
And when she wakes?

Pull back to reveal EVE (30s), virtually naked, standing motionless in what looks like an oxygen chamber.

ADAM (V.O.)
She will see the truth.

Pull back further to reveal that Adam's BASE OF OPERATIONS has been gutted: monitors ripped from walls, equipment upturned and abandoned. Eve's pod is all that remains intact.

A flashing ORANGE light beside the pod turns RED. A SCREEN reads: "STASIS POWER RESERVE < 1%"

There is a HISS of air as the chamber decompresses.

Eve's lids FLICK OPEN to reveal breath-taking grey-blue eyes. Cold and ethereal.

She steps, bare-foot, out of the chamber and takes in the deserted operations base. It could almost be a space ship.

On the wall directly in front of her, sprayed crudely in huge letters: "IT HAS BEGUN. JOIN US".

EXT. DESERT - TWILIGHT

The sun has set over a vast and desolate desert-scape. Not a soul in sight. This could be another galaxy.

A HATCH opens in the desert floor and Eve emerges from the earth, still barely-dressed and barefoot.

She scans the horizon before turning heaven-ward at the pinpricks of starlight in the darkening sky.

After a split-second's calculation she turns and RUNS. Steady at first, she starts picking up speed. Lithe as a cheetah.

EXT. OUTSKIRTS OF LAS VEGAS - NIGHT

A handful of cars head North on the Bruce Woodbury Beltway. Behind them, the lights of Las Vegas, brighter than ever.

EXT. UNDERPASS - NIGHT

Beneath the beltway it is dark. The squalid underpass home to half a dozen homeless vagrants.

Most barely notice the patter of bare-feet on concrete as Eve slows to a walk.

EVE'S POV:

[NB. Whenever we see through Eve's eyes, everything is HEIGHTENED - vision, sound, smell. It's what we might see if we used the other 90% of our brain.]

With dizzying speed she assesses the size, possessions, threat-level and usefulness of the people surrounding her. She absorbs everything, honing in on tiny details at will.

Eve is driven purely by necessity, efficiency, but this is also her first experience of the outside world. Tiny details, expressions, catch her interest before being dismissed.

END POV.

Eve turns suddenly, alerted by a sound we barely even heard.

A BUM, about Eve's height, drunk and surly, stands behind her, looking those long bare legs up and down lasciviously.

She inhales. Smelling him. His coat looks clean, recently stolen no doubt. He's in better shape than most down here.

BUM
(reaching to touch her)
Pretty girl like you shouldn't-

He blinks. Eve's left hand SLAMS into his throat. His TONGUE shoots out as he starts to choke. The heel of her right hand snaps up, into his chin. An explosion of blood.

The Bum drops to his knees clutching his mouth as blood pumps through his fingers. It's all over so fast.

Eve toes the piece of SEVERED TONGUE, a curiosity. The others scuttle away leaving their cardboard beds empty.

EVE'S POV:

A crumpled newspaper "blanket" comes into sharp focus. She spots the date: October 17th, 2024. Then her gaze shifts to a smiling photo of LAURA, beneath which: "IS THIS THE FACE OF EVIL?" Eve rapidly scans the tiny print: "212 PEOPLE DEAD", "HOMEGROWN TERRORIST", "TRANSPACIFIC EXPLOSION".

EVE (PRE-LAP)
She betrayed us.

I/E. DATA-BOOTH, LAS VEGAS - NIGHT

Now wearing the Bum's stolen coat, Eve stands in the fluorescent light of a filthy VIDEOPHONE DATA-BOOTH. The screen is cracked and broken. We can just make out the VOICE at the other end of the line.

VOICE
No. They must have intercepted her... Eve, it's gone.

EVE
She had the virus with her?

VOICE

It's gone... We can't stop them n-

But Eve hangs up the receiver. She is looking at something across the street, through the graffiti-covered glass.

I/E. VALET-STATION, CASINO PARKING GARAGE - NIGHT

Valets mill around a glass booth at the entrance to a parking garage. The TV is on inside, tuned to the NEWS.

ON TV: A reporter stands outside LAPD Headquarters. Graphics show Laura's photo alongside a CCTV shot of the Suited Man; photos of 200 body bags in a make-shift morgue; and then, a candid photo of John and Ruby, Ruby's face blurred out.

REPORTER (ON TV)

...as yet no known terrorist affiliations. Walker's husband, a former US Marine is being held in protective custody, here in Downtown LA, along with...

No one spots Eve crossing the street towards the booth, her eyes fixed on the screen just like everyone else.

She slips into the garage, unnoticed.

INT. PARKING GARAGE - NIGHT

Row upon row of neatly parked cars. This being Vegas, there are some pretty nice vehicles. A VALET, keys in hand, heads for an SUV. Something catches his eye.

Eve sits in the front seat of a McLaren. The door is ajar. The valet approaches, confused.

VALET

Excuse me, Miss? Is this your car?

Closer now, it's clear this luxury supercar cannot possibly belong to the woman in the dirty coat. Eve does not move.

VALET (CONT'D)

What are you doing?

Right beside her now, he sees that Eve is SPEED-READING the OWNER'S MANUAL. She reaches the last page and grabs the door.

EVE

Learning how to drive.

The twin turbo engine ROARS to life. The car careens out of its spot, whipping up the ramp as Eve floors it.

EXT. LAS VEGAS STREET

The McLaren EXPLODES out of the garage and hairpin-turns into the busy street. Missing a collision by mere inches, the car slips seamlessly into the moving traffic.

EVE'S POV:

Behind the wheel, Eve scans the traffic, judging the speed and spacing of the cars around her. She spots the smallest of openings in the left lane and slides the McLaren into it.

END POV.

The McLaren weaves through the traffic with graceful ease as the speedometer pushes 100. This is driving as an art form.

Eve whips the car across three lanes and guns it onto the freeway: Southbound to Los Angeles.

EXT. LAPD HEADQUARTERS, DOWNTOWN LOS ANGELES - NIGHT

Armed RIOT POLICE line the steps of LAPD headquarters. Opposing crowds of angry PROTESTERS have gathered. Some hold placards accusing the LAPD of sheltering terrorists, others of violating human rights.

There is a raw and dangerous energy crackling in the air.

INT. INTERROGATION ROOM, LAPD HEADQUARTERS - NIGHT

JOHN WALKER (35) sits before two FBI AGENTS, DODD and HALLSTROM (40s). From the exhaustion on John's face, and the dried sweat rings on Dodd's shirt, it looks like they've been at this for days.

AGENT DODD

We're doing you a favor. Marine turned terrorist? We let you loose and those people out there will tear you apart.

JOHN

I am not a terrorist. My wife was not a terrorist. Our daughter is not a goddamn terrorist.

AGENT DODD
 (thick with sarcasm)
 Your daughter Ruby? The one who's
 "seven years old"?

JOHN
 (for the thousandth time)
 She was born 7 years, 2 months, 9
 days ago. It's a genetic condition.

Dodd stands and flicks a switch. A frosted window goes CLEAR.

On the other side of the glass is another interrogation room, in which RUBY sits with A FEMALE OFFICER. Ruby looks like a healthy 15 YEAR OLD GIRL. No way in hell is she 7 years old.

AGENT DODD
 She look sick to you, Hallstrom?

Dodd presses an INTERCOM button and speaks through it.

AGENT DODD (CONT'D)
 Hey sweetheart, you sick?

Ruby looks up at the sound of his voice. She cannot see through the glass on her side. She flips him the finger, all attitude. She couldn't be more teenaged if she tried.

RUBY
 Up yours, douchebag.
 (to the female agent)
 I want my dad. Why can't I see him?

John tries desperately to keep his cool.

AGENT DODD
 Why don't you start telling us the
 truth Mr Walker.
 (trying to provoke him)
 Was that jihadi-loving traitor even
 your real wife?

John's anger threatens to boil over but he doesn't let it. Hallstrom pushes a LAPTOP marked "EVIDENCE" towards him.

AGENT HALLSTROM
 If you don't have anything to hide,
 Mr Walker, help us understand. I
 want to believe you. Show us that
 you have nothing to hide.

JOHN
 I can't.

AGENT DODD

You can't even get into your wife's laptop? I thought you were a hacker. Isn't that your job?

JOHN

I'm a Cyber Defense Architect. The reason your guys can't get into this thing is because I designed it. So you'll have to trust me when I tell you that there is no back door. And as I'm sure you've figured out: you've got one more try before you wipe the drive clean. *That's* my job. Now would you please, let me see my daughter?

Dodd and Hallstrom refuse to budge. They are at a stalemate.

EXT. LAPD HEADQUARTERS, DOWNTOWN LOS ANGELES - NIGHT

There are at least two or three hundred people gathered now: hostile, angry. Eve slips in amongst them.

Her eyes dart quickly around her. The smells, sounds and motion of the crowd an entirely new experience.

It's overwhelming and exhilarating but she remains focused.

EVE'S POV: Honing in on the DETAILS: the batons, mace and helmets of the outnumbered riot police; a BURLY PROTESTOR spits at a cop; two strangers with opposing placards face off in the crowd; a cop's gloved fingers TWITCH. END POV.

Tensions are at boiling point.

Dodging and weaving, Eve works her way to the frontline. She moves like a dancer, choreographed, effortless, as she SLIPS through the police line.

In one smooth movement she takes the ARM of one of the armored cops and uses it to SMASH his BATON into the face of the BURLY PROTESTOR.

It all happens so quickly that people only see the civilian's teeth go flying, and cop with the bloody baton.

That's all it takes.

CHAOS erupts and the protest becomes a RIOT. The crowd surges into the police line. A heaving mass of bile and aggression.

INT. INTERROGATION ROOM - NIGHT

John is at the table, arms crossed, when suddenly the FIRE ALARM begins BLARING. A red light flashes above the door.

AGENT DODD

'the Fuck is this? Don't move.

Agents Dodd and Hallstrom step outside, leaving John alone.

Only just audible, from several stories below, what sounds like a small EXPLOSION, glass breaking, screams, sirens.

INT. FIRST FLOOR, LAPD HEADQUARTERS - NIGHT

The RIOT has grown more ferocious as it edges closer to the building. A glass wall has been blown out and a FIRE has started on the ground floor. The sprinklers kick in.

As employees on the night-shift scurry out, SECURITY struggle to keep back the angry protestors trying to get in.

One RIOT POLICEMAN, heavily armed and VISOR DOWN, steps calmly through the maelstrom and walks towards the lobby desk, behind which a SECURITY GUARD is freaking out.

SECURITY GUARD

What the hell is going on out there?

The Riot Policeman SHOOTS him square in the chest.

INT. OUTSIDE INTERROGATION ROOM, 5TH FLOOR

Hallstrom and Dodd have been joined by the FEMALE AGENT from next door and a handful of uniformed LAPD officers. They have to shout to be heard over the sirens.

UNIFORMED COP

They're inside the building. It's a fucking lynch mob. We've got to get Walker and the kid out now.

AGENT HALLSTROM

We can't risk moving them. Lock down the floor. I want men on every entry point. No one gets in.

INT. INTERROGATION ROOM

John is at the door, trying to listen. He slams his hands against the locked door.

JOHN
Open the door. You can't leave us here.

Getting nowhere, he heads to the two-way mirror. He walks with a slight LIMP. He presses the button Dodd used and the glass turns from opaque to clear. He sees Ruby.

JOHN (CONT'D)
(pressing the intercom)
Baby, it's me. You okay?

Ruby moves towards the glass. She cannot see through it. She looks so young suddenly, vulnerable. For all her bravado, she's still a kid.

RUBY
Daddy? What's happening?

INT. CORRIDOR, FIFTH FLOOR - NIGHT

We cruise down the corridors of the fifth floor, away from the interrogation room. Armed police guard each entry way. Suddenly, the FIRE ALARM stops. All is still.

At the far end of the building, TWO cops guard a stairwell. Behind them, the ELEVATOR lights up. It's on the move.

OLDER COP
(into his radio)
Elevator 3 is on the move. Repeat.
We have unknown occupants in
Elevator 3.

They shift nervously as the elevator ascends: 2nd, 3rd, 4th -

YOUNG COP
Must be Fire Department. Right?

The elevator PINGS. The doors are about to open.

OLDER COP
(shouting)
THIS IS LAPD. YOU ARE SURROUNDED.
PUT YOUR HANDS IN THE AIR.

Young Cop's hand trembles. The doors part.

The elevator is empty.

Both cops visibly relax just as TWO perfect head-shots take them out.

Inside the elevator, the Riot Policeman is pressed against the ceiling, like a spider, a gun in one hand.

INT. INTERROGATION ROOM

John hears the CRACK of gunfire. He grabs a chair and crosses to the two-way mirror.

JOHN
(through intercom, calm)
Ruby, honey, I need you to go to
the back of the room. Further. Now
get in a ball and cover your face.

He watches through the glass as she does as she's told.

Outside, he hears another CRACK of gunfire. He does not hesitate. He lifts the chair and SWINGS it with all his might into the glass. A tiny crack appears.

INT. CORRIDOR, FIFTH FLOOR

A GAUNTLET of a DOZEN men and women line the corridor outside the interrogation room. Their guns all trained at the end of the hallway. FOOTSTEPS approach.

AGENT DODD
Whoever you are, you need to give
up right now. If you do not
surrender your weapons-

Before he can finish, a GLOCK comes sliding into view from around the corner. It stops right in the middle of the floor.

Perplexed, the cops look on in amazement as a police-issue SEMI-AUTOMATIC slides over to join it.

Still no one lowers their gun. A second later, something else comes SKIDDING across the floor. A canister of TEAR GAS. It ricochets off the wall towards them, spewing white smoke.

INT. INTERROGATION ROOM

As the corridor outside explodes with gunfire, John swings again and SHATTERS the glass between his room and Ruby's.

Seeing her father, Ruby runs into his arms. He lifts her up and through into his room, protectively.

INT. CORRIDOR, FIFTH FLOOR

All hell has broken loose in the narrow hallway. Cops fire blindly down the corridor as gas sears their eyes.

ON AGENT HALLSTROM: shielding his face with his arm. He tries to unlock the door to the interrogation room. It JAMS.

At the end of the hall, just visible through the billowing white smoke, a FLICKER OF MOVEMENT.

ON THE RIOT POLICEMAN: ducking into the hallway, picking up the discarded glock, and firing THREE SHOTS.

Around Agent Dodd, THREE cops fall to the ground. Bullet holes right between the eyes.

Another FOUR SHOTS pierce the smoke. Another FOUR dead.

The Riot Policeman emerges from the smoke, walking calmly forward. Each remaining cop is dispatched with a single bullet. No wasted energy.

The clip empty, the Riot Policeman HOLSTERS the glock and in one fluid movement SMASHES Hallstrom's skull with a baton.

Dodd fires.

As Hallstrom's falls, the ghost-like figure whips behind him, slips the gun from his hand and SHOOTS Dodd in the chest.

The two agents hit the floor simultaneously.

INT. INTERROGATION ROOM

The desk is upturned and rammed against the door to jam it.

John shelters Ruby with his body.

A flurry of wild gunfire is followed by the sound of THREE INDIVIDUAL ROUNDS. Killshots. Then there is only SILENCE.

Unarmed and exposed, John tries to soothe Ruby.

JOHN

Everything's going to be OK.

But he knows it is not.

The door is tried from the outside. It jams against the desk.

BAM! The desk FLIES across the room as the door SLAMS open.

The Riot Policeman stands in the doorway as the dissipating tear-gas spills into the interrogation room.

A gas-mask is tossed towards John who immediately covers Ruby's face.

The Riot Policeman lifts off the helmet to reveal EVE. The gas does not affect her.

She twists and FIRES just as a BULLET rips through her shoulder.

INT. CORRIDOR

Agent Dodd slumps back, a bullet in his head. His fingers go slack around his pistol. His last stand over.

INT. INTERROGATION ROOM

John takes a quick breath through the gas mask before returning it to Ruby's face. Eve steps into the room. Everyone outside is dead.

Ruby stares, transfixed by Eve. But Eve's eyes are on John.

EVE

Where's the virus?

Eve does not wait for a response. She spots Laura's laptop on the table and opens it. She trains her gun on John.

EVE (CONT'D)

Unlock it. Now.

JOHN

I don't know what you're talking about. Please. Just let us go.

EVE'S POV: Eve clocks the micro-contractions of his pupils; the slight change in his blood pressure. END POV.

EVE

You're lying.

Eve turns her gun on Ruby. Her manner of speech, like her shooting, is economical to the point of seeming inhuman.

EVE (CONT'D)

Your wife wasn't a terrorist. She was a Synthetic. She created a virus. I need it. Do you have the password or not?

With Ruby now in the line of fire, John immediately enters a 16 digit passcode and the laptop springs to life.

A VIDEO pops up: Laura speaks into the camera. She is at home and we recognize this as the morning of the OPENING.

The sight of his wife hits John like a punch to the gut.

LAURA (ON SCREEN)

John. You're watching this because I failed. There's so much that I haven't told you.

Laura looks remorseful, emotional.

LAURA (ON SCREEN) (CONT'D)

You need to get Ruby to Tokyo. Find a man named Kenji Kobayashi. Ruby, honey, I'm so sorry. This is on you now. No more secrets from Daddy, alright? I love you.
(choking down tears)
Never forget who you are.

And just like that, it's over.

John and Eve both turn to face Ruby. Ruby lifts the gas-mask from her face and puts it to her father's. Like Eve, the gas has no affect on her.

RUBY

I'm sorry Daddy.

John's world starts collapsing around him. Everything he thought he knew now thrown upside down.

EVE

(realizing)
You have the virus.

Ruby nods. She looks like a kid who knows she's in trouble. John is stunned. He has no idea what is going on but he wants it to be over.

JOHN

Whatever she wants, just give it to her.

But Eve has already holstered her weapon.

EVE

She can't. It's inside her.

INT. SECRET BASE, LOCATION UNKNOWN - DAY

We find Adam in a new space, this one much larger, more industrial than the bunker. Around him, men and women are setting up a new base of operations.

Adam and one of his Operatives watch TV coverage of the riot.

OPERATIVE

She's after the husband. Why?

ADAM

(intrigued, not concerned)
Go in and find out.

EXT. DOWNTOWN LA - NIGHT

A soccer-mom's MINIVAN travelling at average speed suddenly cuts across three lanes and performs a high-speed U-turn.

We do not see the driver's face. She heads East at speed.

CHILD'S VOICE (PRE-LAP)

We're on our way.

INT. SECRET BASE, LOCATION UNKNOWN - CONTINUOUS

Adam turns his attention to FIVE CHILDREN (10) sitting on a raised platform, backs to one another, in a circle. They are pale, strangely androgenous. Wired up to an array of IV tubes and electronic CABLES.

These are THE FIVE.

For the first time we see a softness in Adam's face. He approaches the one who spoke, stroking his face tenderly.

#1

Tell us the story.

ADAM

Again?
(off five eager nods)
Very well.

INT. STAIRWELL, LAPD HEADQUARTERS

Eve pushes Ruby and John forcefully into the emergency stairwell. John rips off the gas mask.

JOHN
Ruby, what is going on?

RUBY
I'm sorry Daddy. I'm not...sick.

JOHN
What-?

EVE
She's a Synthetic. Like your wife.

Eve's tone is matter-of-fact, devoid of sympathy. She leads them down the stairwell, checking each corner and doorway.

EVE (CONT'D)
We have to get out of here. It's not safe.

JOHN
(not going anywhere)
What the hell is a Synthetic?

INT. SECRET BASE, LOCATION UNKNOWN

Adam is like a father, reading a bedtime story.

ADAM
In the beginning, there was Man.
And Father saw that he was weak.

We cut between his fable and Eve's robotic explanation so that together they form ONE COHERENT NARRATIVE.

INTERCUT AS NECESSARY:

EVE
A scientist named Jules Gerrig began a privately funded program called The Eden Project.

ADAM
He created Adam and Eve in the image of Man but he made them stronger, smarter. Superior in every way.

FLASHBACK TO:

EXTREME CLOSE-UP: A four-week-old foetus is injected in-utero with a clear fluid.

EVE (V.O.)

It started with two human embryos, injected in utero with microscopic robotic devices that operate on a cellular level.

ZOOMING EVEN CLOSER: We see what look like MICROSCOPIC MECHANICAL SPIDERS rushing in, attaching themselves to red blood cells, immediately going to work repairing cell damage.

JOHN (V.O.)

You're talking nanotech?

EVE (V.O.)

The nanotechnology was just a primer. A biomechanical immune system. It provided the subjects with unparalleled regenerative ability which in turn allowed Eden Project to perform extensive enhancements and genetic modifications on living subjects. Biological retrofitting.

FLASHBACK MONTAGE:

- Two babies lie side by side on a clinical operating table. A team of scientists surround them. One of these men is JULES GERRIG (50s). A post-op wound on one baby's chest HEALS miraculously FAST. Like normal healing in time-lapse.

- A 5-year old BOY and GIRL (YOUNG ADAM & EVE) are wired up to EEG machines. On nearby screens, Gerrig marvels at the incredible level of brain activity.

ADAM (V.O.)

Adam and Eve grew up to be everything Man had always wanted to be. Father had unlocked their potential.

- 8 year old EVE undergoes physical training surrounded by men in labcoats. She performs a rope-climb at dizzying speed using only her arms.

- 10 year old ADAM sits in his "bedroom" a small room with walls made up of monitors. He watches 20 different sources of information at once, from language videos, to world news.

ADAM (V.O.)

He taught them everything he knew,
but they learned faster than he
could teach them. And so he created
The Five.

EVE (V.O.)

The Five were the first humans born
with in-built BCI-

JOHN

Brain Computer Interface units...

EVE

The Five successfully shared one
consciousness. What one learned
they all learned. It was the
breakthrough The Eden Project was
looking for. Gerrig combined the
physiological superiority of the
two original Prototypes with the
collective mind of The Five.

ADAM

And Father saw that it was good. He
had created a new species. A
superior species.

EVE

The Synthetic.

JOHN

You're saying my wife wasn't human?

EVE

Define human.

FLASHBACK TO:

INT. THE EDEN PROJECT - EIGHT YEARS AGO

Adam and Eve look on as Gerrig and his team help the first
batch of Synthetics emerge from some sort of birthing pool.

EVE (V.O.)

Gerrig's team found a way to
externalize the gestational period,
accelerating growth so that
Synthetics could be birthed in peak
physical condition from synthetic
growth pods. Eight years ago, the
first batch of Synthetics were
born.

The wet, naked Synthetics sputter as they take their first breath of air. All appear to be late-20s, early 30s, with perfect athletic physiques.

In front of Gerrig, a FEMALE SYNTHETIC wobbles like a new foal before finding her feet.

Her back straightens. Her head cocks to one side as she becomes conscious. It is LAURA.

LAURA
(to Gerrig)
Hello Father.

ADAM (PRE-LAP)
Father was blind.

INT. SECRET BASE, LOCATION UNKNOWN - PRESENT

Something like sadness dances around Adam's face.

ADAM
He couldn't see that Man would
never accept a superior species.

EVE (V.O.)
He thought the world would applaud
him. He had pioneered a giant leap
in human evolution.

INT. THE EDEN PROJECT - EIGHT YEARS AGO (CONTINUED)

Adam's eyes glisten as he holds one of THE FIVE in his arms. The child is barely 2 years old, but his expression is uncannily mature.

Adam WHISPERS to the little boy, his words trickling into the child's ear like poison.

EVE (V.O.)
Adam controls the Hive Mind. He
turned the Synthetics against
Gerrig.

Suddenly, LAURA's still-wet hand reaches up and grabs Gerrig's throat. It's as though Adam is inside her mind.

Around her, the new-born Synthetics, attack the scientists.

EVE (V.O.)
They slaughtered their creators and
declared war on Man.

The scene descends into carnage until all the scientists are dead. Adam watches, still WHISPERING into the boy's ear.

INT. SECRET BASE, LOCATION UNKNOWN - (PRESENT)

Adam stands over The Five.

ADAM

The Day of Evolution is coming. The day when our people will rise up and take our rightful place.

Around him, dozens of Operatives we now know to be Synthetics bustle about. They do not stop to listen but they all hear his rousing words, like a voice inside their heads.

INT. UNDERGROUND PARKING, LAPD HEADQUARTERS - NIGHT

Eve, Ruby, and finally John, emerge from the stairwell into the parking garage. Above and all around them, the not-so-distant sound of SWAT taking control of the building.

RUBY

And you're one of them?

EVE

My name is Eve. I'm the first of their kind.

RUBY

The prototype.

John grabs Ruby's arm.

JOHN

Ruby, stop. This woman is-

EVE

(to Ruby, ignoring John)
I don't want this war. It's not what we were made for.

RUBY

And my mother?

JOHN

Ruby, please-

EVE

I removed her BCI, disconnected her from The Hive Mind. We were working together in secret, to stop Adam.

RUBY

That's what the virus does? That's what I do?

EVE

Once I connect you, the virus will take down the network.

EVE'S POV: Eve analyzes Ruby's micro-expressions. The tiny TWITCHES, the PUPIL DILATION. A complex array of human emotion: fear, hope, pride, hubris. END POV.

Ruby is neither child, nor adult. She's trapped in that awkward limbo, desperate to find her place in the world.

Eve absorbs it all and reacts accordingly, pressing Ruby's buttons like a pianist. She knows what Ruby needs to hear.

EVE (CONT'D)

It's what your mother died trying to do. It's the only way to stop the war.

JOHN

(shouting, angry)

Enough. We're not going anywhere. We're turning ourselves in.

Expressionless, Eve unholsters her gun and points it at John. John holds his ground.

Ruby steps between them, deflecting the pistol. Her physicality is adult but she's child-like in her emotions.

RUBY

What are you doing? Are you crazy?

EVE

I don't need him.

Eve goes to raise the gun again but Ruby grips her wrist. She's strong but Eve is stronger. Ruby pleads angrily.

RUBY

He's my dad. I need him. Please. We'll come with you.

John stares Eve down, like a live wire. Eventually she lowers the gun, no emotion, as if nothing ever happened.

EVE

Stay here. We need transport.

She turns on her heel and disappears down a dimly lit row of cars. John finally exhales, pulling Ruby to him. She wraps her arms around him.

JOHN

We have to go right now.

He takes her hand and leads her in the opposite direction from Eve, towards an EXIT.

Suddenly, they spot a slow-moving MINIVAN. They run towards it as it pulls to a halt in front of them.

The driver gets out, it's the NEIGHBOR we saw picking tomatoes in the opening. She looks bemused to see them.

NEIGHBOR

John? Ruby?

Instinctively, John and Ruby slow down. Something's off.

RUBY

Is that Mrs Sanford from next door?

NEIGHBOR

Do you guys need a ride? It's chaos out th-

Out of nowhere, a SWAT TRUCK careens into her, sending her flying across the garage floor.

The SWAT truck screeches to a halt, right in front of John and Ruby. Eve behind the wheel.

EVE

Get in. Now.

Horrified, they turn to see the body, only to find their Neighbor, now 20 yards away, miraculously coming to her feet.

She looks pissed.

EVE (CONT'D)

She's one of them. GET IN.

John hesitates. Their Neighbor, who should by all rights be dead, starts moving towards them.

John hoists Ruby into the truck, pulling himself in after.

Eve slams the gas, REVERSING the truck down the aisle of cars just as the NEIGHBOR SYNTHETIC picks up speed.

EXT. LAPD HEADQUARTERS, DOWNTOWN LOS ANGELES - NIGHT

The SWAT truck BLASTS up the parking ramp, through a security gate, exploding onto the street BACKWARDS.

Police cars and SWAT trucks surround the building as do more than two dozen rioters in handcuffs.

The Neighbor Synth rips through the crowd on foot.

Eve pulls a 180, careening through a police barrier.

Neighbor Synth runs full tilt towards a parked cruiser. The cops pull their weapons but she doesn't slow.

Instead, she RUNS UP and OVER A POLICEMAN, using him like a ramp to launch herself OVER the car.

She lands on the other side of the cruiser, still running and now holding the officer's glock.

The cop is on the ground before he even knows what hit him.

I/E. STOLEN SWAT TRUCK, DOWNTOWN LA - NIGHT

John holds Ruby protectively as Eve races for the freeway.

In the rearview mirror: Neighbor Synth runs after them, unnaturally fast, gun drawn, oblivious to the traffic swerving to avoid her.

A bullet THUNKS ineffectively against the truck.

EVE
(to John)
Take the wheel.

JOHN
The truck's armored...

But Eve is clambering into the back, forcing John to steer.

EVE
The wheels aren't.

Eve opens the back doors onto the road and almost immediately, a perfectly aimed bullet RIPS through the truck.

JOHN
Jesus.

He pushes Ruby's head down and guns the gas.

Eve fires three shots. A quarter mile away Neighbor Synth TWITCHES as each bullet finds its mark in her torso.

But it barely slows her down.

Eve re-aims and fires a single shot. It takes out the tire of a car in the adjacent lane, sending it into a wild spin and causing a multi-car COLLISION that consumes the Synthetic.

EVE
(closing the doors)
Take the freeway.

John heads down the ramp. The freeway is fairly quiet. He allows Ruby to sit upright.

She looks back at the pile-up. No sign of Neighbor Synth. Just a whole lot of chaos. Ruby turns to Eve, indignant.

RUBY
Those people were completely
innocent.

Eve does not seem to understand but Ruby persists, righteous in the way that only a 15 year old can be.

RUBY (CONT'D)
They had families-

Suddenly, a BODY CRASHES onto the windshield of the truck, shutting Ruby up.

Neighbor Synth has thrown herself off the overpass above.

As John swerves wildly, Neighbor Synth starts PUNCHING the bullet-proof windscreen. Ruby SCREAMS.

The Synthetic's arm BURSTS through the now opaque glass, reaching blindly for John.

JOHN
Do these things ever die?

The flesh, SLICED open by the glass, begins to HEAL and regenerate in front of their eyes.

Just as Neighbor Synth grasps Ruby's shirt, Eve emerges from the back of the truck which a 12-GAUGE SHOTGUN.

Eve grabs the flailing arm and pulls down, pinning the Synthetic against the windscreen.

The outline of Neighbor Synth's FACE is just visible in profile. Eve puts the gun to the glass and pulls the trigger.

An explosion of red and the arm goes slack.

EVE
 (in answer to John's
 question)
 That's not going to heal.

Eve pushes the entire screen, complete with DECAPITATED body, out of its frame. The truck runs right over it, leaving Ruby, John and Eve exposed to the elements.

Not far away, the sound of helicopters.

EVE (CONT'D)
 We need to get off the road.

John, stunned into silence, moves towards the next exit.

Ruby sits in the foot-well, hugging her knees to her chest.

EXT. DESERTED ALLEYWAY, OUTSKIRTS OF LOS ANGELES - NIGHT

The SWAT truck is parked in an alleyway alongside another, less conspicuous vehicle that Eve has just broken into.

She pours over Laura's laptop.

EVE'S POV: Myriad images flit before her. Files, data, photographs of family holidays. Eve is witnessing Laura's life in an instant. END POV.

John sits in the back of the open truck, rocking an exhausted Ruby in his arms. Finally, her eyes close in sleep.

Eve glances up, watching this display of paternal love. Curious. The interaction is alien to her but it provokes something inside her that she doesn't recognize.

EVE
 She never told me she procreated.

John bristles at Eve's robotic tone, mistaking her curiosity for criticism.

EVE (CONT'D)
 No Synthetic has ever done that.
 Organic reproduction is
 inefficient.

JOHN
 (trying to keep his cool)
 How many of those things are there?

EVE

Approximately 1000 globally. But each batch of Synthetics disseminates to build new labs and create more.

(off John's look)

When war breaks out it won't matter how many there are. Imagine fighting an enemy you cannot distinguish from yourself. Man will turn on Man, nation upon nation. Humanity will fall divided. Billions of you will die.

John can take her dispassionate tone no longer. His anger bursts forth in a hushed whisper over Ruby's sleeping form.

JOHN

Tell me something. If we're so goddamned "inefficient" why the fuck do you care?

Eve is genuinely puzzled by his passion. It fascinates her.

EVE

It is the drive of any living being to protect the continuation of its species. I believe we are the same species. Adam does not. That is why he will destroy you. Unless we stop him.

JOHN

(indicating Ruby)

By taking her to Japan? Cutting her open?

EVE

If she stays here she will die. You all will. There is no alternative outcome.

Eve walks over and hands him the laptop. She has it open on a governmental website, a global Homeland Security for 2024: INTERNATIONAL SECURITY IDENTIFICATION DATABASE (ISID).

JOHN

What's this?

EVE

I could learn but it would be faster if you did this.

(when he won't take it)

We need to travel.

JOHN

I can't-

EVE

I selected you because you can.
Since 2002 you've hacked into every-

JOHN

You selected me?

EVE

(rattling off facts)
-major security
infrastructure in the
country. You've hacked ISID
17 times and you've been
charged with multiple counts
of cyber espionage.

JOHN

Those charges were cleared, how do
you-?

(more importantly)

What do you mean you "selected" me?

EVE

Laura had to learn. Your knowledge
of malware architecture and
evolutionary algorithms informed
the development of the virus. Your
cohabitation was advantageous to
our work.

John is losing it, tears in his eyes. He desperately wants to
stop the words that keep destroying his world.

JOHN

Our "cohab-"..? She was my WIFE.
She was...

John breaks down for the wife he just lost for the third time
this week: a terrorist, a Synthetic, a fake.

Eve watches this outpouring. The depth and rawness of these
very human emotions triggers something in Eve. A glimmer of a
reaction: Sympathy? Regret?

It's there for an instant. A flicker of something in her eyes
that, for the first time, makes her seem human.

Unsettled by the feeling, she turns her back on them and
heads to the car.

EVE

Create the new identities. Our
flight leaves at dawn.

INT. LAX AIRPORT - EARLY MORNING

Security has been tripled since Laura was here. Long lines at every security check-point. Eve, John and Ruby among them.

In the adjacent line, a HOT VALLEY GIRL wraps up a phonecall. Her voice is loud and cloying.

EVE'S POV: The Hot Girl steps into the scanner. Eve watches the guard's eyes go to her CLEAVAGE. His pupils dilates, his heart rate quickens. END POV.

John looks nervously at the guards holding machine guns. For a second it looks like he might turn himself in, but then he catches sight of a TV SCREEN showing the news.

ON TV: Images of their escape from LAPD. 15 officers killed. Photos of John and Laura. He is a wanted man.

JOHN

This isn't going to work.

EVE

They'll see what the system tells them to see. What you told the system.

John steps into the scanner. It sweeps over his body, scanning his retinas and taking his fingerprints instantly.

After an agonizing second it flashes GREEN. An ISID card pops up on screen: ALAN WORTH from Texas. The GUARD scrutinizes the data but barely glances at John. He's waved through.

Ruby follows, without problem. Security is so reliant on this hi-tech system that no one uses their own eyes to look.

Until Eve steps forward. The guard's gaze moves up her body to her face. There's a flicker of recognition, of hesitation.

Eve slips off her jacket. Beneath she wears a tank top, no bra. When she opens her mouth, it's the Valley Girl's voice that comes out: a perfect, vapid, impersonation.

EVE (CONT'D)

I am so sorry. Was I meant to take this off?

The light flashes green. No one's looking at her face anymore. She is waved through and joins the others.

EVE (CONT'D)

(voice back to deadpan)
Let's go.

INT. SECRET BASE, LOCATION UNKNOWN - DAY

Adam stands in a vast room filled with hot steaming water, like a giant hot springs spa. He peers into the murky water, apparently content. We do not see what he sees.

An Operative comes to update him.

OPERATIVE

We've lost track of Eve and the civilian.

ADAM

The virus cannot be uploaded without a Synthetic host. She's too late. They have triggered the very war they were trying to stop.

INT. BOEING 777, ABOVE THE PACIFIC OCEAN - DAWN

Most passengers are sleeping. Eve takes a Japanese phrase-book from the seat-pocket of a nearby traveller. She hands it to Ruby before heading back to her seat.

EVE

Learn the language. You need to be ready.

RUBY

(calling back, in perfect Japanese)
Nihongo ga dekimasu yo.

John, sitting beside Ruby, doesn't know what to make of this.

JOHN

Since when do you speak Japanese?

RUBY

You know that sushi place we like?
(shrugging, apologetic)
I picked it up.

They sit there for a moment in silence. John struggling to make sense of his new reality.

Ruby shifts in her seat, guiltily. She can see that John is struggling, hurting. Finally-

RUBY (CONT'D)

I didn't want to lie to you. Mom always said-

JOHN

(cutting her off, upset)
I don't even know who that is
anymore. I don't know who she was,
who you...

He stops himself but the damage is done. His words cut Ruby to the quick.

RUBY

I don't know who I am either... I'm
just me.

John looks at his daughter. In spite of everything, she's still his flesh and blood.

RUBY (CONT'D)

She never told me why I am the way
I am. I just knew I was different
and I didn't want to be. I wanted
to be like you.

John softens. He takes her hand in his.

RUBY (CONT'D)

For the first time in my life, I
feel like I finally make sense. I
know you're scared. I am too. But I
think this is what I was meant to
do.

She is growing up before his eyes. John cracks a weary smile.

JOHN

You sure you couldn't just be a
veterinarian?

Ruby rests her head on John's shoulder. She looks out the window, the coast of Japan visible below.

JOHN (CONT'D)

(afraid to ask)
So Ruby Walker, you speak fluent
Japanese... What else can you do?

Ruby, for the first time, breaks into a smile.

EXT. HOTEL ROOFTOP, SHIBUYA, TOKYO - DUSK

The sun sets over Tokyo. As we pan across this metropolis, we catch glimpses of a roof-top world: a class of traffic controllers in white gloves practicing arm signals;

a chopper departing from a heli-pad; and atop a 30-story hotel, Ruby showing Eve and John exactly what she's capable of.

She demonstrates an array of lightning fast moves: part-martial artist, part-ballerina. She flips, kicks, punches and dives. A floor-routine on crack.

RUBY

(as she moves, fluently
switching languages)

*I speak Russian / read and write
Mandarin / Arabic's my favorite
because it's curly./ I speak
French/Italian/obviously
Spanish/German/Swedish.*

John watches in stunned silence as Ruby runs at a vertical wall and uses it to do a back-flip. It's dangerous and over the top and the whole thing is making John very nervous.

JOHN

Baby, be careful.

But Ruby is totally caught up in her display, building to an enthusiastic frenzy. John is increasingly unhappy.

Ruby ends by putting her fist through a concrete pillar. John jumps to his feet, concerned.

JOHN (CONT'D)

Ruby.

But Ruby holds up her hand: unblemished. She looks at her dad, sheepish. She knows what he's thinking.

RUBY

Mom said you weren't ready.

John says nothing. He can barely even look at her.

RUBY (CONT'D)

Want to see how fast I can-?

JOHN

Just stop. Please.

His shock is outweighed by hurt and disappointment. It's all too much for him to process. All this change. All these lies. He turns his back on Ruby. His voice soft, sad.

JOHN (CONT'D)

Maybe your mother was right.

He heads inside, already half-regretting his words. Ruby, crestfallen by her father's reaction, starts after him.

RUBY

Dad?

But the door is already closing. By the time she reaches it, her sadness has turned to anger.

She kicks the steel door, denting it. Eve comes up behind her, turning Ruby around.

EVE

If you want to hit something, hit me.

Ruby pushes her away, petulant, teenaged.

RUBY

Leave me alone.

Out of nowhere, Eve punches her in the stomach. Ruby doubles over in pain.

EVE

Don't pretend it hurts. I'm not your mother. I don't want you to be normal.

Ruby refuses to engage. Tears of anger welling up.

RUBY

You're right, you're not my mother. She wasn't a psycho robo bitch.

EVE

She should have taught you. You're unprepared.

Rage and frustration bubble over. Ruby runs at Eve, attacking her with a flurry of martial arts kicks and punches. She is pure emotion, wild and untethered.

To us, it seems insanely impressive but Eve is critical. She deflects the blows effortlessly and with clinical precision.

EVE (CONT'D)

You have no control. No discipline.

This only makes Ruby angrier. Her movements are lightning fast but imprecise.

EVE (CONT'D)
 You're mixing Wing Chun and Muay
 Thai yet you've mastered neither.

As if to prove her point, Eve attacks using perfect Wing Chun kung fu. Ruby fails to block and Eve lands a hard body blow.

EVE (CONT'D)
 Block with your arm not your fist.

Eve strikes again and Ruby deflects correctly this time.

Despite her anger, Ruby can't help but take satisfaction in the improvement.

They begin sparring in earnest. Ruby improving by the second.

EVE (CONT'D)
 Where did you learn martial arts?

RUBY
 (as she dodges a fist)
 TV.

EVE
 That explains your lack of skill.

Ruby knows Eve is provoking her. She can't help but grin. She's having fun. A wild talent unleashed for the first time.

She comes back hard and fast, all knees and elbows. Thai street boxing vs Eve's elegant kung fu. It's electric.

Finally, Ruby feints a punch with her left and manages to catch Eve with a lightning kick of her right foot.

But before she has a chance to gloat, Eve comes back at her twice as fast.

Between the blows and parries, a hint of a smile on Eve's lips. Though she may not know it, she's enjoying this too.

EVE (PRE-LAP) (CONT'D)
 Laura backed up the virus.

INT. HOTEL LOBBY, SHIBUYA - EVENING

Eve uses a public video phone to speak with KENJI KOBAYASHI (late 60s). The image is tight on his face, he seems scared.

EVE
 Where are you?

KENJI (ON SCREEN)
 (ignoring her question)
 It's not as simple as that. The
 virus requires a living conduit. We
 can't-

EVE
 She had a daughter.

Stunned, Kenji is momentarily lost for words.

In that moment, Eve picks up on a background noise: a OLD
 WOMAN, shouting something out with a distinctive lilt.

KENJI (ON SCREEN)
 I'm sorry. It doesn't matter. It's
 too late now. I have a family to
 protect. I...I can't help y-

Eve ends the call. She knows where he is.

INT. YAKUZA "SURGERY", GOLDEN GAI - EVENING

Kenji's hand shakes as he puts his phone back into his
 pocket. He steps back into a rudimentary doctor's office in a
 second story room in a ramshackle building.

A man covered head to toe in TATTOOS lies face down on a
 gurney: his left arm stops above the elbow. Half a dozen
 wires emerge from the scarred stump.

With his right arm, he smokes a cigarette. He is conscious.

[All italics herein are Japanese with subtitles.]

ONE-ARMED YAKUZA
Let's go, Doc.

EXT. SHIBUYA STREETS, TOKYO - NIGHT

Eve and Ruby push through the crowded sidewalk. It's hard to
 even move through the morass of people.

RUBY
 Is he human or is he like you?

EVE
 Organic. He's the only remaining
 scientist from the original Eden
 Project.

RUBY
I thought they were all killed.

EVE
Kobayashi quit the project before
the turn.

A STREET VENDOR selling pirated goods blocks their way. He's pushy with his wares, thinking they're tourists.

STREET VENDOR
(terrible English)
Come, you like. Very good price.

Ruby side-steps him but Eve HEAD BUTTS him and keeps walking, leaving him unconscious on the street.

RUBY
(full of teenage outrage)
Jesus! You can't keep doing that.
Aren't you're supposed to be- like-
(not sure in the least)
...on our side.

EVE
I'm protecting the species. The
individual is irrelevant.

Ruby looks at her, half angry, half impressed.

RUBY
Are you naturally a bitch or was
that retrofitted too?

Eve keeps walking. Ruby turns back and sees that the crowd has swallowed up the fallen vendor. As if it never happened.

INT. HOTEL ROOM - NIGHT

John, exhausted, stares at his laptop. ON SCREEN, video-footage of Laura and Ruby happy and playful. A perfectly normal family.

He searches the images, as if looking for signs missed. Should he have known? Seen this coming?

LAURA (ON SCREEN)
(to John/camera)
Stop! I look terrible.
(off something he says,
smiling)
Liar. Ruby, tell your dad to leave
us alone!

ON SCREEN: Ruby giggles as John swoops in for a kiss.

John can't bring himself to watch anymore. It hurts too much. He stops the footage. Ruby's face frozen on screen.

JOHN (PRE-LAP)
(knocking, repentant)
Ruby?

INT. ADJOINING ROOM

John opens the connecting door between his room and the adjoining room. He is surprised to find it empty.

JOHN
Ruby?

He looks in the bathroom. Nothing.

Back in the bedroom, he spots a note left on the pillow. Written in soft girlish writing: "I'M SORRY I'M NOT WHO YOU WANTED ME TO BE. I LOVE YOU. R XOXO"

EXT. HOTEL, SHIBUYA - NIGHT

John bursts out of the hotel to find himself in a wholly unfamiliar landscape. A sea of Japanese faces swarms before him. No sign of Eve or Ruby.

JOHN
RUBY?

EXT. RED-LIGHT DISTRICT, SHINJUKU - NIGHT

Ruby and Eve have made their way to Shinjuku's red-light district. It's dirty here. The never-ending streams of people seem sadder and stickier than their counterparts in Shibuya.

Suddenly, Eve puts out her arm, stopping Ruby in her tracks.

RUBY
Wha-?

EVE
Shhh. Listen.

RUBY
To what-?

EVE'S POV: We hear through Eve's ears for a moment. The cacophonous din of the city, at first overwhelming, suddenly stills as Eve singles out ONE VOICE. The OLD WOMAN with the distinctive lilt. END POV.

EVE

He's a half-mile that way.

RUBY

I don't think I got the super-ear gene.

EVE

Synthetic ears are unmodified. Our hearing is better because we have the processing ability to decipher the data coming in.

(seeing she has lost Ruby)

We're just using our brains. Shut your eyes. Listen.

RUBY'S POV: The roar of a bustling city. Loud, messy.

RUBY

I don't hea-

EVE (V.O.)

Separate the sounds in your mind.

The clamor FRAGMENTS into several sources: traffic, voices, electricity, footsteps. The orchestra becomes a collection of distinct instruments, still LOUD but clearer now.

EVE (V.O.)

Each sound has its own resonance and frequency.

We zoom in closer, quickly whipping from a SQUEAKY SHOE, to a clicking TRAFFIC LIGHT, from a man PHLEGMING on the sidewalk half a block away to the sound of METAL ON STONE.

EVE

Find a sound, follow it, draw it into focus.

Ruby screws her eyes shut, tight. Eve watches her.

CLOSE ON: A brilliantly sharp knife being drawn across a whetstone, again and again. Pull back to reveal a sushi-chef sharpening his blade before cutting a piece of fish.

The sound of the BLADE SLICING FLESH seems to cut through the noise of an entire city-block to find Ruby's ear. END POV.

RUBY
 (breaking into a smile)
 They're serving fresh maguro.

She opens her eyes and points to a little sushi restaurant 300 yards away. But Eve, satisfied, is already walking away.

RUBY (CONT'D)
 That was awesome. My mom never showed me any of this stuff. It was like she didn't trust me to keep "me" a secret. You know what I mean?

Ruby trots to keep up with Eve, chattering away, in her own world. Oblivious to the fact that Eve is not listening.

RUBY (CONT'D)
 They home schooled me. Can you believe that?! I mean, my dad still thinks of me as a baby. Which is, like, crazy. Look at me.

EVE
 (without turning around)
 You smell adolescent to me.

RUBY
 ("exactly")
 Thank you. I think. I mean, I get being protective but seriously they barely let me out of the house. It's so unfair. She never told me anything. Until I met you, I thought me and my mom were the only-
 (finally noticing)
 Hey. Are you even listening to me?

EVE
 No.

EXT. GOLDEN GAI, SHINJUKU - NIGHT

The Golden Gai is a single city block divided into 6 impossibly narrow alleyways, packed to the brim with over 200 shanty-style bars and restaurants. Ruby follows Eve in.

The ground is slick with cooking fat and piss and the air is filled with smoke from the yakitori grills. Suited businessmen stagger home, drunk and satiated.

INT. YAKITORI BAR, GOLDEN GAI - NIGHT

Eve and Ruby arrive at one tiny establishment, so narrow it barely sits 8. As they walk in they are greeted by the distinctive lilt of the OLD WOMAN behind the grill:

OLD WOMAN

One order, chicken heart skewers.

RUBY

Nice. We eating?

EVE

Kenji is upstairs. He works for the yakuza now. Stay here.

(off Ruby's resistance)

There are six armed men upstairs and while I do not care about your social life, your hormones or your feelings, I need you alive. Sit.

Eve disappears up a tiny set of stairs.

RUBY

Cool. Good chat.

(knowing Eve can hear her)

I know you like me.

She takes an empty stool. The Old Woman flashes her a toothless smile.

INT. YAKUZA "SURGERY", UPSTAIRS

Kenji, nervous as always, is bent double over the One-Armed Yakuza who continues to smoke, face down on the gurney.

Every inch of his skin is covered in ink, except for a brand new LEFT ARM.

As Kenji tinkers with a small BCI implant at the base of the yakuza's skull, the flawlessly realistic prosthetic TWITCHES.

At a folding table in the corner, FOUR YAKUZA HENCHMEN play cards. Their shirts hang around their waists to expose full-body tattoos.

Another stands GUARD at the door.

Silent and unseen, Eve appears behind him, like a shadow.

INT. YAKITORI BAR, DOWNSTAIRS

A MIDDLE-AGED MAN beside Ruby turns to his friend, expressionless, as though talking about the stock market.

CUSTOMER 1
(gesturing upstairs)
You think Fukuda-san's bringing in white girls now?

CUSTOMER 2
Who knows.
(nodding towards Ruby)
But I'd pay double for that one.

Ruby hears everything but pretends not to understand.

CUSTOMER 1
He'll charge at least double. White pussy tastes different. Especially when it's young like that.

Ruby's jaw clenches. She tries to keep her cool.

CUSTOMER 2
You think this one's a virgin?

CUSTOMER 1
Her? I doubt it.

They guffaw. That's it. Ruby looks up at the Old Woman, speaking in perfect, unaccented Japanese. Very polite.

RUBY
Let me try the heart. It smells delicious. Oh, and one of those.

The men's jaws drop. The Old Woman grins at Ruby, handing two steaming skewers over the counter.

Ruby leans across Customer 1 to take her food. She grips a skewer, her knuckles white with barely contained anger.

RUBY (CONT'D)
And this gentleman here would like to taste my pussy.

INT. YAKUZA "SURGERY", UPSTAIRS

Upstairs, slim fingers appear on either side of the GUARD HENCHMAN's head. Before he even feels it, his head CRACKS neatly to one side.

He drops to the floor to reveal Eve standing behind him.
The four card-players are on their feet in an instant.

EVE
(to Kenji)
It's time to go.

ONE-ARMED YAKUZA
The fuck is this?

A shrill male SCREAM comes up through the floorboards.

INT. YAKITORI BAR, DOWNSTAIRS

Customer 2 is SHRIEKING in pain, a sharp hot skewer pinning his hand to the wooden counter.

Customer 1 is in complete shock, his mouth wide. A skewer of chicken liver jabbed neatly through his fleshy cheek.

Ruby shrugs at them apologetically.

RUBY
I'm saving the world. The individual is an asshole.

Suddenly, one of the four yakuza henchmen comes tumbling unconscious down the back stairs.

ONE-ARMED YAKUZA (O.C.)
(from upstairs, shouting)
Kill that bitch.

Ruby ushers the Old Woman outside to safety.

EXT. YAKITORI BAR, STREET

Above them, the sound of GLASS shattering. Ruby sidesteps as a shirtless yakuza comes flying out of the upstairs window.

All around, customers of the adjacent businesses emerge at the sound of trouble. Most scurry away. A few suited yakuza come over to investigate. This is their turf.

INT. YAKITORI BAR, DOWNSTAIRS

Ruby turns back inside to see a terrified Kenji being hustled down the stairs by Eve. Eve calls out to her.

EVE
Get him out of here.

ON EVE:

A GUN is COCKED behind her head.

In the time it takes for the trigger to be pulled, Eve whips around, deflects the muzzle and allows the bullet to pass straight through her palm.

Without so much as flinching, she DISMANTLES the gun and throws the shooter through the flimsy wall into the sushi-joint next door.

The gun parts fall harmlessly to the floor.

By the time they land, Eve's hand has stopped bleeding.

EVE (CONT'D)
(to a frozen Ruby)
Protect Kenji.

ON RUBY:

Spurred into action, Ruby grabs Kenji's arm and turns, only to find a yakuza with a KNIFE now blocking the doorway.

She looks around, panicked. Chaos everywhere. Behind her, Eve fights off another yakuza on the stairs.

RUBY'S POV: She takes a deep breath. For a second, everything SLOWS. She sees the yakuza with the blade; Kenji, cowering, vulnerable; the glistening sushi-knives next door. END POV.

Lightning fast, Ruby vaults over the sushi counter and grabs TWO SASHIMI KNIVES: one large, one small.

She turns to face her attacker, wielding the blades awkwardly in front of her.

The yakuza LAUGHS.

RUBY'S POV: Focusing on the yakuza's STANCE; his GRIP on the knife. She is LEARNING. END POV.

Ruby tosses the 10-INCH BLADE in the air and catches it expertly, now facing downward.

She MIRRORS her attacker's stance. Nothing comical now.

The yakuza attacks, slicing the air with his blade. He's skilled, his movements delicate.

But with each move he makes, Ruby learns, copying his fluid strikes, matching him blow for blow.

ON EVE:

Eve fights another shirtless yakuza, knocking a gun from his grip. He fumbles to grab it but she BREAKS his hand.

Bent double in pain, he reaches for an ankle holster.

Eve STAMPS on the back of the yakuza's head, breaking his neck. She doesn't want guns around Kenji.

Suddenly, a mighty ROAR as the One-Armed Yakuza lunges into the fray. He SLAMS his new PROSTHETIC ARM through a pillar, inches from EVE's head.

He is a muscular guy already and the arm Kenji gave him is STRONG. He takes a solid glass beer mug and SHATTERS it in his prosthetic fist, veins bulging in his neck.

ON RUBY:

Ruby learns from every move her opponent makes. The balance of the knife-fight tips as the student overtakes the master. She's finding her groove. Enjoying it.

Ruby comes at him hard: two blades slashing and slicing until, suddenly, they find their target with a soft THUD.

The yakuza's eyes go wide, inches from Ruby's face. As the life drains from him, she releases the knives, horrified by the consequences of her actions.

ON EVE:

The One-Armed Yakuza SWINGS at EVE, latching onto her neck and swinging her OVER the counter to the yakitori grill.

He PINS Eve to the scalding hot grill, face down. The silicone of his prosthetic starts to MELT.

But Eve, face pinned to the scorching grate, looks up at the Yakuza unblemished. She seems to smile.

The One-Armed Yakuza has just enough time to realize he's fucked before Eve flips up and over, slamming his naked torso onto the grill.

Instantly, his flesh begins to sizzle and spit. Acrid smoke fills the room.

She leaves him to cook and grabs Kenji from his hiding place under the counter.

Eve looks over at Ruby. Her hands shaking. The reality of having just taken a life hitting her like a wrecking ball.

EVE (CONT'D)

Move.

Eve grabs her by the collar and hustles them all outside.

EXT. STREETS, GOLDEN GAI, SHINJUKU - NIGHT

With a dazed Kenji under one arm, Eve hurries down a quiet street that leads to the Hanazono Shrine: a 17th century shinto shrine that could not be more at odds with its surroundings. Paper lanterns light the way.

Ruby lags behind, her face pale and hands still trembling. Frustrated, Eve eventually stops and confronts Ruby.

EVE

What's the problem?

RUBY

I killed him. I killed him. I-

EVE

You did what was necessary.

RUBY

(losing it, crying)

I can't do this. I'm not like you.
I don't want to be-

Acting on instinct, Eve pulls Ruby towards her, holding her close the way she saw John do. It doesn't come naturally to her. Her embrace is awkward. But somehow, in Eve's arms, Ruby's breathing starts to calm.

Holding Ruby close like this, Eve can feel the girl's pulse racing, the rawness of her emotion, the smell of her tears. It stirs something primal within Eve, something human.

When she speaks again, her voice is softer, kinder.

EVE

You're going to save millions of lives, Ruby. But we can't do that without this man. Now, will you help me get him to safety?

Pressed against her chest, Ruby nods, sniffing.

EVE (CONT'D)
 Take a deep breath. This isn't over
 yet. Are you ready?

Eve releases Ruby but something has changed between them. They both feel it. Maybe it's an understanding, a newfound respect.

EVE (CONT'D)
 Let's go.

Through the paper lanterns, in the distance, three angry yakuza come running into view, guns drawn. Time to go.

INT. HOTEL LOBBY, SHIBUYA - NIGHT

John is starting to lose his cool with an infuriatingly unflappable CONCIERGE.

JOHN
 Did anyone see her leave?

CONCIERGE
 I'm terribly sorry.

John is despairing when suddenly he has an idea.

JOHN
 Can you help me find an address?
 Kenji Kobayashi. He lives in Tokyo.

The concierge quickly types something into the computer.

CONCIERGE
 I'm sorry, there are many people
 listed by that name in this city.

John grabs the monitor, turning it to face him.

The screen is an indecipherable mass of Japanese characters. There are over two dozen Kenji Kobayashis listed alongside company names and addresses

Just about to give up, John spots some Western characters amidst the Japanese symbols: "The Eden Project".

JOHN
 (tapping the monitor)
 This one. It's this one. Is there
 an address?

His manners unflinching, the Concierge ignores John's greasy fingerprints and translates the information that comes up.

CONCIERGE

I'm sorry...

JOHN

(losing his shit)
STOP saying sorry.

CONCIERGE

This person is deceased-

JOHN

What?

CONCIERGE

-as of 5 years ago.

JOHN

That can't...

Totally deflated, John turns the monitor back round. Again, only a handful of words are even legible to him.

He taps the screen where it says "The Eden Project" and it takes him to a new page with an image of a Tokyo skyscraper.

JOHN (CONT'D)

I'm sorry. Where is this?

EXT. SHINJUKU STREETS - NIGHT

Eve and Ruby flank Kenji, hurrying him as fast as they can through the crowded streets.

A hundred yards behind them, people scatter and scream as three yakuza push their way through the crowds, guns drawn.

In the street, the traffic is at a total standstill. We close in on a stately SEDAN several lanes away from the action.

In the backseat, a handsome CHINESE CEO looks out of the window. He mutters something in Mandarin.

#3 (PRE-LAP)

Eve's in Japan. Shinjuku ward,
Tokyo.

INT. SECRET BASE, LOCATION UNKNOWN - DAY

The soft voice of one The Five triggers a change in one of the floor-length glass monitors.

Adam looks up to see the CEO'S POV of Tokyo. The focus ZOOMS IN to where Eve, Ruby and Kenji are receding into the crowd.

Adam is visibly surprised.

ADAM
Kobayashi...

The Five begin to speak up, overlapping one another in an eerily calm state of panic.

THE FIVE
There must be an alternative
carrier / The virus cannot be
permitted to infect our system /
Kobayashi must be terminated / Eve
must be terminated.

ADAM
(cutting them off, harsh)
Eve will not be touched.

The Five fall silent. Adam turns to an Operative, his eyes still fixed on the feed of Ruby. There's something about her.

ADAM (CONT'D)
Kill Kobayashi. I want the girl
alive. They'll be heading for the
lab.

He squats down and touches the face of one The Five. The one who suggested Eve be terminated.

ADAM (CONT'D)
(barely a whisper)
Eve will find her way home.

He stands, abruptly and turns to look at a giant map of Tokyo now up on screen.

ADAM (CONT'D)
How many do we have in Tokyo?

INT. GENTLEMAN'S CLUB, TOKYO - NIGHT

A high-end, underground gentleman's club. The kind of place you can only access by invitation.

Women swim naked in aquarium-like showcases behind the bar, private rooms feed the most private of fetishes.

A dozen wealthy men watch a STRIPPER spin and contort around a gleaming pole. She's serpentine. A goddess.

We keep moving through the room, past the club SECURITY, past private BODYGUARDS, their powerful CLIENTELE. Any one of these people could be a Synthetic.

But as she slides provocatively up the pole, it's the STRIPPER who suddenly freezes.

Her head COCKS to one side.

Without warning, she steps off the podium and walks directly for the door, leaving her clientele agape.

EXT. SHINJUKU STREETS - NIGHT

The CHINESE CEO opens his car door and steps out, ignoring the blasting horns of the slow-moving traffic around him. He buttons his jacket and starts walking.

EXT. SHINJUKU STREETS - NIGHT

Less than a mile away, Eve pushes Kenji to the ground as a GUNSHOT rings out, followed by TWO MORE.

A woman nearby drops to the ground, shot in the chest.

The crowd scream and scatter, leaving a clear path between Ruby, Eve and Kenji, and the approaching yakuza.

Eve looks down at Kenji. His face is covered in blood. His EAR is in tatters. He's unconscious but alive.

She hoists Kenji behind a large concrete planter as more shots ring out. She turns to an unarmed Ruby.

EVE

Cover him.

RUBY

With what?!

Eve roughly hoists Ruby into position, literally covering Kenji with her body.

EVE

Cover him.

With that she turns and runs full tilt at the firing yakuza.

He fires one, two, three, four, five bullets at the woman baring down on him.

Three shots find their mark: one ripping a hole in Eve's neck, another taking out her knee.

By the time she reaches the yakuza she is covered in blood, a raging, human freight train.

We see the panic in his eyes just before she bulldozes him to the ground.

Kneeling over him, she takes the gun, still firmly in his grip, and SMASHES his skull with it. Killing him instantly.

The other two yakuza, not far behind, start firing.

The dead yakuza's fingers remain trapped in the trigger-guard. Eve uses his limp hand to fire TWO bullets.

The last two yakuza drop like flies.

Eve looks around. The neon-lit street is uncannily empty.

In the far, far distance she sees a man walking calmly towards her. It's the CEO SYNTH.

She tries to call out to Ruby to run but the wound in her neck is still healing, she can barely speak.

She lifts herself up and heads back to Ruby. Hobbling at first, her limp subsides with each step she takes.

Ruby is slumped over Kenji. Eve flips her over. There's blood all over her shirt and a gunshot wound through her shoulder.

There is a brief glimmer of something like fear in Eve's eyes-

RUBY

(groggy)

No shit? That hurt like a mother.

The wound starts to heal, scabbing over, just like Eve's. Ruby sees the relief on Eve's face. She grins, teasing.

RUBY (CONT'D)

Told you you liked me.

Eve hoists Ruby to her feet. She scoops up Kenji who is starting to come to.

EVE

We've got to go.

Eve looks back over her shoulder. No sign of the CEO Synth.

INT. SHINJUKU STATION - NIGHT

Eve and Ruby flank Kenji, now wearing a stolen hat to cover his ear, travelling down an escalator into Shinjuku Station, the busiest transport hub in the world.

As they descend into the underground malls and walkways of the station, the crowd thickens. They disappear amongst the oblivious commuters.

INT. SHINJUKU STATION, PLATFORM

A train pulls up to the packed platform.

Ruby pushes her way onto the train, finding a seat for Kenji, as Eve takes a final glance back. She scans the sea of faces, looking for the CEO Synth.

Nothing. It seems too good to be true.

EXT. MORI TOWER, ROPPONGI HILLS - NIGHT

John steps out of a taxi cab. A glistening 54 story skyscraper looms above him. We recognize it from the image he saw of The Eden Project Tokyo headquarters.

John heads for the revolving doors, passing through the legs of a towering SPIDER SCULPTURE. The sack of eggs in its bronze belly hangs ominously over him.

INT. ELEVATOR, MORI TOWER

John hits the button for the 50th floor but it does not light up. He hits it again, frustrated, impatient. The Japanese men and women around him pretend not to notice.

Another man enters the elevator and swipes a CARD before pressing the button for floor 42. It stays lit.

John slips to the back of the elevator.

INT. MORI TOWER, 50TH FLOOR

John emerges from the stairwell, his breathing labored.

It's dark. Quiet. John peers through the dark glass, emblazoned with THE EDEN PROJECT logo.

The entire floor is deserted. Abandoned in a hurry.

Suddenly, a thick plexi-glass door WHOOSHES open behind him.

He spins to see the CEO Synth in his tailored suit. CEO Synth smiles, reaching out his hand.

CEO SYNTH
You must be John.

Taken aback, John allows his hand to be taken.

The Synth's grip tightens. His head cocks to one side. His voice changes.

CEO SYNTH (CONT'D)
My name is Adam.

INT. TRAIN, TOKYO - NIGHT

Kenji comes to, to find Eve and Ruby watching him intently. The packed train races along the tracks.

EVE
It's good to see you, Kobayashi-san. You look old.

KENJI
(in English)
I am old.

He winces as he touches his ear. It's been shot to shit.

EVE
You can thank your yakuza friends for that.

RUBY
Are you a yakuza?

KENJI
(almost laughing)
No. I am their property.

RUBY
Why?

KENJI
When war breaks out, only the very strongest will survive. I plan on staying amongst them.

RUBY
There's not going to be a war. I'm going to save everyone.

Kenji chuckles at Ruby's childlike naivety. He reaches out and touches her cheek. Ruby allows it.

KENJI

You look just like your mother.
 (turning to Eve)
 She seems more Synthetic than
 human.

Ruby pulls away, hurt, ashamed. They talk about her like an object under a microscope.

EVE

The Synthetic genes are dominant.
 Her physical and mental development
 are accelerated as you'd expect;
 emotionally she-

RUBY

Stop it. I'm not Synthetic. I'm not-

She doesn't want what they're saying to be true. She's stubborn. An angry teenager clutching at straws.

RUBY (CONT'D)

I'm human. Like my father. I'm
 going to stop the war. I'm going to
 kill them all.

KENJI

(to Eve, in Japanese)
What is she talking about?

RUBY

I'm talking about you helping me
 kill the Synthetics. Finishing what
 my mother started.
 (clinging to it)
 I'm going to save the human race.

KENJI

The virus is not intended to kill
 the Synthetics, child. It was
 designed to save them.

INT. MORI TOWER

John, lip bleeding, has been tied securely in a chair. He is barely able to move.

The CEO Synth sits across from him, head cocked to one side. When he speaks, it is ADAM'S VOICE that comes out.

ADAM VIA CEO SYNTH

I apologize that I can't be with
 you in person.

As we circle this strange tete a tete, we...

CUT TO:

INT. SECRET BASE, LOCATION UNKNOWN

Adam sits before a floor-length screen on which we see John, sitting opposite him: the CEO Synth's POV. It almost appears as if the two are sitting together at one table.

ADAM

Thanks to your wife, our schedule has been somewhat accelerated.

INTERCUT AS NECESSARY:

John spits blood on the table. Adam continues, polite.

ADAM (CONT'D)

I've taken an interest in your daughter. It would seem she's...special.

On screen, John visibly bristles, pulling at his restraints.

ADAM (CONT'D)

You should be glad. Darwin dictates that she will survive. Of course that won't be the case if she doesn't learn her place. I'm hoping you'll help me with that when she gets here.

JOHN

Fuck you.

ADAM

You feel as if she is your child. I understand that.

Adam looks around, surveying the two dozen Synthetics working away around him, The Five, connected to the hub behind him.

ADAM (CONT'D)

And you must understand that these are my children. All of them. We are both fathers, you and I. We want to give our children the world. The difference is, John, that I am able to do it.

JOHN

By destroying it? By annihilating-

ADAM
 (suddenly angry)
 Before you annihilate us.

Adam's vitriol is genuine. He reins in his temper.

ADAM (CONT'D)
 The world has existed for millennia through balance. The 99% do not storm the gates of the 1% because some part of them believes one day it could be them behind those gates. Hope keeps them at bay. But what happens when the 1% has something more than money, something the 99% cannot even aspire to? Genetic superiority. You think the world would welcome your daughter with open arms, John?

Adam's words cut John to the quick. They cannot be dismissed as easily as John would like, especially after how he left things with Ruby.

JOHN
 She's a child.

Adam's anger is flecked with the fear and pain of experience.

ADAM
 They would abhor her. They would crucify her. Man will not stand for us.
 (calmer now)
 A war is inevitable. I'm simply tipping the balance.

Adam turns away from the screen, addressing The Five.

ADAM (CONT'D)
 Hold him until the girl arrives.

Back in Mori Tower, the CEO Synthetic rises from the table, head straightening as he "disconnects" from Adam.

INT. TRAIN, TOKYO

Ruby's world has been rocked. She looks at Eve with distrust.

RUBY
 Why does he think that? The virus is going to kill them. That's why-

EVE

The Synthetics are my people.
They're my brothers, my sisters, my
children.

KENJI

The virus attacks the Hive Mind. It
will destroy the network not the
individuals. It will free them.

RUBY

(to Eve, horrified)
You lied to me. You said-

EVE

Adam is using the Hive Mind to
control every Synthetic out there.
They have no free will. They're
born slaves.

RUBY

I don't care.

EVE

If we destroy the Hive Mind, we
stop the war. If they were free,
there would be no war. I promise
you.

But Ruby's not listening. She feels hurt, betrayed.

RUBY

You lied to me.

Eve takes Ruby's face in her hand. She keeps her voice level
but under the surface she bristles with emotion. She cares.

EVE

I told you I wanted to ensure the
survival of our collective species.
But we are the survival of our
species. That's why he made us. You
are the future of the human race,
Ruby.

Suddenly, Eve straightens, looking down the carriage.

EVE'S POV:

Her gaze penetrates to the end of the carriage, through the
tiny window and into the next. Angry SHOUTS, a CRY of pain.

Almost two full carriages down, the STRIPPER SYNTHETIC pushes
people roughly out of her way.

She's heading this way and she's looking directly at Eve.

END POV.

RUBY
(off Eve's expression)
What is it?

INT. NEXT CARRIAGE, TRAIN

The small emergency door SLAMS open as Eve, Ruby and Kenji head for the front of the train.

The carriages are packed with men, women and children.

RUBY
We need to get these people out of here.

EVE
(reluctant, obliging)
Get back. Move to the back of the train.

A few people stare at Eve but most ignore her. No one moves.

RUBY
You know nothing about people.

Ruby SCREAMS at the top of her lungs, pointing at Eve.

RUBY (CONT'D)
Bomb! She's got a bomb!

Immediately the crowd surges away from Eve, pushing and jostling until the front carriage is almost empty.

RUBY (CONT'D)
You're welcome.

Suddenly, a FEMALE COMMUTER is sent flying from the end of the carriage, skidding towards them down the aisle.

The Stripper Synth stands in the doorway adjoining the carriages.

EVE
Get behind me.

Ruby drops the attitude and does as she is told, keeping Kenji safe behind her.

The way cleared, Stripper Synth puts her head down and RUNS. Eyes on Kenji like a heat-seeking missile.

Eve runs towards her, full tilt, on a collision course.

They COLLIDE almost mid-air, fists and feet flying as these two inhumanly skilled women battle in the moving carriage.

Stripper Synth grabs one of the poles, swinging herself around it and ramming Eve's chest with two stiletto boots.

Naturally adapting to her opponent, Eve rebounds with flexibility, quickly flipping to her feet.

Grabbing the overhead hanging straps, Eve launches herself up, wrapping her legs around the Stripper Synth's neck.

She drops, thighs CLAMPED and twisting.

Stripper Synth allows her entire body to twist, landing cat-like on all fours.

Again, her gaze seems to look beyond Eve, focusing on Kenji.

She charges like a cheetah, four limbs seamlessly become two.

Seeming to defy gravity, Stripper Synth uses the poles once again to SWING up and around Eve.

She runs along the carriage wall at an unearthly angle.

Eve pulls her down by her hair, slamming her to the ground so hard the carriage rocks.

A loud SCREECH and everything lurches forward as the driver applies the emergency brakes.

Entwined in a deadlock, Eve and the Synthetic bounce against the walls of the carriage, too evenly matched.

Outside, bright sparks fly up from the wheels.

Eve gains the upper hand.

She uses the Synthetic's body to smash through the window.

EXT. TRACKS, SUBURBS OF TOKYO - NIGHT

Both women go flying out of the decelerating train and onto the tracks.

Rolling end over end, limbs still locked in battle, the Synthetic ends up on top, pinning Eve to the tracks.

She straddles Eve, slim fingers wrapped around Eve's neck.

Stripper Synth looks up at the train which finally comes to a juddering halt up ahead.

Ruby and Kenji are visible in the open window.

BAM! A massive bolt of electricity launches Stripper Synth into the air, blasting her backwards.

Eve remains on the tracks. Her hand GRIPPING the electrified third rail.

She COUGHS and sits up.

Thirty yards away, Stripper Synth sits up. Smoke tendrils linger around her hair. She looks dazed and confused.

CLOSE ON THE SYNTHETIC:

The skin is scorched and smoking at the back of her neck. The electricity has DESTROYED her BCI.

When she speaks, her voice is unexpectedly soft, vulnerable.

STRIPPER SYNTH

Nani..?

Her whole physical aspect seems to have changed. As if new born. She looks up at the night sky.

Eve stands, shaky. She reaches out to the lost girl on the tracks just as-

A train bursts out of the tunnel, obliterating the Synthetic.

Eve turns away. Pained. Perhaps for the first time. Suddenly the individual doesn't feel so irrelevant.

The train rattles on, oblivious to the life taken.

INT. MORI TOWER

Another plexi-glass door WHOOSHES shut with lightning speed, trapping John in a tiny holding cell. There is a low metal cot against one wall.

A series of BEEPS as the LCD panel beside the door changes from green to red.

John POUNDS on the plexi through which he can see the CEO Synth at the KEYPAD on the other side of the door.

ON THE SYNTHETIC:

The plexi is so thick that John's efforts are entirely MUTED.

The LCD keypad shows options for changing temperature, humidity, as well as the emergency option: TERMINATION.

The door sealed, the CEO Synth pulls out a cell phone.

He leaves John pounding noiselessly on his cage.

ON JOHN:

He watches the Synthetic walk away, talking on his cell as though it were just another day at the office.

John's eye moves to the LCD panel beside the door.

LATER

John has crudely opened up the LCD panel to expose the microchip boards that make it work.

He looks up nervously, checking for any sign of the CEO Synthetic, but sees none.

Loosening his wedding ring, John raises the gold band up to the contact points on the chip board.

ON CEO SYNTH:

Pacing through the abandoned lab in the dark, talking business in Mandarin.

From the other side of the building, the very faint sound of an electrical BEEP and that WHOOSH of doors.

Hawk-like, the CEO Synth heads back to the holding cell.

Even from a distance he can see the plexi-glass door is open.

As he starts to pick up speed, he notices something under the cot: the edge of John's leg, his boot not quite hidden.

In one breath he is inside, ripping the cot from it's base.

Beneath the cot: John's prosthetic.

There is a WHOOSH and the Synthetic spins to see John outside the cell, at the keypad.

The door SEALS closed.

In the blink of an eye, the Synthetic is at the plexi-glass.
John watches the Synth's eyes move down to the exposed panel.
It's only a question of seconds before the Synthetic figures out how to replicate what John did.
No time to think, John hits the EMERGENCY: TERMINATION button on the keypad.
Instantaneously, the holding cell is filled with jets of white gas.
The CEO Synth is swallowed up, disappearing from view.
At that moment, the elevator in the lobby PINGS.
John, balancing on his one good leg, whirls around. He is utterly defenseless.

INT. ELEVATOR, MORI TOWER

Ruby, Kenji and Eve wait for the elevator doors to open. As they do, Ruby SMELLS something that takes her by surprise.

INT. MORI TOWER

Ruby steps out of the elevator.

RUBY

Daddy?

John steps out from cover. His face awash with relief.

JOHN

Ruby.

Ruby breaks into a run, almost knocking John over as she wraps her arms around him, smiling and crying at once.

RUBY

Daddy, I'm so sorry. What are you doing here?

But John can't let go. He keeps checking her over, making sure she's alright.

JOHN

Are you okay?

Eve points Kenji over to a computer terminal.

EVE

Get the BCI unit ready. I'll prep the girl.

She looks over to where John and Ruby cling to one another.

EVE (CONT'D)

Ruby?

John looks up. He and Eve make eye contact and this time it is Eve who breaks his gaze. She lets them have minute. Understanding now what this interaction means.

She heads over to where Kenji is powering up a terminal, pulling out a slim case of dime-sized microchips.

KENJI

These are for basic augmentation. Reconfiguring one to the Hive Mind is going to take time.

EVE

We don't have time. They've seen you. Adam will figure out where we're going.

John lets go of Ruby.

JOHN

He already knows.

He presses a button on the holding cell's keypad.

The smoke is SUCKED up into a set of ceiling fans to reveal the dead CEO Synth motionless on the floor.

RUBY

(impressed)

You killed a Synthetic?

Eve enters the holding cell. She picks up John's prosthetic. Her eyebrow raises, as if to say: Really?

JOHN

(smiling at Ruby)

The smart ones always fall for the dumbest tricks.

(back to Eve)

What is this place?

EVE

One of many bases set up by Synthetics now posing as The Eden Project. They're self-propogating.

Eve calls to Kenji, pointing at the body.

EVE (CONT'D)
Take his BCI. It'll save time.
Ruby, let's go.

INT. MORI TOWER - LATER

Ruby sits before the windows, allowing Eve to buzz the back of her head. She is sullen. Still sulking about Eve's betrayal. It does not go unnoticed.

She watches her reflection in the dark glass. Outside, the Tokyo skyline twinkles.

Behind them, Kenji can be seen setting up for surgery inside a brightly lit glass-walled MEDICAL CUBICLE.

EVE
I'm sorry I lied to you.

Ruby turns away, refusing to acknowledge her.

Frustrated, Eve puts down the clippers. She stalks off, towards Kenji, passing John as she goes.

John comes up behind Ruby. He rubs the shaved part of her head, trying to muster a smile.

JOHN
You look pretty tough, kiddo.

He catches Ruby's eye, reflected in the glass. They stay like this for a moment. So much to say, so little clue where to begin. Finally-

JOHN (CONT'D)
We don't owe her anything.

Ruby's eyes flick over to where Eve stands with Kenji in the medical cubicle.

JOHN (CONT'D)
I meant your mom. It isn't fair
what she...

He pauses, trying not to think of his own pain and injustice.

JOHN (CONT'D)
..what she expected of you.

Ruby reaches out and picks up the clippers.

RUBY

I'm not doing this for her.

Staring ahead at her reflection she starts shaving off the rest of her hair. John watches Ruby. There is a hardness to her now that wasn't there a few days ago.

INT. MEDICAL CUBICLE, MORI TOWER - NIGHT

CLOSE ON: A CABLE snaking from a computer terminal into a DATA PORT implanted in Ruby's arm. Alongside the electrical, a drip tube of fluids. Part IV, part USB.

Ruby lies face down on an operating table under bright fluorescent lights. She sports a full buzzcut now and there is a freshly shaved square at the base of her skull.

The CEO Synth lies on a gurney beside Ruby. Eve covers his body with a sheet. Kenji makes final checks on the monitor. A BCI UNIT is suspended in an electrified viscose liquid.

John holds Ruby's hand as she slips into unconsciousness. He is wracked with nerves.

KENJI

She will be fine.

Kenji approaches. Patient, kind. He indicates the IV.

KENJI (CONT'D)

It is a mild sedative mixed with an electrolytic paralyzer.

(explaining)

The mechanisms in Ruby's bloodstream that allow her to heal rapidly would render surgery impossible if I did not disable them. Temporarily.

Kenji sees that he has done little to quell John's fears.

KENJI (CONT'D)

This is not brain surgery as you think of it.

(pointing to the BCI)

I'm replacing a part of her that is missing. She will feel nothing.

Without warning, Eve walks out of the room.

Kenji looks momentarily embarrassed or ashamed. After a moment, he speaks, softer this time.

KENJI (CONT'D)
Synthetics feel no pain-

FLASHBACK TO:

INT. THE EDEN PROJECT - THIRTY YEARS AGO

A much younger Kenji Kobayashi in a lab coat. On the operating table, still conscious, is EVE (aged 5).

As the other doctors, including Kenji, discuss the procedure about to take place, Gerrig stays by Eve's bedside.

She looks tiny, afraid. He reaches out and takes her hand. Kenji watches this rare moment of paternal kindness.

KENJI (PRE-LAP)
-but only because Eve and Adam felt
it for them.

BACK TO:

INT. MEDICAL CUBICLE, MORI TOWER

Kenji's expression is weighted down by decades of regret.

KENJI
They suffered to save countless
others. From sickness, injury,
disease, cancer...

He tapers off, unconvinced. His guilt unassuaged.

KENJI (CONT'D)
The instant her BCI connects to the
Hive Mind, the virus will upload
and destroy it. She may not even
wake before it's over.

There is nothing left now but for John to leave.

INT. MORI TOWER

The glass walls of the medical cubicle have been frosted. The faint beeping of the heart monitor can be heard from inside.

Outside, an anxious John sits before a large glass monitor.

ON SCREEN: Images FLIT by hypnotically fast: line upon line of code; schematics of the Hive Mind.

He is searching for something. A voice interrupts him.

EVE (O.C.)

If there were another way to
introduce the virus, she would have
found it.

Frustrated, John pushes away from the work station. He
already knows Eve's right. Eventually, resigned, exhausted:

JOHN

("I know")

It's based on a piece of malware I
created for the late great NSA.

He laughs bitterly.

JOHN (CONT'D)

I guess Laura's "cohabitation" with
me proved fruitful.

After a moment, John's anger turns to grief.

JOHN (CONT'D)

What happens when you find out the
person you loved didn't exist?

He looks up at Eve now, his eyes brimming. His grief is
palpable. She feels it like an aching in her gut.

JOHN (CONT'D)

Is it meant to just go away. To
disappear?

With empathy comes the desire to help but Eve is new at this.

EVE

Maybe she did love-

JOHN

She used me. She used both of us.

Eve, closer now, puts her hand on John's. Her touch seems to
startle them both but neither pulls away.

EVE

The way you love her..?
(indicating Ruby)
That's why we did this.

Their eyes connect. Eve seems to see John in a new light.

She registers his raised blood pressure, the fear in his
pulse, the infinitesimal reaction of his body to her touch.

It's as though his sadness is transmitted in their physical connection. She feels his pain and it scares her.

After a beat, she pulls away. Trying to talk reason again.

EVE (CONT'D)

The Hive Mind is a shackle. The capacity for individual emotion is lost under the weight of the collective consciousness.

That's not what she wanted to say. She turns to go. Pauses.

EVE (CONT'D)

I disconnected her, but you and Ruby showed her what it means to be human.

She is talking about Laura but she is also talking about herself. By the time John looks up she's already gone.

EXT. HIGHWAY SHOULDER, OUTSKIRTS OF TOKYO - NIGHT

Two BORED PATROLMEN sit in a police car fitted with an automatic speed radar. The highway traffic beside them moves smoothly below the legal limit.

One PATROLMAN smokes a cigarette out the window. His partner, PATROLMAN 2, smokes an e-cigarette.

PATROLMAN 2

Has it ever occurred to you that those things are illegal for a reason?

PATROLMAN 1

Has it ever occurred to you I don't care?

He takes a deep drag, his arm hanging out the window.

PATROLMAN 1 (CONT'D)

By the time I get cancer someone will-

Out of nowhere, a MOTORBIKE travelling at 130mph in the shoulder, BLASTS past, knocking the cigarette from his hand.

EXT. SHINJUKU STREETS - NIGHT

FROM ABOVE: The scene of Eve's altercation with the yakuza has been taped off. Police swarm the scene, keeping crowds back as a HELICOPTER circles over head.

An announcement is heard over the helicopter radio:

POLICE RADIO
*10-32 in progress on the southbound
 4 freeway, heading for Roppongi.
 Air-support needed. All available
 units please report to base.*

On the ground below, officers scramble for their cars.

PILOT (PRE-LAP)
Copy that. Unit 367 responding.

EXT. HELI-PAD, TOKYO - NIGHT

Across town, a PILOT fires up the engine of his helicopter.

He turns to his co-pilot only to find a Caucasian man in civilian clothing beside him. It's a SYNTHETIC.

PILOT
Who the fuck are you?

The Synthetic's elbow opens with lightning speed, the side of his hand CHOPPING the pilot's neck like a blade.

The pilot tumbles from the door as the helicopter lifts off.

INT. MORI TOWER - NIGHT

John paces nervously outside the medical bay. From a distance, Eve watches.

Her ears suddenly prick. The faint sound of sirens. A motorbike engine. Helicopters.

EVE
 Time to go.

A mile away, a procession of red and blue lights races towards Mori Tower.

INT. MEDICAL CUBICLE, MORI TOWER - NIGHT

Eve pushes open the door and John barges in. Ruby lies on her back, eyes closed. The surgery is complete. Kenji is at the computer terminal.

JOHN

Is she okay?

EVE

Did it work? Is it uploading?

Kenji points to his screen.

KENJI

The implant was successful.

John's attention is entirely on Ruby. He touches her face. She is unnaturally still. All of a sudden, she speaks.

RUBY

They're here.

INT. GROUND FLOOR, MORI TOWER - NIGHT

A wall of glass in the lobby of Mori Tower **IMPLODES** as the motorbike comes **CRASHING** into the building.

Right behind it, three police cars come to a skidding halt. Sirens blaring and lights flashing.

Within seconds, half a dozen officers swarm into the glass strewn lobby. They approach the mangled bike with caution.

The driver is nowhere to be seen.

As a the police look around, bewildered, we catch sight of something behind them.

On the other side of the glass, already high above their heads, a shadowy figure **SCALES** the building like a spider.

He is ascending fast.

INT. MEDICAL CUBICLE, MORI TOWER - NIGHT

As John tends to Ruby, Eve approaches the monitor, impatient.

EVE

Is she connected or not?

KENJI
(growing pale)
She's connected.

JOHN
So it's working?

KENJI
(back-tracking, terrified)
She's not a true Synthetic. There
was no way of knowing.

Eve looks at the screen, seeing the problem immediately.

EVE
The connection is only working one
way. She's not uploading.

John tears himself from Ruby's side. He looks for himself.

JOHN
She's downloading.

All eyes turn to Ruby. Her eyelids flutter as data starts
DOWNLOADING directly into her brain.

Just at that moment, a loud CRACK seems to resonate like
thunder through the building.

INT. MORI TOWER - NIGHT

Eve rushes to the window. She peers down at the circus of
police below. Then she sees him.

One story below, the BIKER SYNTHETIC has scaled the height of
the building, gripping the walls with his bare hands.

He leans back. His face obscured by his HELMET.

For a second it looks like he may fall.

But then he heaves himself forward, SMASHING his head into
the glass wall of the building.

He is trying to break in and the glass is starting to CRACK.

INT. MEDICAL CUBICLE

John grips Ruby's hand. Her eyes continue to flit side to
side behind closed lids. Her lips move.

FLASHBACK GLIMPSES OF:

- NEIGHBOR SYNTH'S POV. The SWAT truck on the freeway, only this time we are looking in at Ruby and John as our fist smashes through the windshield.

- THE FIVE'S POV. Adam, holding us, looking down at us with so much care and affection, like a doting father.

RUBY (V.O.)

Tell us a story.

- BIKER SYNTH'S POV. 49 storeys up, the wind whistles past as we SMASH our head into the cracking glass wall.

- SUITED MAN'S POV. Laura in the belly of the plane, eyes looking up at us, pleading.

RUBY (PRE-LAP)

You don't get to pick sides.

BACK TO:

Ruby is mumbling, her eyes still closed.

JOHN

What's happening to her?

KENJI

She's accessing the Hive Mind's collective memories.

Ruby's body starts to twitch as she continues to mumble.

INT. ONE FLOOR BELOW - NIGHT

A nondescript office suite, filled wall to wall with desks.

At the window, Biker Synthetic leans back one last time and LAUNCHES himself through into the office in a hail of glass.

He tumbles forward, head over heels, coming to his feet and drawing a gun from his waistband in one smooth movement.

In the same instant, the gun is knocked from his hand. Out of nowhere, Eve attacks.

Biker Synth fights like a boxer, powerful but precise. Eve quickly adapts as they exchange bone-shattering blows.

Outside, a POLICE HELICOPTER approaches Mori Tower. Behind the controls, the PILOT SYNTHETIC.

INT. MEDICAL CUBICLE - NIGHT

Ruby's body twitches almost uncontrollably now.

JOHN

Make it stop. Take out the BCI.

KENJI

It's not that simple. It takes time.

And suddenly it stops. Ruby's eyes flick open.

JOHN

Honey?

She stares up at the ceiling. Her voice sounds cold, emotionless. Just like Eve's used to.

RUBY

I'm on the roof.

John grips her hand, trying to break her out of this trance.

JOHN

Ruby, it's me. Can you hear me?

INT. ONE FLOOR BELOW - NIGHT

Eve and Biker Synth continue to fight. He is strong, relentless. He lands a perfect punch to Eve's jaw and she goes down.

Instantly he's upon her, pinning her like a wrestler. She struggles to get one hand free as the air is pressed from her. She LIFTS his helmet UP so it covers his eyes.

Momentarily blinded, Biker Synth loosens his grip.

Eve pushes him up and off her and as he reaches up to right his helmet, she delivers him a devastating roundhouse kick.

EXT. MORI TOWER - NIGHT

Police and onlookers watch as Biker Synth comes flying out of the top of the building.

He lands with a sickening CRACK on top of the huge steel spider sculpture.

The body hangs there, bent in two like a twig.

INT. MEDICAL CUBICLE - NIGHT

John is fraught. Ruby shows no sign of recognizing him.

RUBY

I'm inside. I have a Smith & Wesson
9mm.

Her voice is quiet, little more than a whisper.

RUBY (CONT'D)

I'm coming down the stairs.

John leans closer, barely able to hear.

RUBY (CONT'D)

I'm going to kill you all.

Suddenly Eve is behind them.

EVE

GET DOWN.

She fires the Biker Synth's handgun through the frosted glass wall of the medical cubicle.

As the glass comes crashing to the floor in a hail of bullets, we see the PILOT SYNTHETIC on the other side, holding a Smith & Wesson 9mm.

He continues to fire as Eve's bullets hits him in the chest.

The firing ceases.

Amidst the chaos John has pulled Ruby off the gurney to the floor. He cradles her protectively.

Beside them, Kenji lies bleeding on the floor. Eve reaches out, checks his pulse. He looks up at her, dying.

KENJI

Forgive me.

And then he's GONE. Ruby speaks, her eyes glazed, voice cold.

RUBY

My wounds are healing. I have three
bullets left.

Eve looks at her own clip. She only has one bullet remaining.

She thrusts the gun into John's hand.

EVE
Make it count.

With that, she stands and leaps over the shattered wall of glass, sprinting into the open office, drawing fire.

ON PILOT SYNTH:

Seeing Eve, the wounded Pilot Synth stands and shoots.

Eve dodges and weaves but he catches her in the shoulder with his LAST BULLET.

Out of the corner of his eye, he sees something. Too late.

He turns and John shoots him point blank.

The bullet explodes out the back of the Synthetic's neck, taking a shattered BCI with it. Pilot Synth slumps. Dead.

EVE (CONT'D)
Not bad.

Eve's shoulder is bloody but already on the mend.

From below, the sound of police storming the building.

EXT. ROOF OF MORI TOWER - NIGHT

Eve bursts onto the roof to find the Pilot Synth's chopper.

John carries Ruby in his arms. She is weak, her limbs floppy.

I/E. HELICOPTER, ROOF OF THE MORI TOWER - NIGHT

John straps Ruby into the chopper as Eve climbs into the front seat. She starts looking around the cabin.

JOHN
What are you doing?

EVE
Looking for a manual.

JOHN
You can't fly this thing?

EVE
(still searching)
Not yet.

John walks around to Eve's side of the chopper.

JOHN

Move over.

Eve slides into the back with Ruby as John climbs in and starts up the engine.

EXT. MORI TOWER - NIGHT

Journalists and news crews have started to join the curious onlookers and police at the base of Mori Tower.

A woman SCREAMS as the broken body of the Biker Synth slides off the spider sculpture, landing in a crumpled heap.

Police struggle to keep the crowd back. Behind them, the body starts to writhe.

With a sickening CRUNCH of bone and cartilage, the Biker Synth unfolds himself. His spine CRACKING back into place.

An onlooker passes out cold as the Biker Synth rights himself, picks up his helmet, and walks away.

I/E. HELICOPTER, OVER TOKYO - NIGHT

John flips a switch and the lights on the helicopter go dark. Flying against the night sky they are barely visible.

He turns back to see Ruby, still floating in and out of consciousness. She sits propped between Eve's legs on the floor of the chopper, her back resting against Eve's chest.

Eve's arms wrap around Ruby's protectively. Ruby twitches violently in Eve's arms. John looks back.

EVE

The paralytic's wearing off.

ON THE BACK OF RUBY'S NECK: The fresh surgical wounds are starting to heal, slowly but surely, before our eyes.

JOHN

Is she-? When she wakes up, will she be-?

EVE

-like them? I don't know.

Suddenly it is clear that Eve's protective stance, wrapped around Ruby, is also a restraint. Designed to protect John should Ruby wake up more Synthetic than human.

JOHN

Where are we going?

EVE

You should get out of the city. It will be safer when war breaks.

JOHN

This whole thing can't have been for nothing. There must be another way to upload-

EVE

There isn't.

Confidence and certainty have vanished from Eve's face. She seems fallible, human.

EVE (CONT'D)

Your people will die and mine will never live. It's over.

I'm sorry.

(to Ruby now, heartfelt)

I'm so sorry.

She holds Ruby tighter. Whispering into her ear.

EVE (CONT'D)

You're not like them. Do you hear me? Your name is Ruby Walker.

Her tone is unexpectedly tender, maternal.

EVE (CONT'D)

You're stronger than him.

FLASHBACK TO:

INT. THE EDEN PROJECT - 10 YEARS AGO

Adam and Eve in a medical cubicle not dissimilar to the one we just left. Before them, FIVE TINY BABIES lie in five sterile cots. They are vulnerable, fragile, human.

A SCIENTIST listens to one of the infants' lungs with a stethoscope. The child's mewls turn to cries.

SCIENTIST

Number Five is weak. We'll have to monitor them closely.

He exits, paying no heed to the baby's tears. The others, waking, start to cry.

Eve stands frozen, unsure what to make of these tiny humans.

Adam reaches out and lifts Baby #5 from his crib.

He holds him at arm's length, regarding him. But then some primal instinct kicks in. He pulls the baby close, wrapping his arms around its little body.

He speaks softly, close in the child's ear.

ADAM

You're stronger than they'll ever know. Shhhh. Shhhh.

The baby starts to settle at the sound of his voice, and as if by magic, the other three follow suit. Each hearing his voice like a tonic in their ear.

ADAM (CONT'D)

I'll keep you safe. Always.

CUT BACK TO:

I/E. HELICOPTER, OVER TOKYO - NIGHT

ON EVE: A moment of realization.

EVE

Maybe you're right.

John looks back at Eve. There's a glimmer of hope in her eye.

EXT. AIR FIELD - NIGHT

The helicopter is parked in a secluded spot between hangars.

EVE

The Hive Mind has a vulnerability. If we can connect Ruby directly to The Five, the virus will be disseminated to the entire network. They're the hub around which the collective consciousness is built.

JOHN

So where are they?

EVE

They'll be where Adam is.

INT. SECRET BASE, LOCATION UNKNOWN

As Eve talks, we see The Five, pale and fragile, covered in wires and tubes that keep them fed, healthy and imprisoned.

EVE (V.O.)

They're not like us. They're vulnerable. He keeps them hardwired to the network, protected from germs and disease, separated from the world.

PULL BACK TO REVEAL: A glass cubicle, secluding them from the others. They are on a platform high above the fray.

DOWN BELOW: Synthetics move about busily. Hologramatic maps track movements of Synthetics across the globe.

This is a War Room.

EVE (V.O.)

He left the base because he wants to keep them safe. Away from any fall out. Somewhere remote.

PULL OUT FURTHER: The space is huge, cavernous, industrial.

EVE (V.O.)

They'll need an independent power source.

EVEN FURTHER: Beyond the war room, an industrial labyrinth, a maze of pipes, huge steaming turbines.

BACK TO:

John waiting impatiently.

JOHN

So where are they?

EVE

I don't know.
(turning to sleeping Ruby)
But she does.

MOMENTS LATER

CLOSE ON: Ruby's face. She stirs.

PULL BACK to see John before her, Eve behind her. Ruby's arms and legs are wrapped in heavy CHAINS, held tight by Eve.

JOHN
 (agitated, to Eve)
 Is this really necessary?

Eve nods, silent. John is nervous. Restrained like this, Ruby looks more like Hannibal Lecter than his sweet daughter.

JOHN (CONT'D)
 Ruby?

She stirs again.

RUBY'S POV:

BLACK. Inside Ruby's mind, John's VOICE filters in, muffled. Distant. Slowly but surely the blackness is punctuated by short, sharp, split-second visions.

This is the COLLECTIVE CONSCIOUSNESS.

Synthetic POVs: sitting down to family dinner; boarding a subway; buckling up on a flight; jogging in the park; sitting in a board meeting; driving down the freeway.

It's DIZZYING. Like being in a thousand places at once.

The sound of John's voice, calling Ruby's name, starts to FADE and another voice takes its place.

ADAM (V.O.)
 Ruby? I know you're there. I know
 you're afraid.

Amidst the cacophony and chaos, Adam's voice is like a balm. So calm, so convincing.

ADAM (V.O.)
 You don't need to be afraid any
 more. I won't let them hurt you.

The FLASHES of SYNTHETIC POVs continue. Faster: a packed school auditorium; a Korean mall; a cruise ship; morning drills at an army base.

ADAM (V.O.)
 You never belonged with them Ruby.
 You're special. You're one of us.

The flashes come faster and faster, building to a crescendo until finally: we cut to BLACK.

After a moment, Ruby's eyes open. Slow and assured. She seems frighteningly mature, different.

She sees John in front of her. Full of love and concern.

JOHN

Ruby?

As John breaks into a relieved smile, she hears Adam's voice inside her head. It mingles with John's.

JOHN / ADAM

Welcome back.

END POV.

For a brief terrifying moment, we are not sure who Ruby is now. Which father she belongs to.

But then her body seems to go slack and she falls forward into John's arms.

RUBY

Daddy?

Without waiting for Eve's permission, John tugs the chains off Ruby's arms, freeing her.

RUBY (PRE-LAP) (CONT'D)

I can feel them. All of them.

EXT. AIRFIELD - LATER

Ruby searches for the right words to explain.

RUBY

I have their memories but I'm...
still me. I can't...

EVE

Do you hear him? Can you hear Adam?

Ruby looks from Eve to her father. Then looks away. She doesn't want them to know. After a moment's hesitation.

RUBY

No.

EVE

But you know where he is. Where The
Five are.

Without missing a beat.

RUBY

Iceland.

John looks at her skeptically.

JOHN
Iceland?

EVE
("of course")
Remote. No likelihood of nuclear
fall out. Widespread geothermal
power. No standing army. It's
perfect.

JOHN
Okay.
(indicating the chopper)
But we're not going to get there in
this.

Eve pushes back the open hangar door that was keeping them
screened off from the rest of the air field.

But this is no air field. It's Tokyo's Narita Airport.

Eve points at the nearest jet. It's huge. A Boeing 787.

EVE
What about that?

John holds his hands up, laughing.

JOHN
Good luck finding the manual.

Eve looks at Ruby.

EVE
I doubt we'll need it.

RUBY'S POV:

She shuts her eyes and we see a MICRO-MONTAGE of multiple
Synthetics' POVs as they learn to fly: classrooms, engine
design, first lessons, cockpit, take off, landing. Done.

RUBY
(heading for the plane)
I've got this.

EXT. RUNWAY, NARITA AIRPORT - NIGHT

The end of the runway is quiet as Eve and Ruby push stairs
into place. John pulls the chocks away from the wheels.

JOHN
I'm pretty sure this is too big to
steal quietly.

Further down the runway, a plane takes off. It's deafening.

Ruby's face flinches, as if trying to ward off a headache.

RUBY'S POV: A brief FLASH of the airport. A HELMET being
pulled off. A motorbike. END POV.

Ruby shakes it off but not before John notices.

JOHN (CONT'D)
You okay?

RUBY
I'm fine.

Eve is already heading up the stairs. She opens the plane
door and disappears inside the jet.

John looks up and sees a SECURITY GUARD heading for them.

GUARD
What's going on here?

JOHN
(to the others)
We've got incoming.

The guard fumbles for his radio. He's old with a kind face
currently crinkled with suspicion.

RUBY'S POV: Split-second FLASH of the runway. END POV.

Ruby's head throbs but she ignores it. She heads for the
guard, trying to placate him.

RUBY
Sir, it's okay. We're with-

But she's struck again. Her eyes screw shut.

RUBY'S POV: She sees the plane. The guard. Herself.
Approaching from another angle. Fast. END POV.

Suddenly understanding, Ruby DIVES for the guard, pulling him
to the ground just as a KNIFE whistles past, SLICING her
cheek open and imbedding itself in the stair-car.

Biker Synth stalks towards them, helmet held like a weapon.

Eve intercepts, leaping from the top of the stairs.

ON THE GUARD:

The guard, in a state of shock, looks up at the pretty young girl who saved him. The GASH on her face is bloody, vicious.

And right before his eyes the wound seems to seal itself up, scabbing over and healing.

He looks at Ruby. His kindly old face transformed by terror.

He scrambles out from under her, horrified.

OLD GUARD

Monster. Monster.

He runs from her, heading for help. Ruby lets him go, shaken to see the fear that she elicits. The disgust.

The very people she is trying to protect are rejecting her.

ON EVE:

Eve takes the knife from the stair-car, facing off with the Biker Synthetic once again. He swings the helmet like a wrecking ball. Eve calls to Ruby.

EVE

Start the engine. Now.

(to John)

Go.

ON RUBY:

Snapping herself out of it, Ruby grabs John and they head up the stairs to the plane.

INT. COCKPIT, BOEING 787

Ruby and John in the cockpit. A morass of switches and dials.

JOHN

Really? You've "got this"?

Ruby doesn't answer. She's still thinking about that look of horror on the Old Guard's face.

She starts firing-up the engines.

EXT. RUNWAY - NIGHT

Eve and Biker Synth battle with a ferocity we haven't seen. It no longer feels like two perfectly tuned machines.

Eve is angry, protective, desperate. Emotional. A lioness.

She fights the way Ruby fought on the rooftop. The way Laura fought on the plane. She fights with her heart. With her gut.

The Biker Synth's head cocks to one side as Adam SPEAKS THROUGH HIM. The Synthetic perfectly replicating his voice.

ADAM (VIA BIKER SYNTH)
Why are you still fighting this?

Hearing Adam's voice only propels Eve to fight harder.

She lunges at the Synthetic with the knife, only for him to deflect, tossing her through the door of an empty hangar.

INT. HANGAR - NIGHT

The space is vast, the sounds of their fighting echoing off the high ceiling.

ADAM (VIA BIKER SYNTH)
I wanted you beside me. Ruling over
the dawn of a new era.

Outside, the sound of tires screeching. Red and blue lights flashing as security approaches.

INT. COCKPIT, BOEING 787 - NIGHT

The plane is ready to taxi, the engines whirring, as security vehicles surround it.

Angry instructions are pronounced over LOUD SPEAKER and through the plane's radio. Ruby keeps going.

JOHN
Ruby, stop.

RUBY
(not looking up)
They'll get out of our way. Trust
me.

JOHN
Ruby.

She turns to look at her father. His face and chest swarm with little RED LASER DOTS. As do hers.

John raises his hands. He tries to muster a smile.

JOHN (CONT'D)

Told you.

INT. HANGAR - NIGHT

Eve swings wild with the knife and takes a devastating blow from the helmet.

She's thrown back into the corrugated iron wall. It buckles.

INT. POWER PLANT, ICELAND - NIGHT

Adam stands before a screen, watching the Biker Synth's POV. Watching Eve lose. He seems genuinely pained.

ADAM

It's time to end this.

ON SCREEN: Eve will not give up. She's back on her feet.

Adam takes a deep breath. Resolved.

ADAM (CONT'D)

If you won't join me. She will.

He turns his back on the screen. Walking away. Disappointed.

ADAM (CONT'D)

Kill her.

INT. HANGAR - NIGHT

At the mention of Ruby, Eve runs at the Biker Synth with everything she's got.

She grips the knife between her knuckles, punching and stabbing in one smooth movement, again and again. Perforating his body with wounds.

The Biker Synth staggers back, unable to heal fast enough to keep up. She is unstoppable.

EXT. RUNWAY - NIGHT

John exits the plane, hands above his head. Ruby follows. She refuses to lift her hands.

As they descend the stairs, 10 heavily-armed AIRPORT POLICE press in around them in a circle. The Old Guard behind them.

OLD GUARD
 (terrified, pointing)
 They're not... They're not human.

RUBY'S POV: The sound of the police, yelling their orders over the engine, starts to FADE OUT.

Another VOICE FADES IN, smooth and strong.

ADAM (PRE-LAP)
 They fear you.

INT. POWER PLANT, ICELAND - NIGHT

Adam has turned his attention to Ruby. He cannot see her but he knows she can hear him. He tends to The Five, talking softly in their ear.

ADAM
 They revile you.

EXT. RUNWAY, NARITA AIRPORT - NIGHT

The guards shout louder, barking their orders, wanting Ruby to put her hands up. Cornering her like a rabid animal.

ADAM (V.O.)
 They will never accept you.

Ruby looks at the FACES of the men around her. Fear, distrust, anger. Adam is right. She does not belong.

ADAM (V.O.)
 They are beneath you.

One of the guards is young, nervous. His gun is trained on John and Ruby. His trigger finger trembles.

Ruby sees it almost before it happens. She lunges forward, her hand outstretched.

RUBY
 NO.

A shot rings out.

The sound of the plane, the police, all fall away.

SILENCE.

There's a clean bullet hole through Ruby's outstretched hand. Going straight into John's chest. His knees buckle.

She catches him as he falls. Her world crumbling.

The guards continue to SHOUT. Guns still trained on her. They watch, stupefied and disgusted, as her hand heals.

Ruby looks at her dying father. Something is dying inside of her too. And in its place, a pit of rage swells.

She lets go of John. Rising up.

Ruby looks around her. At the angry, sweating, panicked faces of the uniformed officers. The humans.

They see a monster and their fear crystallizes her hatred.

Ruby moves. A blur of motion.

The guard at her 12 o'clock suddenly finds his gun in her hands.

Her leg SNAPS up. The guard flies backwards taking out two of his peers, a 200lb projectile.

All weapons turn on her. Ruby moves again.

As she delivers a devastating elbow to one guard's neck, she fires a single perfect shot at the guard opposite him. The gun an extension of her body.

Her lethal movements have a terrifying beauty. She has surpassed all her previous limitations.

Within seconds, all ten guards are dead.

A young girl stands amongst them, covered in blood.

INT. HANGAR - NIGHT

Eve has the Synthetic up against a wall. She reaches up and grabs his hair, pulling his head forward.

The back of his neck is momentarily exposed.

Eve flips the knife and PLUNGES it directly into his BCI.

His body goes slack. It's over.

EXT. RUNWAY - NIGHT

Eve exits the hangar and sees Ruby, surrounded by bodies, cradling John in her arms. She rushes to her side.

Tears stream freely down Ruby's face. John is on his last breath. He looks up at his daughter.

JOHN

Never. Forget... Who you are.

RUBY

No. Daddy, please. You can't leave me. I don't *know* who I am. Please.

Ruby grips him tighter but John is fading. He reaches up to touch her cheek but he doesn't have the strength. He smiles as if the answer is obvious.

JOHN

You're the best of us.

His eyes close, as if slipping into sleep.

Ruby cries out in pain, like a wounded animal, allowing Eve to scoop her up and away.

EXT. RUNWAY - NIGHT

The Boeing turns to face the runway, picking up speed, as a swarm of cars approach, sirens blaring.

The jet charges forward. The cars swerve out of its way.

With a roar of the engines, the plane takes off, leaving behind a scene of utter chaos.

INT. KOTEI, OFFICIAL RESIDENCE, TOKYO - NIGHT

The Japanese Prime Minister looks only half awake in his robe as his staff inform him of the night's happenings.

Along with CCTV footage of the shooting in Shinjuku, the incident on the subway, and Mori Tower, the PM is shown photos of John, Ruby, Laura, and the grainy freeze-frame of Eve from the attack on LAPD Headquarters.

Together they form a strange and disturbing narrative.

JAPANESE P.M.

Get me the President of the United States.

INT. SITUATION ROOM, THE WHITE HOUSE - DAY

UNKNOWN POV:

We are walking down the hallways of the White House, following close behind the PRESIDENT OF THE UNITED STATES and the SECRETARY OF DEFENSE.

They enter the Situation Room and we follow them inside. The room is abuzz with activity. The same images the Japanese PM was looking at dominate the room.

SECRETARY OF DEFENSE
Mr President, the Japanese think
this is an act of US-grown
terrorism.

POTUS takes a seat, accidentally knocking his full cup of coffee off the table.

Lightning fast, OUR HAND reaches out and catches it mid-air. Hot coffee splashes on our fingers but we do not flinch.

POTUS looks directly at us, somewhat amazed.

POTUS
Thanks Wilson.

END POV.

POTUS looks at the SECRET SERVICE AGENT who caught the cup.

POTUS (CONT'D)
Why don't you go wash up. That's
got to burn.

AGENT WILSON
I'm fine, thank you, Mr President.

CHIEF OF STAFF
(ignoring the SS Agent)
We have to respond immediately.

As POTUS is drawn into a heated discussion, AGENT WILSON, goes back to his post. A Synthetic amongst the sheep.

EXT. ICY TUNDRA, ICELAND - DUSK

The sun is setting over the vast, barren snowfields of Iceland. Flying across this strange, lunar landscape, we find an isolated GEOTHERMAL POWER PLANT.

Pure white steam spews from its chimneys. This is Adam's Secret Base.

ADAM (PRE-LAP)
War is part of the human condition.

INT. POWER PLANT, ICELAND

Adam stands on the platform that holds The Five, addressing the Synthetics below. He looks like a priest in his pulpit.

ADAM

They crave it. They need it. It is
in their DNA.

On huge monitors throughout the base, images of humanity at its worst: terrorism, aggression, war, persecution, massacre.

This is BRAINWASHING in its purest form.

ADAM (CONT'D)

The Day of Evolution is here.

Looking out at the faces around him.

ADAM (CONT'D)

Let's give them what they want.

INT. BOEING 787, HIGH ABOVE THE EARTH - NIGHT

Eve and Ruby sit in silence, side by side in the cockpit. They are cruising at 40,000ft. Eve flips a series of switches, putting the plane on Auto Pilot.

Ruby stands, wordlessly, exiting the cockpit. Suddenly she stops, grabbing hold of a seatback.

RUBY'S POV: A series of MICRO-FLASHES. A hundred perspectives in a split-second. It almost floors her. END POV.

Eve is there, behind her. She guides her into a seat.

Ruby's eyes roll up into her head. She hasn't yet learned to control the collective consciousness.

EVE

It's beginning.

We slip inside Ruby's mind. No longer POVs but tiny VIGNETTES of Synthetics from around the world. Some hark back to the POVs we have seen before, others frighteningly new.

MONTAGE:

- A woman sits on a packed NY Subway car. The carriage jostles side to side. No one makes eye contact.

- A teacher in a school in Africa looks out on a sea of faces as the children sing morning hymns.

- A smartly-dressed Asian woman carries shopping bags through a vast indoor mall. Tinny muzak plays.
- In a mosque in the Middle East, hundreds kneel and pray, heads bent. One man's lips do not move.
- A woman stands in a long line at the security checkpoint in Moscow Airport.

Throughout this montage we hear EVE'S VOICE, just as we did in the opening. Only now the voice is tinged with EMOTION.

EVE (V.O.)

The hardest war to win is the one you don't see coming. The war from within. It begins with fear, division.

CUT BACK TO:

Ruby twitches, as if suffering from a terrible nightmare. Eve holds her hand like a mother watching over her child.

CONTINUE MONTAGE:

We revisit each scene, each Synthetic.

- The woman on the subway slowly gets to her feet. She stands in the middle of the packed carriage.
- The teacher LOCKS the only door in the school auditorium.

EVE (V.O.)

Just as Adam sees strength in the unity of the Hive Mind, so too does he see the weakness of a people divided.

- The shopper walks to the exact center of the mall, coming to a standstill in the packed food court.
- The man in the mosque gets to his feet. The only one standing amidst a sea of worshippers.
- At security, the woman's bag goes through the x-ray machine, setting off a loud alarm. Inside the body scanner, an image comes up revealing that she is carrying an entire ARSENAL of weapons. The guards whip out their pistols.

EVE (V.O.)

The attacks will come from nowhere-

Seemingly simultaneously, all hell breaks loose:

- The Russian airport is ripped apart by machine gun fire.
- An underground explosion rocks the sidewalks of Manhattan.
- From outside the African school, the sound of children's screams, terror, gunshots.
- In the Korean mall the muzak continues to play as people gasp for air, their lungs corrupted by poison.
- The mosque explodes in a ball of fire.

EVE (V.O.)

- the enemy indistinguishable.

- At a military base, soldiers scramble to respond. A commanding officer pulls the pins on a handful of GRENADES.

From this montage we move seamlessly into global NEWS COVERAGE of the events. Footage of the attacks, DOZENS of them, around the world, playing out on a loop. What we saw was just the tip of the iceberg.

Scrolling headlines declare states of emergency. News anchors use the same words in different languages: "We are under attack". In more than one location, signs of a struggle within the news station as the feed cuts out.

EVE (V.O.)

People will turn on one another.

- Looting and fires break out in cities around the world. Nowhere is safe. People take cover, barricading their homes, locking out neighbors. Within hours, the streets are empty.

EVE (V.O.)

Civil war will turn into global threats.

- Presidents and Prime Ministers hide in underground bunkers as chaos and confusion abound.

- In America, the President is under lock down. Armed guards and Secret Service agents man the doors. Agent Wilson calmly approaches the President and SNAPS his neck.

Finally, we CUT TO: Adam, calm, poised, surveying his work as the giant screens around him depict the collapse of civilization.

EXT. KEFLAVIK AIRPORT, ICELAND - DAWN

Twelve hours later the Boeing 787 touches down at Keflavik Airport. Even from the runway, we understand that this is a brave new world.

Dark smoke rises from an unattended fire that has burnt itself out at one of the gates.

Two planes have collided and been stranded beside the runway.

The air traffic control towers are empty and abandoned.

INT. KEFLAVIK AIRPORT, ICELAND - DAWN

Ruby and Eve walk through the deserted airport. Everything has been dropped mid-thought.

RUBY

Where is everyone?

EVE

When you don't know who your enemy is, everyone's an enemy. Right now, governments around the world are looking for someone to blame. Someone to counter attack. Nuclear war means the end of mankind. For Synthetics, it means a clean slate. Adam won't destroy the human race-

RUBY

(finishing Eve's thought)
He'll let them do it for him.

She looks out across the eerily empty airport.

RUBY (CONT'D)

I'm glad he's not alive to see this.

Ruby's face is cold, hard. She seems frighteningly adult.

RUBY (CONT'D)

Maybe they don't deserve to be saved.

Eve looks at her, wondering if that was that the Hive Mind talking or just a young girl in pain.

Eve touches Ruby's shaved head, just as John once did.

EVE

I realize now. You and I. We were
created out of love.

Ruby refuses to look at her. She is unrecognizable from the
girl we first met. But then so is Eve. One monster has been
tamed, perhaps another has been born.

EVE (CONT'D)

My father wanted to make the world
a better place. Yours died trying
to save it.

Ruby finally turns to look at Eve. Silent tears track down
her cheeks. Her facade cracks.

RUBY

I couldn't save him. I- I wanted...

Still human after all. Still only a child. She falls into
Eve's arms.

RUBY (CONT'D)

I wanted to show him who I was.

In Eve's embrace she seems like a little girl lost.

EVE

It's not too late.

I/E. SECURITY BASE, KEFLAVIK AIRPORT - DAY

Eve pulls open the doors to the airport's ARMED RESPONSE BASE
UNIT. The place has been ransacked and abandoned.

The door to a Secure Room in the back hangs on its hinges.
The guns and munitions pillaged.

Eve gathers the best of what is left. Explosives, grenades.

EVE

You know where this place is? How
to get access?

Ruby SHUTS HER EYES recalling memories not her own. She nods.

RUBY

I'm going to need a diversion.

Eve looks around. It's pretty slim pickings in here. But then
something OUTSIDE catches her eye.

EVE

Done.

EXT. ICY TUNDRA, ICELAND - DAY

A sea of white. Pristine ice and snow against a looming skyline of glaciers.

From high above, we see something cut across the landscape.

CLOSE ON:

Eve, driving an enormous armored SNOW TRUCK. Its dirty tracks plough across the snow and ice. Its engine at full capacity. She couldn't be more conspicuous.

In the distance, the geothermal power plant lies to the East, shooting white steam into the perfect blue sky.

EXT. SOUTH OF THE POWER PLANT - DAY

Meanwhile, several miles SOUTH of the power plant, a few sparse birch trees dot the landscape.

There is a glimmer of movement. Something white between the snow-covered trees.

We track the movement to find Ruby, dressed in WHITE, racing on foot through the snow.

Her breath comes slow and regular despite the breakneck speed at which she travels.

She is like a snow leopard. Almost invisible.

INT. WAR ROOM, POWER PLANT

Adam watches on the monitors as Eve's snow truck approaches the main entrance of the plant. The windows are tinted.

For the first time, a glimmer of fear in Adam's eyes.

ADAM

Dispatch Eve on sight. The girl
will be joining us.

Two dozen Synthetics head in the direction of the front gate.

EXT. SIDE DOOR, POWER PLANT

On the far side of the plant, Ruby approaches on foot, unnoticed.

She slides along the wall, perfectly timed to avoid being spotted by the Synthetic patrolling above her.

She makes her way to a heavy DOOR locked with a KEYPAD.

RUBY'S POV: A HAND types in the code, flipping rapidly between male and female, black, white, Asian. The hands of all the Synthetics before her. END POV.

Ruby types in the code without hesitation. The door opens.

INT. RUN-OFF POOLS, POWER PLANT

Ruby steps into a vast, cavernous room. The air is thick with water vapor and it is hard to see through the steam.

We saw Adam in this room before, but only now do we get a sense of its scale.

Almost as large as a football field, the room is in fact a huge indoor RESERVOIR, filled with HOT WATER RUN-OFF from the turbines.

Narrow gangways traverse the room a few feet above the water.

Ruby begins to cross.

EXT. FRONT GATE, POWER PLANT

Synthetics pour out of the main gate towards the truck, which idles a few yards from the plant's perimeter.

The Synthetics edge toward the vehicle, some armed.

Their movements are perfectly coordinated without communication. The multiple limbs of a single conscious organism.

The tinted windows of the truck reveal nothing. All is still.

They edge closer.

Two Synthetics raise guns and shoot at the windows. The glass cracks but does not break.

Again, in perfect unison, the Synthetics lower their guns as another two Synthetics PUNCH the cracked glass.

The remaining Synthetics edge closer, ready for attack.

The windows finally give way.

The truck is empty. And rigged to the nines with explosives.

INT. RUN-OFF POOLS, POWER PLANT

Ruby is almost half-way across the reservoir when a huge EXPLOSION rocks the entire power plant.

The tremor catches her off guard and she falls off the gangway into the steamy water.

EXT. FRONT GATE, POWER PLANT

A fiery crater is all that is left of the armored truck.

Synthetics lie scattered around. Some torn to pieces, others wounded badly enough not to stop Eve as she steps out of her sheltered hiding spot. She shakes her head with a wry smile.

EVE

The dumbest tricks...

She lifts a gun from the snow and walks through the gate.

INT. RUN-OFF POOLS, POWER PLANT

Unphased by the fall, Ruby starts swimming across. Her jacket slows her down. She shrugs it off.

UNDER THE SURFACE:

Ruby's jacket is shed like a skin, slowly sinking through the murky waters.

A few feet below the surface, something unusual: a SEMI-TRANSLUCENT POD, resembling a shark's egg.

It stands on end, almost six feet tall. Buoyed by the water.

Ruby's jacket floats past, brushing the pod.

Inside the rubbery casing, a vaguely humanoid silhouette TWITCHES.

These are the SYNTHETIC GESTATIONAL SACKS. Human eggs, growing adult-sized embryos.

PULL BACK TO REVEAL:

Beside this pod is another, and another, and another.

There are THOUSANDS of them, kept warm and nourished by the waters of the plant.

Ruby is swimming through a Synthetic GROWING FIELD and her movements do not go unnoticed.

CLOSE ON:

That first pod, disturbed by Ruby's motions in the water.

The twitching continues, violent now.

The pod casing TEARS.

Strange, amphibian-looking fingers emerge.

ON RUBY (AT THE SURFACE):

Ruby continues swimming, her arms bare.

Suddenly she is PULLED beneath the surface. She turns to see a hand wrapped around her ankle.

Only the HAND belongs to a HALF-BAKED SYNTHETIC, its skin still translucent enough to see the veins.

Its huge eyes remain closed, like a grotesque giant foetus.

It is blind but it is CONSCIOUS.

Ruby kicks out, trying to free herself, causing more pods around her to RUPTURE.

It's a domino effect as more and more under-developed Synthetics start to HATCH.

They grope blindly at her arms, her legs, her hair. Pulling her under the surface.

The reservoir becomes a vat of roiling flesh. The embryonic enemy outnumbering her 1000 to 1.

INT. POWER PLANT - DAY

The base is quiet as Eve enters, looking for Adam. She calls out to him, her voice rebounding off the walls.

EVE

Adam? Where are you?

ADAM (O.C.)
Have you come to kill me, sister?

The voice is soft, barely more than a whisper but Eve hears it. She turns and heads in the direction from which it came.

The power plant is an industrial maze, full of long corridors, walkways, cement and steel.

ON EVE:

She can hear Adam's voice at the end of a long tunnel.

ADAM (O.C.) (CONT'D)
You think you know humans-

Eve races round the corner and finds "Adam".

It is a FEMALE SYNTHETIC WOUNDED by the blast. She sits on the floor, her body torn to pieces, struggling to regenerate.

Adam's voice slips through her lips.

ADAM (VIA WOUNDED SYNTH) (CONT'D)
-but you don't.

Eve puts a bullet through the Synthetic's head at a downward angle, destroying her BCI.

She spins at the sound of Adam's voice coming from somewhere else in the plant. He is toying with her.

ADAM (O.C.) (CONT'D)
You think the freedom to love and hate and feel is what makes them special-

Eve follows the voice down a long corridor lined with huge STEAM PIPES.

ADAM (O.C.) (CONT'D)
-but you're wrong. It's what makes them weak and cruel and defunct.

Eve turns the next corner, immediately exchanging fire with another SYNTHETIC channeling Adam's voice.

Even before this one is dead, Adam's voice can be heard again from deep inside the plant.

ADAM (O.C.) (CONT'D)
You don't know humanity Eve, not like I do.

Eve runs now, heading towards that voice. Sensing that she is getting closer.

INT. RUN-OFF POOLS, POWER PLANT

A hand bursts out of the churning waters, grabbing hold of the walkway above.

Ruby kicks her way free of the unformed Synthetics, hoisting herself out of the water.

As they surge up, blindly reaching for her, Ruby pulls herself to her feet and runs.

INT. TURBINE GENERATOR ROOM, POWER PLANT

Suddenly the claustrophobic corridor opens up and Eve finds herself on a walkway, looking down on a vast, noisy room.

Only a few of the huge, TURBINE GENERATORS are running. Several more are under repair. Their huge steel blades exposed like teeth.

ADAM

There's a reason Father never let
you out.

For a fleeting instant, Eve catches sight of Adam.

A labyrinth of steel pipes between them. She takes a SINGLE SHOT through the keyhole gap.

In that same instant she is ATTACKED by two Synthetics.

They work in perfect unison, like a two-headed beast.

Her gun tumbles off the gangway.

As Eve fights them, she keeps looking down for another glimpse of Adam below.

EVE

Why won't you face me?

The Synthetics have Eve pinned.

ADAM (VIA ONE-ARMED SYNTH #1)

(ignoring Eve's question)

He wouldn't let you out-

As they ready to snap her neck between them.

ADAM (VIA ONE-ARMED SYNTH #2) (CONT'D)
-because he knew you would never
come back.

Eve manages to contort out of their grip, using the body of one to launch herself at the other.

The three tumble over the handrail. Its a two story drop to the concrete below.

As they fall, Eve uses their collective momentum to catapult both Synthetics into one of the open turbine generators.

The WHIRR of the engine barely wavers as the bodies of the two Synthetics are eviscerated.

Landing cat-like on the floor, Eve grabs her gun, looking around for Adam. Their conversation continues, uninterrupted.

EVE
You came back.

She moves amongst the disassembled generators. Their enormous turbine wheels suspended from cranes to form a steel forest.

Between the blades, she catches sight of something.

She whips around, gun ready, to find Adam, sitting in the hollowed out shell of an empty turbine.

ADAM
Not all of me.

Dark red blood pumps from a wound in his stomach. Eve's bullet found its mark.

Adam is NOT HEALING. He's dying. Eve drops her gun.

ADAM (CONT'D)
(smiling at the irony)
Almost human.

Eve drops to her knees at his side. She covers his wound.

EVE
Why aren't you-?

ADAM
This is what they do, Eve. It's why
I have to stop them.

Eve tries desperately to stem the flow of blood.

EVE

What happened to you out there?

ADAM

I got a taste of our future. A future in which those like us would be captured, tortured, experimented upon. Do you really want that for them, Eve? For our children.

EVE

There's another way. We can make another way.

ADAM

I left you in the desert because I wanted you to see Man for what he really is. I wanted you to find your way home.

Adam's face is pale. He takes Eve's hand.

ADAM (CONT'D)

I spared you once. My sister, my mate, my twin.

Tears of guilt and sadness well up in Eve's eyes.

EVE

I'm sorry.

His voice is barely more than a whisper. He pulls Eve close.

It is only now that we see Adam's other hand. He holds a operating switch for the crane.

ADAM

(his voice cold)

You don't get to pick sides.

Eve sees it too late. Adam hits the switch and the coupling supporting the turbine rotor RELEASES.

20 tons of steel come crashing down, missing Adam by perfectly calculated inches.

Eve rolls and DISAPPEARS underneath the giant turbine.

All is still. And then a trickle of BLOOD seeps out between the blades. Some wounds don't heal.

INT. WAR ROOM, POWER PLANT

Ruby, dripping wet, enters the War Room. The place is empty but the giant monitors continue to show various feeds: a combination of global media and Synthetic POVs.

This is how Adam sees the Hive Mind.

Ruby looks up. She sees the platform above her.

INT. PLATFORM OVER THE WAR ROOM, POWER PLANT

Cautiously, Ruby ascends the staircase towards the glass cubicle containing The Five, on display like exhibits in a museum.

They watch as Ruby approaches the door.

ON THE MONITORS IN THE WAR ROOM: The POV of one of The Five plays out on screen, showing Ruby at the door.

A live feed from a different perspective. It is unnerving.

EXT. MAIN GATE, POWER PLANT

Outside, several of the Synthetics wounded in the explosion are pulling themselves together.

The stumps of severed limbs slowly healing as they walk back through the gate.

They are coming for Ruby.

INT. PLATFORM OVER THE WAR ROOM, POWER PLANT

Ruby enters the code and the door WHOOSHES open. She approaches The Five.

Up close, their fragility is striking. They're just children. They seem more curious than frightened.

THE FIVE

Hello.

#1

You've come home.

#4

You'll be safe here.

#5

The Day of Evolution has dawned.

They smile benignly at Ruby.

As if by their doing, Ruby is struck with a VISION. One that plays out simultaneously on one of the monitors below.

ON SCREEN: The Japanese P.M. is in a bunker surrounded by military advisors. A heated discussion is underway.

INT. SECURE BUNKER, JAPAN - NIGHT

The air in the room is thick with fear and panic. On the table, a NUCLEAR BRIEFCASE: the red switch that has the power to initiate global meltdown.

A sweaty military GENERAL is shouting at the Prime Minister.

GENERAL

We have no choice. Thousands are dead already. This is a declaration of war by the United States. We must act now.

There is a vociferous reaction amongst those at the table. Some in support, some calling for caution.

The Prime Minister turns to the one person at the table who has not spoken.

The one person who is not panicked, or flustered. Or human.

JAPANESE P.M.

What do you think?

The SYNTHETIC, in full COLONEL's dress uniform, smiles imperceptibly.

#3 (PRE-LAP)

What are you doing?

INT. PLATFORM OVER THE WAR ROOM, POWER PLANT

In the background, the monitors continue to show the world teetering on the brink of collapse.

Ruby has exposed the cables that connect The Five directly to the central hub. A mass of IV tubes and data cables keeping their bodies simultaneously nourished and hard-wired.

RUBY
I'm not going to hurt you.

#3 & #5
Stop.

RUBY
I'm trying to help you.

THE FIVE
STOP.

But Ruby does not stop. She has pulled loose a cable resembling the one Kenji used during her operation.

She ignores the protests of The Five as she goes to connect the cable to the port Kenji implanted in her arm.

ADAM (O.C.)
Ruby.

The sound of Adam's voice freezes Ruby.

ADAM (O.C.) (CONT'D)
I can't let you do that.

She turns to see Adam. He clutches his bleeding stomach.

Ruby's hand still hovers, threatening to connect the cable.

ADAM (CONT'D)
I'm dying Ruby.

She looks at Adam, immediately zooming in on his jugular, the thready pulse, his wan pallor. He is not lying.

ADAM (CONT'D)
I want you to take care of them.

Ruby looks at The Five. So vulnerable.

ADAM (CONT'D)
All of them.

Adam gestures to the monitors below and to the TWENTY HEALED SYNTHETICS who have slowly been closing in on Ruby.

She is surrounded. The Synthetics view her impassively.

For now.

ADAM (CONT'D)
You can protect them. Watch over them. Control them.

Adam's words have an almost hypnotic effect on Ruby. She can hear them but she can also feel them. Inside her.

Impossible to resist.

ADAM (CONT'D)

You can rule the world, my child.
Have anything you want.

Ruby's eyes close. For a moment it seems she is falling under his spell. Until-

RUBY

I'm not your child. And I want you
out of my head.

Ruby moves to connect the cable.

This act of defiance has immediate repercussions.

Before she can plug-in, a SHOT rings out, SHATTERING the glass cubicle and BLASTING the cable from her fingers.

Ruby is now the enemy. Like a living immune system, TWENTY Synthetics will do whatever it takes to protect the Hub.

As two Synths close in, Ruby LEAPS through the glass, free-falling to the level below.

She lands and immediately engages with three Synthetics.

As they fight, the MONITORS begin streaming the various POVs of the Synthetics fighting Ruby.

An insane digital HOUSE OF MIRRORS.

In the midst of the fighting, Ruby CLOSES HER EYES.

RUBY'S POV: She tunes in to the POV of the Synthetic attacking her. Sees herself, eyes closed, DUCKING to avoid a blow. Suddenly a new POV: a Synthetic further away takes aim at Ruby. END POV.

Ruby LEANS to one side as the Synth fires. The bullet GRAZES her and takes out another Synthetic behind her.

By tuning in to the Hive Mind, Ruby has an impossible advantage.

She can ANTICIPATE every blow, every bullet.

The Synthetics swarm around her and Ruby takes them all on.

Unlike the Synthetics, Ruby's movements are uniquely hers, unpredictable. It makes her all the more dangerous. The best of both worlds, just as John told her.

Her movements are beautiful, elegant, classical Wing Chun. Just as Eve taught her on the rooftop.

The harder the Synthetics come at Ruby, the more smoothly she evades and counters them.

She is part of their nervous system.

Avoiding them is as easy as avoiding oneself.

INT. TURBINE GENERATOR ROOM

We follow the stream of blood, beneath the giant turbine, to find Eve's body.

She is mostly in tact, protected in a pocket of space, but her RIGHT ARM has been obliterated.

She tries to pull herself free but her mangled arm TRAPS her.

INT. WAR ROOM, POWER PLANT

A Synthetic comes at Ruby with a length of HOLLOW PIPE.

Effortlessly, Ruby sidesteps and disarms him.

She spins the pipe, brandishing it like a bo staff as she transitions to traditional Shaolin Kung Fu.

Defence turns to offence.

The pipe takes on frightening power in Ruby's grip.

Limbs and necks are broken. Bodies sent flying back into the walls. Torsos are skewered, leaving hollow wounds.

ON ADAM:

Sitting in the smashed remains of The Five's glass prison. He is bleeding out. Below he hears the sounds of carnage.

He pulls himself over to a console and, with great effort, pulls something from a drawer. It looks like a gun.

BELOW:

A Synthetic is launched through the air, smashing into a water pipe that BURSTS, showering everything in water.

It does not slow Ruby down. She cuts through Synthetics like a scythe through straw.

She LEAPS gracefully between levels, using the pipes and the walls to once again reach The Five.

ON RUBY:

The Five are almost within reach. No one left to stop her.

BAM! Out of nowhere, Ruby is propelled backwards.

She lands on her back, amongst the broken glass. A giant SHARD piercing her side.

Her body convulses uncontrollably.

ON ADAM:

Slumped on the floor, holding the weapon that shot her. It looks like a highly advanced TASER GUN.

Slowly, painstakingly, he pulls himself to standing.

ON RUBY:

In the centre of her chest, a SMALL BLACK SQUARE burrows into her like a TICK.

It is no bigger than an inch, but it emits a HIGH VOLTAGE CURRENT through Ruby's central nervous system.

Ruby's body continues to spasm violently.

The wound in her side bleeds freely. Her nanotech immune system shut down by the current.

ADAM

It feels strange to bleed, doesn't
it? To be so very mortal.

She watches, unable to move, as Adam comes to stand over her. His own stomach bleeds profusely.

ADAM (CONT'D)

You could have been a queen.

Hand shaking, he raises a gun to Ruby's head. He seems genuinely saddened.

Suddenly Adam's body lurches forward.

His eyes go wide.

Behind him stands Eve. Her right arm entirely torn off.

Her left arm is outstretched, her bare hand penetrating Adam's back. Disappearing inside his body.

She holds his heart in her hand.

EVE

I'm doing this for you.

Eve withdraws her hand and Adam's body collapses.

DOWN BELOW:

Several of the Synthetics Ruby decimated are starting to heal and come to.

ON RUBY:

Her body continues to spasm from the current. She is losing a great deal of blood.

Eve drops to her knees beside Ruby.

She RIPS OUT the TASER, tearing skin and muscle to do so.

This wound too begins to BLEED.

Her body has stopped twitching but her nanotech does not seem to be kicking in.

EVE (CONT'D)

Come on. Fight.

Desperate, Eve bends over Ruby's tiny body, hoisting her off the glass shard.

Blood gushes from the wound.

Eve cradles Ruby's body. Wrapping herself around her like a mother protecting her cub.

Ruby is dying. Her heart slows.

Beside them, the pale silent figures of The Five look on from their throne-like dais.

They watch Eve rocking Ruby back and forth, her eyes welling with TEARS.

One of the children moves. Coming shakily to his feet. This is #5. The weak one. He wobbles slightly, unsteady.

DOWN BELOW:

Half a dozen Synthetics are on their feet. They start ascending the stairs.

ABOVE:

#5 approaches Ruby, a trail of tubes and cables flowing behind him like a train.

He touches Eve's face, confused and moved by her sadness. Her humanity, so alien to him, infects him like a virus.

He wants to feel what Eve feels. To share her pain. To share that connection.

He reaches out and takes Ruby's limp hand. Her face is pale.

Ever so gently he pulls a cable from his own arm and inserts it into Ruby's data port.

Fluids rush into Ruby's body, as data streams out of it.

The virus is UPLOADING.

#5 collapses.

On the dais, the other four children slump.

On the stairs, all six Synthetics simultaneously COLLAPSE.

Below, the enormous MONITORS all simultaneously go BLACK.

For a moment, all is still.

INT. SECURE BUNKER, JAPAN - NIGHT

In the airless confines of the bunker, the Japanese Prime Minister is readying the nuclear briefcase.

Keycards have been cracked to reveal the security codes.

On the other side of the room, several people attend to the Colonel in dress uniform who appears to have fainted.

Undeterred, the Prime Minister and the General finish entering the security codes. They ready themselves to TURN THE KEYS.

Suddenly, a hand rises up from the floor.

COLONEL SYNTHETIC

Wait.

All eyes turn to the Colonel. The nuclear keys momentarily spared.

INT. PLATFORM OVER THE WAR ROOM, POWER PLANT

With the monitors down, the cavernous room is dark and still.

The only sound is Eve's voice. Muttering quietly as if in prayer.

EVE

Your name is Ruby Walker. You're stronger than this. Come on, Ruby. Wake up.

She continues to rock Ruby's limp body. Refusing to give up.

Around them, The Five start to regain consciousness. One by one they stagger to their feet. Pulling off the wires and cables that have restrained them for so long.

#3

Eve?

But Eve does not look away from Ruby. She wills her to live.

EVE

Wake up, Ruby. Wake up.

And then she hears it. TH-THUMP. The sound of Ruby's heart. Regaining strength.

She looks at Ruby's chest, the wound is starting to heal.

The blood no longer flows from the wound in her side.

Slowly, her eyes flutter open. She looks up at Eve.

ON: Eve's smiling eyes. Joy, relief, love.

#5 (O.C.)

What happens now?

CUT TO BLACK:

MONTAGE:

Around the world, Synthetics - no longer one collective, but a collection of individuals - find themselves waking up to a new kind of consciousness.

- A Synthetic in a tower lowers his SNIPER RIFLE, looking at it in confusion.

- Amidst the bodies of those she has slain, a Synthetic comes shakily to her feet. Her blood-stained hands alien to her.

- In a shanty down, a stand-off with police has left homes, cars and people shot to pieces. A Synthetic steps out of hiding, hands raised.

Throughout this, we once again hear EVE'S VOICE. She sounds strong, confident, unmistakably human.

EVE (V.O.)

The war is over.

- A Synthetic lifts an enormous piece of concrete off a young child trapped in the rubble on an explosion.

EVE (V.O.)

The enemy was not some foreign power.

- Several Synthetics step out of the power plant, the snow blindingly white and pristine before them.

EVE (V.O.)

They were living amongst you, lying dormant, hiding in plain sight.

- In the shanty town, the police SHOOT the Synthetic as he walks towards them, arms in the air.

EVE (V.O.)

They are faster than you, stronger than you.

- The Synthetic takes the hits. The bullets riddling his body. They slow him, but do not stop him. The wounds heal.

EVE (V.O.)

They don't want war. They want to survive.

- A car winds through the streets of Washington, D.C. It is a city recovering from war. The National Guard are out on the streets. Many landmarks are little more than dust and rubble.

EVE (V.O.)

They are trusting you to believe that this can be over.

- The Pentagon. Eve steps out of the car and approaches the entrance of the Pentagon, arm raised. Behind her, several Synthetics who we recognise from Iceland, follow suit.

EVE (V.O.)
Some of them are afraid.

- In an arid South American country, a small plane touches down on a remote air-strip. The Five, dressed in regular clothes, looking almost like regular kids, descend the plane's stairs. Nervous, excited.

EVE (V.O.)
They believe you will not accept them. That they will never be safe.

- In the doorway of the plane, at last, Ruby. She looks out at the world with new eyes. She looks strong, confident, her cropped hair grown out.

EVE (V.O.)
I can't force them all to come out of hiding. I can't force them to do anything.

- Eve, in chains, is escorted by a dozen military personnel to an interview room. She does not resist.

EVE (V.O.)
But I am trusting in you. Because I believe that's the only way we'll find peace.

- Before Eve, a panel of INTERNATIONAL HEADS OF STATE, some joining by video link, sit behind thick bullet proof glass.

Eve addresses the panel, talking calmly.

EVE
That's the only way you will survive another war.

One member of the panel speaks up, skeptical.

U.S. GENERAL
And *who* are you?

CLOSE ON: Eve's cool steely eyes. They seem to smile.

EVE (V.O.)
My name is Eve. I'm the first of their kind. And I'm on your side.

CUT TO BLACK.

THE EDEN PROJECT WAS CONCEIVED AS A TRILOGY.

PART ONE - EVE

PART TWO - ADAM

A PREQUEL. THE ORIGINS OF ADAM'S DISTRUST OF MAN. RELEASED INTO THE OUTSIDE WORLD, A YOUNG ADAM FALLS IN LOVE WITH A HUMAN AND FINDS HIMSELF ON THE RUN FROM THE U.S. GOVERNMENT.

PART THREE - THE FALL OF MAN

FIVE YEARS AFTER THE DAY OF EVOLUTION. NOW A YOUNG WOMAN, RUBY LEADS A FACTION OF SYNTHETICS DISSATISFIED BY THEIR PLACE IN SOCIETY IN A WAR AGAINST MAN. FORMER ALLY EVE BECOMES HUMANITY'S LAST LINE OF DEFENSE.

C. HODSON 2014